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November 17, 1923

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By ALBERT SIDNEY GREGG

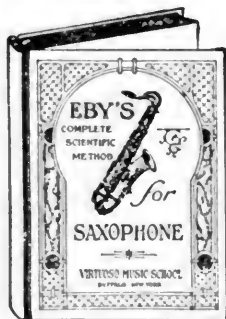
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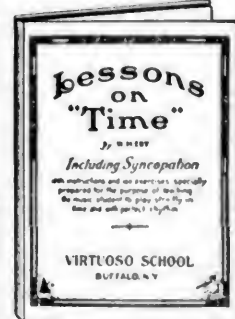
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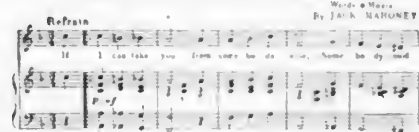
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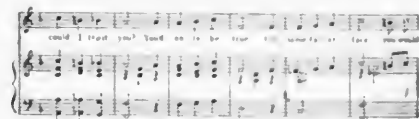
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is to serve, honestly and disinterestedly, the profession as a whole—not any particular person, persons, cliques, branches, divisions or special interests in it. To this end we strive to present the news fairly and accurately—without color, bias or partisanship.

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DICK RINGLING'S RODEO GOES OVER BIG

Starts Slowly and With Slim Houses, But Picks Up Rapidly

MADISON SQUARE GARDEN PACKED

Saturday Afternoon and Night and All Indications Point to Turnaway for Balance of the Metropolitan Engagement

MANY STARS PRESENT

And the Event Conceded To Be a Real

WORLD'S CHAMPIONSHIP CONTEST

And Withal It Is

A GOOD SHOW TOO

With Plenty of Panoply and Entertainment

New York, Nov. 10.—There is lots of atmosphere at Madison Square Garden—real Wild West atmosphere. Spectators are never once in doubt of the nature of the event. The Flat-head Indians in full feather—real blanket braves—the sombreros and chaps, the wild bronks and cattle all proclaim the frontier eloquently. And Dick Ringling was wise to provide it. The bare, bald contest may be all very well in the West, that is to say on its native heath and in its natural environment, but not in New York.

New Yorkers dearly love a show and their predilections should be considered, especially when the contest as such is in no way rendered less real and genuine.

The event is wholly a rodeo. The setting provided for it, while it is picturesque, emphasizes the fact. It substitutes, as it were, for "the range" and the "open" and makes everything more convincing, which is highly essential when cowboys and cowgirls are contending in an edifice and under a roof.

The Garden, however, is the place. No one would ordinarily claim that it is what the French call "intime", but it is for contests of this nature. The spectators are close enough to see the finer points and appreciate the skill and dexterity displayed. This is a tremendous advantage and a great asset. The enthusiasm and applause attest it.

There is no doubt that the director

of a rodeo should be primarily a judge intimately and fully acquainted with the sports concerned, but this event has already proved conclusively that if he possesses showmanship, too, he is better equipped for the undertaking.

The rodeo, like all preceding ones held in the metropolis, started with what might almost be termed slim business, but it picked up fast. Last (Friday) night was almost capacity and this afternoon the Garden was jammed, and the sale for tonight indicates a turnaway business.

Among the closely contested and

highly mirth-provoking "stunts" new to Eastern audiences presented at this rodeo is the wild cow milking—it is going over with a bang. Leonard Stroud, while tying his calf in the calf roping opening day, was hampered by his horse moving forward and dragging the calf a short distance, and an officer later handed him a summons to court for "cruelty to animals". He was dismissed of the charge by Magistrate Earl A. Smith, in Yorkville Court, the following day. One of the humorous incidents occurred when Arena Director Johnny Mullins announced: "Grady Smith, of Texas, is now riding Sky Rocket!" Altho not so intended, by the time Mullins had finished his announcement in several directions Grady wasn't riding the horse, but was doing a neat "nose-stand" somewhere near the center of the arena. Each performance is opened with a grand entry, and following this the Indians entertain with native group dances, pastimes, etc.

From a summing up of the first four days of the rodeo, judging by the steady increase in attendance, quality

of the production as a whole and the local interest already manifested in the event, it is predicted that it will terminate next Saturday a gratifying success. Next week's showing is expected to command even more interest and the natural result heavier patronage, and the names of the winners in the respective contests during the week will be given in next issue of this publication.

The judges in the events are Lee Robinson, Fred Beeson and Ad Day.

Musical Program

The band, under the direction of Merle Evans, is sure putting over some good numbers, and is one of the crowning features of the rodeo. Members of the band include Frank Sevey, Arthur Marel, P. A. Martine, J. A. Hurt, H. Sena, Carl Dozier, Oscar Lutzinger, Arthur Rosenroth, George Swan, T. J. Grady, Charles Martin, Earl H. Hurst, C. E. Doble, Gene Miller, Ed J. Martin, E. F. Lackey, Arthur J. Deery, H. J. Willis, Joe Smith, librarian, who for the past three years has held this position.

Guests at Opening Performance

Prominent guests at the opening performance included Major-General Robert Lee Bullard, U. S. A., and staff from Governors Island; Rear Admiral C. P. Plunkett, U. S. N., and staff; Captain Reginald R. Belknap, U. S. N., commanding the U. S. S. Colorado, with officers of that ship; State Commander Edward E. Spafford and County Chairman Robert G. Patterson, of the American Legion; Lieuts. John McCloy and S. W. Gumpertz, and members of the Legion of Valor; Acting Mayor Murray Hurlbert and city officials, Lillian Leitzel, John Agee, Donald Farnsworth, William Glick, Kermit Roosevelt, John Ringling, Charles Ringling, Pat Casey, Lester Thompson, Felix Blal, Mrs. Glenn Condon (Cora Youngblood Conson), R. J. Reinhart, Glenn Condon, Frank Cook Dixie Doll and party, guests of G. L. Rickard; Fred Benham, William J. Conway, W. H. Horton, Charles G. Snowhill, Paul Jerome and R. Duncan Smith.

The list of winners and time for the first five days follows:

Wednesday Afternoon, Nov. 7

CALF ROPING—Richard Merchant, 27.2-5 sec.; Fred Beeson, 28; E. L. Herian, 36.1-5.

STEER WRESTLING—Roy Quirk, 16.3-5 sec.; Sonny Williams, 22.2-5; E. L. Herian, 26.

BRONK RIDING (LADIES)—Rose Smith, 1; Mabel Strickland, 2; Rene Hatley, 3.

WILD HORSE RACE—A. Wager, 1; E. Pardee, 2; Bob Askin, 3.

ATTENDANCE—Fair.

Wednesday Evening, Nov. 7

CALF ROPING—Ed Pardee, 25

(Continued on page 121)

"ADVERTISING PAYS"

said Sidney Anschell, of The Universal Theatres Concession Company, Chicago, as he signed a renewal contract with The Billboard for forty-five back-cover pages to be used during 1924.

This is the sixth consecutive year that The Universal Theatres Concession Company has used back-cover pages of The Billboard, gradually increasing its order from a few pages a year up to the present time, and now the firm is the largest advertiser using space in this paper.

Mr. Anschell attributes his success not only to advertising, but in following up his advertising with practical work and suggestions. The motto of his house is, "The Customer Is Always Right", and in all the years The Universal Theatres Concession Company has been using space in The Billboard there has never been a complaint of any kind.

A remarkable record from a remarkable firm.

SIMPSON SAYS IT'S BEEN GREAT FAIR YEAR ALL OVER

Present Season, He Believes, Brought Out Bigger Crowds Than in 1920—Says Reduction in Gate Price Quite a Factor

CHICAGO, Nov. 9.—J. C. Simpson, president of the World's Amusement Service Association, pronounced the season now getting ready to close one of the best in the history of the fairs generally. He told The Billboard that many of the fairs could have managed with a lot less rain if they had had the say so, especially in the earlier part of the season, but even with this handicap the general average showed a splendid season.

It appears to be the general opinion that more people attended the fairs this season than in the banner year of 1920, but that the 1920 season probably took in a little more money. It is pointed out that a number of the fairs have reduced the price of their gate from 75 cents to 50 cents since 1920, and that this item alone was quite a factor.

That exhibits are being staged each year with more and more detail and intelligent ideas, fair men generally agree. It is said that fair men are rapidly realizing that an exhibit means driving an idea home, and to drive it home means careful thought and preparation in building the exhibit. Many secretaries have also dwelt with emphasis on the paramount importance of encouraging exhibits and institutions that automatically grow with each year. As an example, they have pointed to the Junior Department at nearly all of the fairs and its vast possibilities. They have called attention to the fact that this department has a great range of possibilities and that it is a regular whirlwind of composite activity. A number of fair officials hope to see the subject of public safety also taken up with more zeal in the future.

Mr. Simpson said the management of the World Amusement Association is well satisfied with its business this season. Edward F. Carruthers is expected back from the Coast any day, where he has been on business connected with the association. J. Alex Sloan is still out at the auto races. Fred Barnes will leave for New York tomorrow for a two weeks' stay. He will be at the Astor House the first week.

B. Ward Beinn, Ohio representative of the above association, was in the offices today, as was also W. J. Collins, Fritz Block, formerly of Northwestern University, where he wrote the lyrics of a number of very successful amateur musical shows, some of which had Loop showings, is now handling publicity for this association.

MRS. EMMA KEIM OBJECTS

Doesn't Want Will of Husband Probated

New York, Nov. 10.—Mrs. Emma Keim, widow of George F. Keim, who was burned to death in a fire at Bath Beach October 15, has filed an objection to the probating of the will of her husband, which disinherited her. Keim was interested in a Broadway show at the time of his death.

William S. Ford, Keim's son-in-law, is in the Raymond Street Jail charged with having been responsible for Keim's death. His wife is a beneficiary.

Mrs. Keim claimed that the will was not the last one made by her husband.

ADDS TO THEATER HOLDINGS

C. H. Barron Buys Only Two Houses in Pratt, Kan.

Wichita, Kan., Nov. 10.—As the first step in acquiring a chain of theaters in cities near here, Charles H. Barron, proprietor of the Kansas Theater, has purchased the Elks and Cozy theaters in Pratt, and will operate them in connection with the local house, E. W. Balderson, former publicity man for the Kansas, will manage the houses at Pratt, which offer motion pictures.

The two houses at Pratt have a combined seating capacity of about 1,100, which Mr. Barron believes too small for so progressive a town, so he plans to build an entirely new theater there soon.

The Elks and the Cozy are the only theaters in Pratt.

DRESSING ROOM THEFT

Auburn, N. Y., Nov. 9.—Michael Beggi, an actor, of Schenectady, claims that while playing in a Binghamton (N. Y.) theater the first half of this week his watch was taken from his dressing room. Police were notified.

BIRD MILLMAN CHARMS

Dainty Artist of Silver Wire Shows Act to Much Advantage in Movie Palace

Chicago, Nov. 9.—Bird Millman promotes on her wire this week in the Chicago Theater, between motion pictures and tenor solos, quite as much at home as she would be under a "big top". Her act is called "An Oriental Flower". Bernard Ferguson, a baritone, sings the song with the above title, about a girl he met in a Japanese garden. The inner curtain rises enough to show a girl's ankles seemingly in midair. Later the curtain rises higher, the lights come on in deeper tints and Miss Millman does her graceful and effective act. At the finish the singer comes on for his final refrain and captures the girl in his arms. The act was well received.

THEATERS IN NEW HANDS

Indianapolis, Ind., Nov. 10.—It is announced that F. J. Rembusch, of the Rembusch Enterprise Picture Company, has transferred his leases on the Wild Opera House and the Olympic Theater in Noblesville, Ind., to W. C. Boyd, of the Boyd Enterprises Company. Negotiations for the deal were in progress for some time. The two playhouses are now in charge of Forest C. Temple. The Rembusch Company had charge of the theaters since they were purchased from A. M. Jones more than a year ago.

CHEAP GALLERY

For Equity Players' Productions

New York, Nov. 10.—The Equity Players announce that for "Queen Victoria" and the rest of the productions they will make this season they will continue their practice of pricing the second balcony seats at 25 cents flat. Last season the experiment was so successful that it was decided to continue it.

MAUREEN ENGLIN



Miss Englin, who opened recently on her third season in big-time vaudeville, is a product of the Middle West.

BENEFIT FOR DISABLED SOLDIERS AT ADELPHI

Chicago, Nov. 7.—Stage stars from all over the Loop will aid in the benefit for Disabled American Veterans of the World War, to be given in the Adelphi Theater, Armistice Day, November 11. Leo Houseman, manager of the Woods and Apollo theaters, is gathering the talent. Tom Wise will head the list of actors, others who have promised to be there are Ted Lewis and Jazz Band, Channing Pollock, playwright; Charles Waldron and Sara Southern, Margaret Sumner, Genevieve Tobin, Liville Watson, Dorothy Bentley and the Drake Hotel Orchestra, Joe Laurie, Jr.; Jane Richardson, Madge Miller and the chorus from "The Gingham Girl"; John Westley, Francis Underwood and Charlotte Leurn.

ANNE NICHOLS HAS NEW PLAY.

New York, Nov. 9.—Anne Nichols, author and producer of "Abie's Irish Rose", has written a new drama entitled "Playing With Fire", in which Wanda Lyon will probably play the leading feminine role. Miss Nichols is now appearing in the Vincent Lawrence comedy, "In Love With Love", at the Ritz Theater, but will leave that production when Miss Nichols calls rehearsals for her second attraction into in the fall. Previous to her present engagement Miss Lyon appeared in "East of Suez" at the Republic Theater and with Leo Carrillo in "Mike Angelo". She is also making her first appearance in the films with George Raft.

ARTHUR FRAWLEY RESIGNS

Arthur J. Frawley has resigned as assistant manager of Gordon's Olympia Theater, Lynn, Mass., to assume the management of two houses in Portland, Me. The vacancy has been filled by James J. Moore, finance officer of the Lynn post of the American Legion.

FINE PROGRAM

Given by Drama Comedy Club

More Than 1,000 Members Present at "Friday Review" at Hotel Astor

New York, Nov. 10.—Over 1,000 of the 4,000 members of the Drama Comedy Club attended the "Friday Review" at the Hotel Astor yesterday afternoon, at which time an exceptional program was given by a discussion on the merits of "Broad", a new book by Charles Norda, (the chairman of the discussion was Florence G. Hein), and others, with a summary by Mrs. Jack W. Loch.

Clara Z. Moore Ferrell discoursed on "Daily Activity Converted Into Joy". Mabel Rowland, late feature of "Greenwich Village Follies", offered her original monodramas, "Mother and Son on a Pullman" and "Mrs. Shapiro on the Telephone", to continuous laughter and applause. The Drama Comedy Players, under the personal direction of Edyth Totten, founder and president, put on "Efficiency", by Marietta Biesler, a member of Drama Comedy, costed as follows: Mrs. Brooks, Clara Evelyn Rice; Mrs. Snyder, Myrtle Schiffman; Lemuel, Joseph Katzen; May, Eleanor Lanning, and it proved to be a very entertaining presentation. With Carl Figue at the piano, Elsie M. Graff sang Gioacchino's "Caro Mia Ben" and Nevlua "The Rosary". Letty Lash Fashion Show, which followed, included a manikin parade of personally attractive feminines in modiste creations. Colin C. Clements staged a fantasy in one act, with a bedroom in a cheap lodging house as the scene, cast as follows: Minnie, Annette Ewart; Sally, Sadje Horowitz; Louise Mele did Debusse's "Coke Walk" in an admirable manner. Florence Gunther, of the "Ginger" Company, was exceptionally attractive, talented and able in Friedman's "Toe Solo". Joan Carter-Waddell, of the "Ziegfeld Follies", in "Oriental", was the personification of feminine gracefulness and artfulness. Constance Seaforth, Florence Aranza and Evelyn Kearney, in Cadman's "Toe Grump", were admirably picturesque. The dances were composed and taught by Mrs. Sam Carter-Waddell, and the accompanist was Eve Freeman.

Guests of honor were: Clara Z. Moore Ferrell, Mrs. Jack W. Loch, Letty Lash, Carl Figue, Dore Davidson, Mabel Rowland and Winifred Harris.

The North Ballroom of the Hotel Astor was beautifully decorated for the occasion, and President Edyth Totten was highly commended for the "Review".

On November 16 the Drama Comedy Club will give a luncheon and cards. On November 23 a social matinee is to be held at the Grand Ballroom, with a theatrical program by Broadway stars. On December 7 there will be the "Diamond Ball and Pageant of the World's Royalties" at the Hotel Astor Roof. The characters in the pageant are open to all members.

YIDDISH ACTORS

Having Trouble With Hebrew Actors' Union

Newark, N. J., Nov. 10.—The Jack Stern Yiddish Players, which play Yiddish drama at the Orpheum Theater here on Thursdays, Fridays and Saturdays of each week, are having some trouble with the Hebrew Actors' Union. The union published a story in The New York Vorwarts, a Yiddish paper, this week, saying the members of Stern's company were not union actors and should be boycotted. Stern says all of his company are members of Equity and are not members of the Hebrew Actors' Union simply because they can't get into it. He holds that his people have to work and are adopting this course to do it. Stern also threatens to sue the Hebrew Actors' Union for its remarks and to publish an advertisement in the Yiddish papers explaining the situation.

NEWCOMERS HEADED FOR THE LOOP PLAYHOUSES

Chicago, Nov. 7.—Several changes impend in Loop theatricals. It is understood that "Magnolia" will leave the Illinois the last of this week and be succeeded by a play called "The Best People". David Gray and Avery Hopwood are the authors. Included in the cast will be James Keimle, Charles Hichman, Florence Johns and Frances Howard.

Mrs. Pike will appear in the Powers Theater, November 26, in St. John G. Ervine's play, "Mary, Mary, Quite Contrary". David Warfield will reach the Illinois Theater December 3, with David Belasco's production of "The Merchant of Venice". Taylor Holmes and Vivian Tobin are expected here in "The Nervous Wreck", which will probably land in the Harris Theater before Christmas.

BUYING BANQUET AND BALL TICKETS FASTER THAN EVER

Chairman Neumann Reports That Interest in Showmen's League Function Increases—Adoption of New By-Laws at Next Meeting

CHICAGO, Nov. 10.—That tickets to the amount of \$3,350 have already been sold for the annual banquet and ball of the Showmen's League of America was announced by Chairman Edward P. Neumann, of the banquet and ball committee last night at the Mr. Neumann said the banquet and ball could be given right now, if it had to be, and paid for. He called attention to the fact that the ticket sales are already fifty per cent greater than they were last year a week before the banquet and ball, with a month more to go. He remarked that it looks like everybody is coming to the big fest.

Other matters, including the subject of insurance for the league members, were taken up also some matters of a minor nature. A committee was appointed to learn all details about the insurance proposition, which is being sponsored by Fred Barnes. Sam Levy reported that there will be plenty of entertainment at the banquet and ball, and he is looking after the other necessary details of his department.

It was announced that at the regular meeting of the league, Friday night, November 10, the new by-laws will be presented for final reading, adoption and printing. Meeting will be called to order promptly at 7:30 p.m.

NEW ENGLAND M. P. T. O. MEET

Boston, Nov. 8.—About fifty representatives of the Motion Picture Theater Owners of America from Massachusetts, Maine, New Hampshire, Vermont and Rhode Island met this afternoon in the Hotel Lerox and discussed measures for the repeal of the admission and seat taxes in their theaters. Among the speakers were Sydney S. Cohen, national president; Harry Davis, of Pittsburgh; R. B. Woodhull, of New Jersey; Ernest H. Horstman, national executive officer for New England and executive secretary of the New England branch, and E. M. Fay, of Providence. J. Louis, president of the New England organization, presided. Announcement was made of a national motion picture day to be held Monday, November 19.

CALTHROP PRAISED FOR HIS "TWELFTH NIGHT"

London, Nov. 11 (Special Cable to The Billboard).—Gives Donald Calthrop highest praise for his production of "Twelfth Night" at the Kingsway. There is in it directness, simplicity, admirable casting, originality and brightness. Miss Sydney Fairbrother, England's finest low comedienne, made a wonderfully graceful, debonaire and quick-witted Marl. Frank Geller as Helch got blustering and broadly humorous, yet of knightly quality. Balliol Holloway was droll as the ambitious Malvolvo. Nicholas Hannen was comically pathetic as the exorbitant Aguecheek, also first rate. The rest of the cast was good, except that Viola The played trivial like a schoolmarim imitating a posing mannequin. The scenery is very simple and throws the beautiful costumes into strong relief. The groupings are of singular beauty. Calthrop is confident of the success of the venture of presenting Shakespeare in the West End, which he certainly deserves.

TO STAGE BROADHURST PLAY

New York, Nov. 9.—"The Falcon", a new play by George Broadhurst, is now undergoing rehearsals under the direction of Mrs. Lillian Trimble Bradley. McKay Morris and Julia Ladic Hoyt will be seen in the leading roles. Morris was recently seen in "The Breaking Point", while Mrs. Hoyt supported Billie Burke in "Rose Brlar", presented last season at the Empire Theater.

RICE NOW HAS FOUR

Meridian, Miss., Nov. 9.—Harry W. Rice now has the management of four Saenger Amusement Company theaters here. The company recently took over the opposition houses. Mr. Rice returned to Meridian Wednesday, from New Orleans, going there last Saturday for a convention of Saenger theater managers.

MAX REINHARDT ARRIVES

Accompanied by Staff of Men Who Will Assist in Staging "The Miracle"

New York, Nov. 10.—Prof. Max Reinhardt arrived here yesterday on the Aquitania, accompanied by a staff of men who will assist the European producer in staging "The Miracle", which will be presented by F. Ray Comstock and Morris Gest at the Century Theater about Christmas time.

In Reinhardt's party were his personal representative, Rudolph Kommer, playwright and translator; Einar Nilson, the Swedish composer who has been associated with the noted producer for the last fifteen years; Ernest de Weerth, a young American scenic designer, and five assistant stage managers. Among the players due to arrive here shortly will appear the English society actress, Lady Diana Cooper, who has been engaged to play the principal feminine role. Speaking about Germany, Reinhardt admitted that conditions there were very bad and predicted that the populace would suffer greatly this coming winter. "However," he added, "the theaters and cinemas and concerts are filled to the doors at every performance because the people must have distraction to take their minds off the terrible conditions surrounding them in their daily lives." Reinhardt proposes later to stage Offenbach's "Orpheus" and Strindberg's "Dream Play".

FORTUNE GALLO

To Direct New Boston Opera Company

Boston, Nov. 9.—Negotiations are under way to establish a permanent grand opera company in Boston, of which Fortune Gallo, the New York impresario, is to be director, according to an announcement made today by Judge Frank Leveroni, chairman of the committee interested in the project.

Grand opera in Boston has, like in all large centers, been a somewhat tragic story. Only the flood of money poured into the old Boston Opera Company by the late Ellen Jordan kept the magnificent organization above water. Both the Chicago and Metropolitan operas have gone thousands of dollars in the hole financially. Only the stimulus of private capital by those personally interested in music has kept them going. Gallo, however, has been able to conduct his operas so that they have weathered every financial storm. His presence here just now as director of the San Carlo Opera Company has given the Boston Committee an opportunity to get into intimate touch with the situation and put its proposal up to him. Judge Leveroni states that Gallo has agreed to accept the proposition for a Boston civic opera, and immediate steps are being taken to complete the arrangement.

NEW LIGHTING SYSTEM Being Installed in Republic Theater

New York, Nov. 10.—Eldon Costello, general stage director for "Able's Irish Rose" companies, who jumped in to play the part of Able for Harold Shubert last week during the latter's illness, stated today that a new lighting system along the lines of the one David Belasco originated and installed in his Belasco Theater is being put into the Republic, where the Anne Nichols comedy is now playing. The new system, however, will not be used until the attraction now current at the Republic moves out, which at this time is indefinite, but will be experimented on the next new play that comes into that house.

Carpenters, painters and interior decorators are working daily on the Republic, renovating the entire theater. Ninety-six extra seats have been placed on the orchestra floor, two rows in front, two rows at the back and the balance of the seats on the sides.

Harold Shubert returned to the Republic in his role last Monday evening and at the present time is playing it.

ANOTHER FROHMAN PLAY OPENS

New York, Nov. 9.—"The Best People", a comedy by David Gray and Avery Hopwood, will open under the Charles Frohman management at the Illinois Theater in Chicago next Monday evening. The piece was tried out on the road last spring under the title "Goodness Knows", but has been slightly altered in both story and cast. The plot is a satirical treatment of the relation between parent and child in the best American families. The cast includes Charles Richman, James Keane, Florence Johns, Frances Howard and other well-known players. The play will reach Broadway in about a month.

Arthur Richman's new comedy, "The Cry", will be presented by the Frohman management in the near future.

MITZI SHOW TO REMAIN

New York, Nov. 10.—Reports that Mitzi and "The Magic Ring" would shortly be succeeded at the Liberty Theater by Florenz Ziegfeld's production of "Kid Boots" have been dispelled. The "Follies" producer definitely states that he has no intention of opening his show at the Liberty, as "Kid Boots" is listed to play Detroit December 3 and will not appear on Broadway for at least a month thereafter.

"ROBERT E. LEE" SCORED AS UNREAL

Drinkwater Play Stirs Ire of Richmond People Who Crowd First Five Performances

Richmond, Va., Nov. 9.—Scored by local critics with singular unanimity and denounced in formal resolutions adopted by half a score of Confederate organizations following its premiere Monday night at the Academy of Music, John Drinkwater's historical and biographical drama, "Robert E. Lee", played to capacity last night during its engagement of five performances, including a Monday and Wednesday matinee. The house was sold out for the entire series of performances before the end of the second day.

The objections noted by the numerous organizations, which met Tuesday and adopted resolutions condemning the play, are the same expressed by the critics. The character drawing of Lee and other Southerners in the play is pronounced unreal. The English playwright has put into the mouths of these characters speeches which are denounced as altogether at variance with the known and expressed sentiments of Lee. The reviewers ridicule certain historical inaccuracies and pronounce much of the dialog dull and trivial.

The United Daughters of the Confederacy are asking the producers to eliminate various passages, especially a speech of Lee in which that leading character refers to the slavery question as the cause of the war between the States. All Southern histories record the cause of the war as the insistence of the South upon the right of a State to secede from the Union, the slavery question being treated as a secondary provocation for the rebellion.

Richmond was chosen as the place for the American premiere of "Robert E. Lee", because this city was the capital of the Confederacy and has always been regarded as the "Hub" of the South's culture.

The verdict of the critics and audiences here was a keen disappointment.

The production, as to scenery, costuming, properties and effects, is a most creditable one and the cast employs the talent of players of known worth for all roles of importance, as the following discloses: Major Perrin, William R. Randall; An Orderly, Herbert Jaap; General Scott, Ivar McIntosh; Robert E. Lee, Berton Churchill; Tom Buchanan, John Marston; Ray Warrenton, Richard Barber; David Peel, Alfred Lunt; Duff Penner, James Spottswood; John Stean, William Corbett; A girl, Jean May; Elizabeth, Ann Cayle; Mrs. Stean, Martha Mayo; A Servant at Lee's Home, Fred Miller; General J. E. B. Stuart, James Durkin; His Aide, Frank Russell; An Aide to General Lee, Gerard Cornell; A Sentry, Burke Ralph; General "Stonewall" Jackson, David Landau; Captain Mason, George Willis; Captain Udall, James Henderson; Colonel Hewitt, Earl Gray; Jefferson Davis, Eugene Powers; His Secretary, Stewart Robbins; Mrs. Meadows, Millie James; Ladies—Dolores de Garcia, May Elsie, Mary Crandon and Ann Douglas.

GUILD HALL OPENING

Reception and General Housewarming Nov. 23

New York, Nov. 11.—A reception and general housewarming to mark the official opening of The Guild Hall, the new headquarters of the Actors' Church Alliance, at the Church of the Transfiguration, known throuth the world as the Little Church Around the Corner, and at the same time the advent of a closer association between this universally known actors' church and the Actors' Church Alliance, will be held Friday afternoon, November 23, at the church, Twenty-ninth street, off Fifth avenue.

The closer acquaintanceship and the knitting together more firmly of the Little Church Around the Corner and the Actors' Church Alliance was arranged by the latter's founder, Reverend Walter E. Bentley, who organized the Alliance twenty-four years ago. In this he received the close co-operation of Bishop James H. Darlington, president, who will officiate at the housewarming.

Bishop James T. Manning, honorary president, will be present, as also will Cyril Maude and Sir John Martin-Harvey, guests of honor, and the four vice-presidents of the Alliance, William H. Crane, Frederick Ward, William Traver and Ben Greet, in addition to the members of the Alliance and those in the theatrical profession who are of the Protestant faith.

The first service in the new headquarters will be held the first Sunday in December, with Reverend Edward Whipple conducting.

"THE SECOND ROUND"

London, Nov. 11 (Special Cable to The Billboard).—Thursday at the Everyman Theater Norman MacDermott presented "The Second Round", by Halcott Glover, a strong dramatic essay on the psychology of tippy-turvy nobility. Michael Sherbrooke, as the pessimistic sea captain, showed great force and understanding but is miscast because of personal limitations, particularly accent. Reginald Hancock was most sympathetic and convincing in his portrait as a friend. Edward Ribley is a strong and capable lover of the captain's wife. The latter was played for superficial rather than the deeper emotional values by Louise Hampton. Nan Marrott, as Watson, failed as the daughter, but the whole play needed better production than MacDermott gave.

KELLERD AT CAPITOL THEATER

New York, Nov. 10.—John E. Kellerd, who appeared here last season in a revival production of "Dr. Jekyll and Mr. Hyde", will portray the character of Robert Fulton in the prolog of "Little Old New York", the Marlon Hayes picture which opens tomorrow at the Capitol Theater. Kellerd will be supported by the entire Capitol Theater company of soloists, dancers, ensemble and ballet corps. The prolog is the work of Martha Welchinski.

GENEE GIVEN OVATION

London, Nov. 11 (Special Cable to The Billboard).—At the first annual matinee of the Association of Operatic Singers of Great Britain, Adeline Genee made a rare reappearance at the Gaiety Theater Thursday in a dancing suite of eighteenth-century dances, receiving a tumultuous ovation showing that London has not forgotten the great little mistress of the terpsichorean art.

LEVEY AND ELLIS OUT OF NON-THEAT'L FILMS

New York, Nov. 12.—Harry Levey, founder and president of National Non-Theatrical Motion Pictures, Inc., and Don Carlos Ellis, secretary, have resigned as directors and officials of the concern, and have sold their interests. The company specializes in supplying films to schools and churches, and recently opened exchanges in Chicago, Des Moines, Minneapolis, Detroit, Boston and Philadelphia. The company's offices in New York are at 130 West Forty-sixth street.

Levey and Ellis announced that after a short vacation, they would have some interesting statements to make as to their future activities, but declined to divulge them at this time.

Louis Weiss, who has been in charge of distribution for the company, has also resigned.

The newly elected officers of the corporation are F. C. Pfitcher, president; C. M. Strleby, vice-president; W. J. Bold, secretary and treasurer; Francis M. Hago, formerly secretary of New York State, chairman of the board of directors, and Mark E. Ellis, Rose E. Tapley and J. B. Pfitcher, directors of the board.

GERMAN PRODUCER HERE

New York, Nov. 10.—Herbert Salter, well-known German producer has just arrived in New York. He will devote his limited stay here to looking over current productions. Salter has already negotiated with Charles L. Wagner for the German rights to "Searomouche", the play now running at the Morosco Theater.

MOVEMENTS ON ONE-NIGHT STANDS SHOW PROSPERITY

Managers Appear To Be Looking Forward to a Paying Business in Chicago Territory—"Up the Ladder" Closing

CHICAGO, Nov. 10.—Managers and agents are busy these days with the shows making the one-night stands. James Winfield, who books about all of them in the Mid-West, seems to think they are rocking along fairly well as a general rule.

Will Morrissey, who is rehearsing his new revue, called "Newcomers", in Chicago, will open the show soon in Middle West territory, and then seek a Loop location in Chicago. Ahe Cohen will be manager of the show and J. J. Gilmore will be in advance.

"Up the Ladder" will close its season in Decatur, Ill., November 14. The show is said to have given good satisfaction, but the title did not appeal to the one-night-time patrons. Business with the show was bad, as a whole.

Will Kilroy will play his "It Daddy" show in the Majestic Theater, Fort Wayne, Ind., November 24-25.

The management of the Oliver Theater, South Bend, Ind., has announced that the only road show to play in that theater will be "The Covered Wagon", which will be seen the week of December 2.

The new Laporte Theater, Laporte, Ind., will play the first high-class road show to appear in that city in five years November 22. It will be George Cohan's "So This Is London".

The Star Theater, Milwaukee avenue and Gerard street, will try its first road show, with Kibbler's "Tom", December 10. The engagement will be for four days under Whigfield booking. It will be the first "Tom" show to play Chicago's northwest side since the Crown Theater quit road shows years ago.

"Her Only War", owned by Charles Primrose and Ralph Ketterling, opened in the Majestic Theater, Dubuque, Ia., November 8. One-night time will be played thru the Midwest. Sarah Glibney is featured and Ed Garretson is ahead.

Frank Cruikshank, ahead of "The Passing Show", is in Chicago. He will "catch" the opening of his show in the Apollo Theater Sunday.

The "Home Fires" Company, which played its first show in Jackson, Mich., November 8, arrived in Chicago today and will open in the Bryant Central Theater tonight.

Reports from DeCont & Fletcher to Mr. Wingfield indicate that both "My China Doll" and "Listen to Me" companies are enjoying the steady audience that the shows have had practically from their opening. Walter Roles is in charge of the routing of both attractions and both are now playing in the East.

Kibbler's "Tom" show will play St. Paul the week of November 18 and Minneapolis the week of November 25.

FIRE SWEEPS RESORT

Damage to Tottenville Hotel and Amusement Section Is \$60,000

New York, Nov. 10.—Fire which early today started in Frederick's Hotel, Tottenville, Staten Island, swept the entire summer amusement section there, destroying the hotel, covered dance pavilion, a merry-go-round and ten cottages. The loss is estimated at \$60,000.

Three alarms were needed in order to prevent the flames from spreading to a nearby bungalow colony. There were no guests at the hotel and the caretaker and wife escaped.

JOHN BARRYMORE REHEARSING

New York, Nov. 9.—John Barrymore has begun rehearsals in "Hamlet", in which he will be presented under the management of Arthur Hopkins at the Manhattan Opera House late this month. He will be surrounded by virtually the same cast that appeared with him last season at the Harris Theater, with the exception of Albert Bruning, who will be the new Polonius. Whitford Kane will leave the cast of "Children of the Moon" at the Comedy Theater to resume his role of First Gravedigger and Frank Norman Hearn will again be seen as the Player Queen. Barrymore recently arrived here from the coast, where he was engaged in motion picture work.

\$100,000 PIPE ORGAN

Minneapolis, Minn., Nov. 10.—This city is to have a \$100,000 pipe organ for its \$3,000,000 auditorium. The Civic Music League of Minneapolis will undertake a campaign to raise this amount. The organ, the league says, will be second to none in the country.

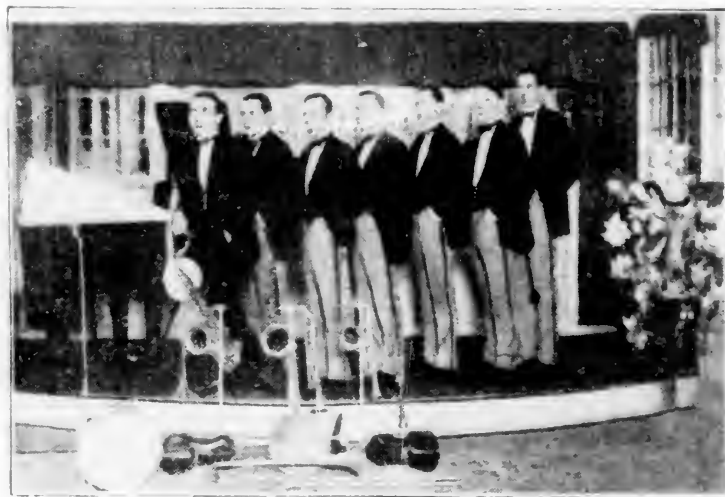
NEW MOTION PICTURE COMPANY INCORPORATED

Syracuse, N. Y., Nov. 10.—Eugene W. Logan, of this city, has incorporated a company at Albany for the production of motion pictures. It will be known as the Logan Motion Pictures Productions, Inc., and is capitalized at \$200,000. Four pictures will be made within the next four months.

A contract has been secured by the company with Anderson Pictures, Inc., of New York, for distribution. It guarantees returns on a cost plus 10 per cent profit basis.

Barton King will be the director of the company and plans have been completed for Dorothy Dalton as the leading lady in the first and possibly some of the later plays.

VIRGINIA ENTERTAINERS ORCHESTRA



This popular organization, every member of which is a real musician and entertainer, has been playing in several Georgia towns during the past few months, and has met with popular favor everywhere.

JAY GOULD IN DELYSIA SHOW

New York, Nov. 9.—Jay Gould has been engaged to play the leading male in Alice Delysia's new revue which the Shuberts have rechristened "Topics of 1923". The show, originally titled "Temperations of 1923", is listed to open at the Ambassador Theater November 19, and replaces Charles Purdell, who previously appeared with the French star in a try-out engagement of "The Courtisan", and who in turn succeeded Donald Brian. The cast, recruited for the major portion from "The Courtisan", includes Herbert Cortright, Bard and Pearl, Helen Shonau, Barnett Parker, Roy Cummings, Lora Hoffman, Allan Priora, Fay Maple, Jay Gould, Nat Nazario, Jr., Marie Stoddard, Frank Green, Helano Del, Castleton and Mack, Paisley Noon, C. Clay Inman, Coell and Kaye, Harry McNaughton and the Quinn Bros.

POLI OBJECTS TO GARAGE

Worcester, Mass., Nov. 8.—S. Z. Poll, theater magnate, has entered objections, thru his counsel, Charles M. Thayer, against the construction of a proposed big garage by Isador Katz and E. I. Leavitt, citing the extreme danger of having such a garage erected within fifty feet of the Grand Theater, where his stock company plays. Pending a decision by the Worcester House Board and State Fire Marshal George Neale, operation has temporarily halted.

FLORA ZABELLE SAILS

New York, Nov. 11.—Mrs. Raymond Hitchcock, known on the stage as Flora Zabelle, sailed for Europe yesterday aboard the Olympic. She will be away for several months.

BURLESQUE HOUSE PASSES WORKING HARD ON EQUITY BALL

Academy, Pittsburg, To Become Office Building—George Jaffe Leases Duquesne Theater

Pittsburg, Pa., Nov. 12.—This is the last week for the Academy Theater as a playhouse. It will be converted into an office building, George Jaffe, who has presented burlesque in the Academy for many seasons, has leased the Duquesne Theater which he will rename the Academy and transfer his stock burlesque company November 19.

The Academy Theater has been an integral part of Pittsburg theatrical life for more than fifty years. David Warfield, Sam Bernard, Fred Stone, Dave Montgomery, George M. Cohan and other stars appeared on its stage. Jany Lind sang here in the old Academy, which was destroyed by fire about twelve years ago and rebuilt.

The Academy Theater is the property of the Fidelity Title and Trust Company.

LASKIN BROS. TAKE OVER DALLAS HOUSE

Dallas, Tex., Nov. 10.—The Laskin Bros., of Memphis, Tenn., and Houston, Tex., have taken over the Jefferson Theater here, and opened with Pete Pate and his "Synecopated Steps" in musical comedy stock. Raleigh Dent, who has charge of the Jefferson, has made many improvements. The Laskin Bros. have their own company at Houston, Tex., and also operate the Lyceum Theater, Memphis, where the Gene Lewis-Olga Worth Company is packing them in. It is the intention of these young hustlers to control a string of theaters in the South.

Committees Completing Final Preparations for Big Event Saturday Night

New York, Nov. 10.—The committees working on the Equity ball, which will be held at the Hotel Astor next Saturday night, have been hard at work this week completing final preparations for the big event.

Harold Short, who is again producing the "Midnight Jitters" this year, has 100 famous men and women of the stage for this production. Among them will be Ethel Barrymore, William H. Crane, Alexander Lewis, Hilda Bergson, Florence Reed, Laurette Taylor, Margalo Gillmore, Vivienne Segal, Emily Stevens, Paula Marcloff, Blanche Ring, Helen Ware, Madge Kennedy, Helen MacKellar, Irene Bordoul and Nora Bayes. The decorations and lighting effects have been designed by Clarke Robinson, the art director of the Grand Theater.

The management of the ball is in the hands of George LeTiere, assisted by Robert Stange. The chairman of the subcommittees are: Honorary Mahy, door; Anita Loos, hostess; Robert Middleton, finance; Florence Reed, box sales; William David, floor; Ralph Morgan, supper; Helen MacKellar, program; and Margaret Smith, ticket sales. All the grand tier boxes have been sold and the demand is so heavy that more could have been disposed of were they available.

The music will be provided by three orchestras, one of which will be Paul Whiteman's, the other led by Frank Tours and still another as yet unannounced.

Tickets for the Equity ball may be had from George LeTiere at the Hotel Flinders. The advance sale so far totals over \$9,000.

VICTORY WON

By Sheridan Theater Co., Inc.—Action Brought by Credit Alliance Corp. Non-Suited

New York, Nov. 10.—The Sheridan Theater Company Inc., won a victory this week in the Supreme Court when Justice James O'Malley handed down a decision non-suiting the action brought against it by the Credit Alliance Corporation to recover \$2,250, and directing that judgment be entered for the defendant.

It was alleged by the Credit Alliance people that they had advanced the money to the defendants as a loan, assuming that at the time they made it to the president of the Sheridan Theater Company, whose note they accepted as collateral, they were dealing with an authorized agent of the company.

It developed, however, Justice O'Malley declares, that the notes bore the forged endorsement of the treasurer of the company and that the check of plaintiff when deposited also bore the forged endorsement of the treasurer of the Sheridan Theater Corporation.

The decision holds that the Sheridan Corporation did not have any knowledge of its executive's act and is not in any manner responsible for this wrongdoing.

"The situation," the court rules, "is not unlike that which would be created by the act of a thief in depositing a stolen watch in the pocket of an innocent and unknowing bystander. If the thief later removed the watch from his pocket, could the innocent party be held for conversion or upon the theory of quasi contract upon demand and his refusal to surrender the watch after it had left his possession? It is obvious the defendants' bank was used merely as a conduit for the theft of the plaintiffs' money, and that under all the circumstances the exact fund advanced by the plaintiff was stolen from it and found its way into the pocket of the defendants' president."

Mrs. Ethel Howard; vice chairman, Mrs. Sophie Carroll; Chairman refreshment booth, Mrs. Roy Raymond; vice chairman, Mrs. Leman Morgan; Chairman fishing pond, Mrs. L. J. Fish; vice chairman, Mrs. Florence Rosenblin.

Adviser to the chairman: Alice Jones, Adele Campbell, Bertha Selwyners, Grace St. Assinger, Mrs. William H. Hamilton Mrs. Argetta Brown, Mrs. C. Alice Prince, Mrs. George F. Miller, Mrs. Dyer Miller, Mrs. Henthorn Trelor, Mrs. Edward Lurdick Mrs. James Madison, Mrs. James V. Irwin, Mrs. Marjorie Lewis and Helen McKenney.

Adviser to vice chairman: Mrs. Frances Abrahams, Ella Buck, Joseph Avocado, Miss J. Jones Christie, Estelle Christie, Daisy Cole and Mrs. Gardner Hilton.

FINAL ARRANGEMENTS MADE

For Professional Woman's League Bazaar at Hotel McAlpin

New York, Nov. 12.—A business meeting was held at the Professional Woman's League rooms, 144 West Fifty-fifth street, today at 2 p.m., when the final arrangements for the annual bazaar were made. Mrs. Russell Bassett is the president. The bazaar will be held at the Hotel McAlpin November 15-17 from 2 to 11 p.m. Mrs. Ben Hendricks is chairman and Mrs. Florence B. Risk is vice chairman.

The chairman at the president's booth is Mrs. Russell Bassett; vice chairman, Mrs. Eln Bosworth and Mrs. Kate Fowler Chase. The chairman at the women and children's wear booth is Mrs. W. H. Donaldson and Mrs. Emilie Paul Mathiessen is vice chairman. The chairman of the country store is Mrs. Ernestine E. Stewart with Mrs. Herbert H. McNeill as vice chairman.

Chairman for the beauty booth, Mrs. Charles J. Binney; vice chairman, Mrs. William F. Egan. Chairman of the candy booth, Mrs. J. H. T. Stenple; vice chairman, Mrs. Edyth Jennings. Chairman for most popular person, Mrs. Caroline Mackley; vice chairman, Miss Ella Turk. Chairman for arrow wheel, Mrs. George Lessey; vice chairman, Mrs. Susanna Westford. Chairman for subscription Mrs. Belle Gold Cross, vice chairman, Flora Starr. Handkerchief girls, Mrs. Charles A. Linbach and Alice Jones. Grab bag, Gertrude Hunt and Gertrude Hoffman. Novelty booth chairman, Mrs. Margaret De Muth; Mrs. Arthur H. Bridge, vice chairman. Mrs. Sadie Mae Donald and Mrs. Jennie H. Thompson. Alice Jones will make the posters for the booths. The fortune booth will be in charge of Mrs. James M. Carjoles. Chairman of the doll booth,

MILLION-DOLLAR JOY ZONE PROPOSED FOR LONG BEACH

Eastern Ride Builders Reported To Be Back of Venture—Belmont Pier Approach Selected as Site

LONG BEACH, CALIF., Nov. 9.—Creation of a million-dollar amusement zone at Belmont Pier is proposed by a group of Eastern ride builders, which has had two well-known engineers of Los Angeles making a survey of the area and interesting local promoters in fostering the project, according to announcement.

These interests, it is said, are prepared to place about \$700,000 in the enterprise, leaving \$300,000 to be raised from local sources for amusement devices necessary to make the zone complete.

Those who have been interested by the proposal are preparing to lay the situation before the City Council with a view of obtaining a zoning of that part of the district in which amusements now would be barred.

The area considered is the strip lying east of Bixby avenue, the approach to Belmont Pier, between ocean boulevard and the tidewater for a distance of two blocks east.

The main zone would incorporate the two parallel blocks 100 feet wide and 500 feet long, now divided by a street forty feet wide, lying just east of the pier approach. The south block is already in a zone that would permit amusement park development.

It is the plan of those who propose the district to eliminate "hot-dog rows" and similar concessions, leaving the area devoted strictly to amusements. Buildings would be built and painted to create an architectural unity.

The engineers who have been in Long Beach are said to have represented Charles Krug of Toronto, Can., who, it is reported, built a large ride there; Wm. H. Dentzel of Philadelphia, merry-go-round builder; Lusse Brothers of Philadelphia, "Scooter" builders, and the Tower Amusement Corporation of Los Angeles.

It has been announced that Fred Markwell, owner of a corner on Bixby avenue, plans a quarter-of-a-million-dollar theater on the site. This theater project, however, was considered before the amusement zone development plan was projected.

The ground space desired for this development is owned by eight people, most of whom are said to favor the plan. Promoters suggest that these owners form a holding corporation and lease the ground for a period, say, of ten years, as a safeguard in case conditions change and the zone at the end of that time should not be wanted.

ELSIE JANIS WILL NOT ABANDON TOUR

Declares There Is No Truth in Report—Delighted With Concert Work

Boston, Mass., Nov. 11.—Elsie Janis says there is absolutely no truth in the story published yesterday in a New York theatrical daily stating that she would abandon her concert tour next month and go into a musical production, Miss Janis, at Symphony Hall last night, informed the local Billboard representative that she is delighted with her concert work, is being treated splendidly everywhere by the public and intends to continue in this field.

Upon the conclusion of her American tour in March she will sail for England, where she will appear until the latter part of May, and then go to France for a tour. Sir Alfred Dutt has sent Miss Janis word that the theater is ready for her and that she may come to England as soon and as often as she wishes. A similar invitation has been received from French people.

The enthusiastic reception given Miss Janis at Symphony Hall last night bears out her contentions and fully justifies her preference for the concert stage. The audience was in turn spellbound and roused to acclaim the versatile genius of this artist. Assisting her with great credit were Rudolph Hocho, violinist; Walter Verne, baritone, and Lester Hodges, accompanist.

"The Player Queen" and "The Showing Up of Hanso Posnet", and the double bill at the Neighborhood Playhouse, New York, will close this week.

CARNIVAL BLOWS UP SEASON WAS GOOD ONE FOR PARKS

Woodward Royal Shows Come to Disastrous Finish at Anna, Illinois

St. Louis, Nov. 9.—The Woodward Royal Shows came to a disastrous close in Anna, Ill., this week. The company (over fifty people) was left stranded, and obliged to shift for itself in the best way possible, reports reaching here state.

R. B. Woodward, it seems, left the show last Monday for Chicago, under the pretense that he was departing for that point to fix up the next railroad move. About five days later he is said to have phoned that he would not get back to the show and that the people should consider the show closed.

Everyone, it is said, was due at least two weeks' salary, and the concessionaires had to practically steal their goods out of the cars, and sell for almost nothing to the town people. Many, it is declared, were left without funds and are still in Anna, unable to get out of the city.

The cars are still in Anna half unloaded. The rides, of which there were three, were taken out to the fair grounds. There were about twenty-five concessions and four shows, in addition to the rides.

Woodward, it is said, is reputed to have plenty of money and people on the show maintain that there was no excuse whatever for his action.

Palace Theater, Charles Stenmerman, of Newark, a film salesman, was arrested charged with violating the federal law prohibiting interstate transportation of fight films, and was held in bail of \$2,500 for the Federal Grand Jury.

FIGHT FILMS SEIZED IN NEW JERSEY

Newark, Nov. 10.—The showing of the Dempsey-Firpo championship battle picture at the Strand Theater here was interrupted Tuesday evening when Deputy United States Marshal Eckerline seized the film and arrested Murray Heller, manager of the house, on a charge of illegally transporting prize-fight films from one State to another. Special Agent Roy S. Hall of the Department of Justice had made the complaint.

Heller, who gave his address as 1072 Bryant avenue, New York, was held in \$5,000 bail for investigation.

Trenton, N. J., Nov. 10.—Department of Justice agents seized on Friday films of the Dempsey-Firpo fight which had been on exhibition during the early part of the week at the

CALL TO ARMS

Issued by Harley Sadler to Tent Show Managers

THE following telegram to The Billboard from Harley Sadler, dated at Rotan, Tex., November 11, was received too late for publication in the Repertoire Department, as requested by Mr. Sadler: "TENT SHOW MANAGERS—With present legislation endangering our very existence something must be done. We have the support of the public, but some plan must be formulated whereby we can protect ourselves from unjust and class legislation. Every dramatic tent show manager who can meet in Waco, Tex., Sunday, November 25, 1923, to discuss plans for a protective association, will be given some startling facts regarding House Bill No. 25 by Baldwin. Close shop if necessary and be there. All who can attend wire me, care Harley Sadler's Lone Star Attractions, Stamford, Tex., and I in turn will wire you verifying meeting, making reservations and other arrangements. This is for our mutual good and we owe it to our industry. Don't fail to be there. The situation demands it."

BUSINESS RECORDS

NEW INCORPORATIONS

New York Charters

Paul Specht, Manhattan, theater proprietors, \$10,000; P. Specht, W. G. Lovatt, S. Schwartzman. (Attorney, H. S. Hechheimer, 1540 Broadway.)

Johnny Arthur Pictures, Manhattan, motion pictures, 50 shares common stock, no par value; G. S. Whitson, J. M. Edelson, L. Strong. (Attorneys, Wentworth, Lowenstein & Stern, 152 West 42d street.)

Circle Players, Manhattan, theatrical, 100 shares, common stock, no par value; L. Osterwell, M. Phillips, R. Gruenstein. (Attorney, H. G. Falk, 1657 Broadway.)

B. S. Moss Premier Corporation, Manhattan, realty, 200 shares common stock; no par value; B. S. Moss, J. A. Mintke, T. Bowman. (Attorney, G. L. Harvey, 162 Remsen street, Brooklyn.)

Blysk, Manhattan, theater, 100 shares common stock, no par value; M. A. Harris, A. H. Walsh. (Attorney, W. Bouynge, 1151 Broadway.)

275 Canal Street Corporation, Manhattan, realty, \$1,000; J. Lubin, H. Aronson, F. Levy. (Attorneys, Lurie & Feinberg, 38 Park row.)

American Institute of Operatic Art, Stony Point, \$200,000; M. Rubinsoff, A. R. Watson, P. Schmitzer. (Attorneys, Watson, Harrington & Sheppard, 82 Broadway.)

Consolidated Orchestras Booking Exchange, Manhattan, theater proprietors, etc., \$10,000; J. Harn, W. G. Lovatta, S. Schwartzman. (Attorney, H. S. Hechheimer, 1540 Broadway.)

Bray Screen Products, Manhattan, motion pictures, \$1,800,000; J. R. Bray, P. S. Jones, J. E. Rubin. (Attorney, F. J. Knorr, Albany.)

New York Civic Opera Association, Manhattan, \$25,000; G. A. Rogers, C. L. Guy, M. (Continued on page 117)

HARRY HOLBROOK HONORED

Boston, Nov. 10.—Harry Holbrook, known everywhere as "the singing marine", was guest of honor at a reunion banquet held last night at Italy's Hotel by war-time comrades who are now connected with the Marine Recruiting Service in this territory. Twenty leathernecks in full dress blue uniforms comprised the party. Between cabaret numbers Holbrook sang some selections, and finally the entire group stood up and sang "The Marine's Hymn", which brought an enthusiastic band from the diners. After "show" there was a box party at Gordon's Olympia Theater, where Holbrook is appearing this week.

Holbrook was similarly feted in Providence last week, while playing the Albee Theater in that city. The party on that occasion, which was designated as "American Night" at the Albee Theater, included Governor William S. Flynn of Rhode Island Mayor Joseph H. Gagner of Providence, Edmond A. Dreyfus, who acted as host at a dinner and cabaret in the Hotel Procyfus after the show, and many others. Seldon has such a demonstration been given any individual performer in the history of Providence theatricals.

Have you looked thru the Letter List?

And Interest Is Keen in Coming Annual Convention of the N. A. A. P.

Chicago, Nov. 10.—Park managers dropping into Chicago occasionally since the close of the season are almost a unit in reporting a good season. A. R. Hodge, of Riverview Park, has expressed the opinion that the past season generally was the best with the parks in years, and if Mr. Hodge doesn't know nobody does. Extensive preparations are being made for the convention of the National Association of Amusement Parks in the Drake Hotel December 5-7.

The deliberations of the above association have, in the past three years, contributed to a steadily increasing interest among the managers of the smaller parks. The men who handle the big parks, who have gone scientifically into the intricacies of park management on a broad and comprehensive scale, have told their experience at the meetings of the association, which have been held annually in Chicago, and the smaller park men who have attended say they have learned a great deal.

The owners and managers of the big parks who constitute the major part of the membership of the association are business men of broad caliber. Each has met the myriad difficulties and problems arising in the handling of a big and complicated enterprise. Learning from each other at these meetings many valuable lessons that the other fellow has sweat blood to learn for himself, the association has become one of the most vitalized and intelligent organizations of the day.

Year after year the programs of the National Association of Amusement Parks have attracted attention of the most favorable character. Intelligence, research and attention were among the qualities manifest in the program's preparation. It is said this season extraordinary efforts have been put forth to make the program the most interesting ever. A park manager said to The Billboard recently that every manager of even a small amusement (Continued on page 117)

"ABIE'S IRISH ROSE"

Has All Managers Pondering

Drawing Powers of This Remarkable Show So Pronounced as To Defy Speculation

Chicago, Nov. 10.—"Abie's Irish Rose", now on the one-night stands, is drawing the interested gaze of all managers in this section. This show will play the Majestic Theater, Fort Wayne, Ind., four days beginning November 19, and then head for the Studbaker Theater, Chicago. The opinion here is that Frank A. P. Gazzolo has drawn another big winner for his playhouse on Michigan avenue. "Abie", according to James Wingfield, who is handling a lot of the show's booking in the Midwest, has upset all traditions on one-night time. The play has gone into towns usually good for one to three nights and stayed three weeks to big business. In fact, it has played to comparatively few, but highly one-night audiences. It is freely predicted that "Abie" will run a year in the Studbaker. The New York company is now in its seventy-eighth prosperous week in the Republic Theater, on Broadway.

Ann Nichols, the author, is a Chicago girl. Charles Washburn, in advance of the show, is also from Chicago.

"TARNISH" FOR CHICAGO

Chicago, Nov. 9.—"Tarnish", a New York success by Gilbert Emery, will come to the Playhouse the night before Christmas. However, "Children of the Moon" will play an engagement in the same theater before that. The "Tarnish" company will have among others in its cast, Patricia Collinge, absent from here for years, and Henry E. Dixey.

VOTE FOR SUNDAY MOVIES

Endicott, N. Y., Nov. 9.—The village board by unanimous vote has authorized the showing of motion pictures on Sunday between the hours of two and eleven p.m. This action was taken following the referendum of the people when 1,046 votes were cast in favor of the Sunday shows and 118 against them. The election was held at private expense.

Enright's Play Investigation Evokes Varying Sentiments

Findings of Police Commissioner's Committee Are Awaited With Interest—Lee Shubert Declares "Stage Is Better Than Ever"

NEW YORK, Nov. 10.—The New York theatrical world is awaiting with intense interest the findings of the committee appointed by Police Commissioner Enright to investigate charges of impropriety against several theatrical productions now on Broadway.

The Police Commissioner's injection of his office into the censorship controversy evoked the assertion from Augustus Thomas, head of the Producing Managers' Association, that the police committee seemed to him "an invasion of the field of the Commissioner of Licenses," who had agreed to leave the scrutiny of questionable plays to the "Citizens' Play Jury". To this Commissioner Enright replied that his "action is simply the result of a determination to meet an impatient public demand, and it has behind it the full power of the commonwealth."

William A. Brady, commenting on the various censor plans, declared that he was in favor of some form of censorship, although it was up to the manager to "clean house". "Unless there is a stage censorship," Mr. Brady averred, "we will soon be having uniformed policemen on the front steps of all our theaters."

Declaring himself in favor of the play-jury system, Lee Shubert said that the "stage is better than ever," the performances are cleaner and better," adding that "the actors would not act in plays that were morally bad, the producers would not produce them and the public would not support them. From the standpoint of cleanliness there is not a current play that is not better than Shakespeare's best."

Commissioner of Licenses Glatzmaier, in an appeal to citizens for their complaints against Broadway productions so that he can bring the play-jury system into action, declared that in his opinion the stage "is as clean and pure as it can be expected to be. There is not much legitimate criticism to be made."

BERTA DONN IN "TOWN CLOWN"

New York, Nov. 10.—Berta Donn has just been engaged for the part of Lorna, one of the leading feminine roles of Aaron Hoffman's new musical comedy, "The Town Clown", in which Eddie Buzzell will be starred. The piece will be presented jointly by Charles Billingham and A. L. Erlanger. "The Town Clown" is scheduled to commence rehearsals some time next week, and will be given its first performance out of town December 23. The production will probably be seen in New York around the new year.

Miss Donn played the principal feminine role opposite Harry Delph in "Sun Showers" during its run at the Astor Theater last season. She also appeared in the musical productions of "Honey Girl", "Sue Dear", "Snap Shots of 1921" and in Selwyn's musical play of "Sonny", featuring Emma Dunn. The little dancer, whose style of work is likened to that of Adele Astaire, was Carl Randall's dancing partner over the Keith Circuit and last summer appeared with him in London. After her engagement at the British capital Miss Donn did an act with Carl Hysan in Paris. Upon her return from the other side Henry W. Savage engaged her for the preliminary tour of "The Left-Over".

"IN LOVE WITH LOVE" TO THE LA SALLE

Chicago, Nov. 6.—"In Love With Love", a play by Vincent Lawrence, who wrote "Two Fellows and a Girl", is billed for the La Salle Theater, November 19, following the long and satisfactory run of "Folly Preferred" in that playhouse. Lynne Fontanne, an actress very popular in Chicago, will return with the new play. She last appeared in this city in "Dulcy". Others in the cast are Henry Hill, Ralph Morgan, Edward Donnelly, Robert Strange, Wanda Lyon and Maryland Monroe.

"HAVOC", WAR PLAY, PRESENTED

London, Nov. 11 (Special Cable to The Billboard).—The Repertory Players Sunday gave a war play, entitled "Havoc", by Harry Wall. The piece discusses the reactions of war on human nature. It was well played by Harry Kendall, Alfred Clark, Eitel Gillies and especially Richard Bird. It was immediately acquired for West End production by Daniel Mayer, Ltd.

"TROIUS AND CRESSIDA" COMPLETES PLAY CYCLE

London, Nov. 11 (Special Cable to The Billboard).—"Troilus and Cressida" completes the cycle of thirty-six plays in the first folio, all of which have been done at the Royal Victoria Hall since 1914. It is a wonderful achievement, never equaled by any other management, and Lillian Baylis is being universally congratulated on her great work for the drama involving energy, self-sacrifice and pluck and accomplished despite wartime and apparently insuperable financial difficulties. Florence Saunders as Cressida rose to every opportunity in a complicated part, catching the very spirit of womanly variability and deception.

Ion Swinley as Troilus, George Hayes as Ajax and Rupert Harvey as Hector are admirable. There was a scene of great enthusiasm when the curtain fell. The producer, Robert Atkins, took a vociferous call which showed the audience's recognition of his splendid services at the Royal Victoria Hall.

NO PASSES FOR WARFIELD

Boston, Nov. 10.—One of the reasons for the small audiences at the Colonial Theater during the two weeks' engagement of David Warfield in "The Merchant of Venice", which ends tonight, is that the house was not "papered" the way most poor-drawing attractions are. Mr. Warfield, it is said, is strongly against giving out passes and would rather play to half a dozen paid admissions than to a houseful of paper.

STAGE NOTABLES Present at Unveiling of Calvert's Tablet

New York, Nov. 10.—A memorial tablet in honor of the late Louis Calvert, well-known Shakespearean actor, was unveiled this afternoon at New York University before an attendance of prominent men and women of the stage. The tablet, which was a gift of the Washington Square College Players, in whom Calvert had taken a great interest, rests in the wall of the College Playhouse at the Washington Square center of the university. Among those who participated at the memorial exercises were Walter Haysden, chairman of the College Players' advisory committee; Dudley Digges, Norman-Riel Goddes, Sheldon K. Yale and Sir John Martin Harvey, with whom Calvert appeared in "Oedipus Rex" in England.

BOB WATT TO TRAVEL

Bob Watt, who has been active in the amusement world since 1883 as an author of stage material, press agent and manager and owner of theaters and road shows, will sail from New York November 22 on the S. S. Manchuria for San Francisco as the first lap of a trip thru the southern half of the country, where he will visit old friends. He expects to return to his home in Atlantic City about May 1 and resume his office of secretary of the Amusement Men's Association of the famous New Jersey resort, where he is a familiar figure.

RECEPTION TO CYRIL MAUDE BY GAMUT CLUB

New York, Nov. 10.—The Gamut Club, Mary Shaw, president, will give a reception to Cyril Maude, Sunday afternoon, November 18. Essex Dane, chairman, assisted by members of the club, will serve as reception committee. Distinguished members of the theatrical profession are expected to be present.

"ZENO" FOR THE ROAD

New York, Nov. 9.—"Zeno", forced to vacate the Forty-Eighth Street Theater and unable to secure a house on Broadway, will tour the road for a time. Joseph P. Ryan's melodrama will start next week in Newark and will subsequently be seen on the "subway circuit". The cast will remain intact during its engagement out of town.

PARAMOUNT CHANGES SALES FORCE LINEUP

Creates New Divisional Boundaries and New Districts, With Many Promotions and Changes in Personnel

New York, Nov. 12.—With the new Famous Players-Lasky production and sales policy have come many important changes in the personnel of the sales force handling the Paramount pictures. The country has been redivided into new territorial sales divisions and districts and many new changes have been made in the heads of the sales department. The country has been divided into three major sales divisions, as follows:

Division No. 1, H. G. Ballance, divisional sales manager; District No. 1—Boston, New Haven, Maine (Portland), District No. 2—New York, New Jersey, Albany, District No. 3—Philadelphia, Washington, Wilkes-Barre, District No. 7—Atlanta, New Orleans, Charlotte, Jacksonville.

Division No. 2, George W. Weeks, divisional sales manager; District No. 4—Detroit, Buffalo, Pittsburg, Cleveland, District No. 5—Chicago, Milwaukee, Peoria, District No. 10—Cincinnati, Indianapolis, Columbus, Canadian Exchange—Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

Division No. 3, John D. Clark, divisional sales manager; District No. 6—Kansas City, St. Louis, District No. 8—Salt Lake City, Denver. (Continued on page 128)

CHARLES RAY TO QUIT THE MOVIES FOR LEGITIMATE

Chicago, Nov. 10.—Charles Ray, famous in the movies, is to quit the silent for the articulate drama. He said so this week when he and Mrs. Ray passed thru Chicago and tarried an hour at the La Salle Street Station. The Rays were on their way to New York. Mr. Ray said he was in the legitimate field before he went into pictures. He said he was taking a play, "The Girl I Love", to New York, with a view of producing it. George Scarborough wrote the play from James Whitcomb Riley's poem. Mr. Ray expects to play the leading role.

Concerning the uncertain conditions in film-dom, from the performer's standpoint, Mr. Ray was quoted as saying the cutting of actor's salaries in the movies would be an injustice. He said they only get about ten weeks' work a year as it is. He further said that in "The Courtship of Miles Standish", his latest picture, the actors got only \$100,000 of the \$850,000 which the film cost.

Des Moines, Ia., Nov. 8.—Charles Ray attached the Berchel Theater box-office receipts toward the end of his first week in this city. The attachment was for \$7,100.00, which he claimed was back pay from J. J. Elsmann, owner of "The Girl I Loved" Company Ray was heading. The company has trekked toward the Coast studios, while Ray is going East. A dozen Iowa towns were listed for the tour, which came to a sudden termination when Ray's attorneys grabbed the money bags. A. P. Owens, manager of an Ottumwa theater, who had heavily advertised the Ray show, rushed into court on Ray's heels with a suit against Elsmann for cancellation of contract, but settled for \$750, according to a stipulation filed later in the District Court.

Other Motion Picture News, Views and Reviews, Beginning Page 60

BIG BUSINESS CONTINUES

For De Wolf Hopper Opera in Kansas City—"H. M. S. Pinafore" Well Done

Kansas City, Mo., Nov. 10.—Quite one of the most satisfying and musically perfect productions was the "H. M. S. Pinafore" given at the Garden Theater this week by the De Wolf Hopper Opera Company, assisted by the Kansas City Civic Opera Company and the Junior League, sponsors of the most worthwhile entertainment. (Continued on page 128)

"LITTLE MINISTER" REVIVAL

London, Nov. 11 (Special Cable to The Billboard).—London revived Barrie's "The Little Minister" at the Queen's Theater for the pleasure of Scots and soft-stuff fans who practice the swallowing lumps in their throats. Norman McKinnell gave a marvelous performance of terrifying force as Elder Whannod. Fay Compton was somewhat disappointing as Lady Babbie. Allan Jeays and Marie Ault portrayed the stultes, Owen Nares, in the title part, was adequate. Basil Dean's mounting of the open-air scenes is a triumph of technical accomplishments.

THE NEW PLAYS ON BROADWAY

ELTINGE THEATER, NEW YORK
Beginning Friday Evening, November 9, 1923

THE SELWYNS Present
"SPRING CLEANING"
A New Comedy in Three Acts
By Frederick Lonsdale
Produced Under the Personal Stage Direction of Edgar Selwyn

THE CAST
Walters Lewis Broughton
Margaret Sones Violet Fleming
Ernest Steele A. E. Mathews
Fay Colten Blythe Daly
Lady Jane Walton Pauline Whitson
Archie Wells Gordon Ash
Bobbie Williams Robert Noble
Billy Sommers C. Haviland Chappelle
Countess Gillies Maxine McDonald
Richard Sones Arthur Byron
Mona Estelle Winwood

I direct your attention to "Spring Cleaning" as a splendid example of the relative importance of a thing in itself and the manner of its execution, at least as far as that concerns the stage. In other words, will serve as a splendid illustration of the fact that in the theater it matters far less what you do or what you write about than your doing it in a distinguished way. This observation can be applied with almost equal force to both the acting and the writing of this play.

In the first place, Frederick Lonsdale has taken a subject, that of the philanderer taking a man's wife away from him and the husband stepping in in the nick of time to prevent it. As is usual in this story, the woman is in love with her husband all the time, but her affection has been dulled by his lack of attention. This the lover supplies, and this is what the wife reacts to. However, Mr. Lonsdale brings this out in the very last scene of the

(Continued on page 128)

SHUBERT THEATER, BOSTON
Beginning Monday Night, November 5, 1923

Arthur Hammerstein Presents
A New Musical Comedy
"MARY JANE MCKANE"

With
MARY HAY and HAL SKELLEY
Book and Lyrics by William Cary Duncan and Oscar Hammerstein 2d

Music by Vincent Youmans and Herbert Stothart
Book Staged by Alonzo Price
Dances and Ensembles by Sammy Lee
Gowns and Costumes Designed by Charles LeMoire
Orchestra Under Direction of Herbert Stothart
Settings by Gates and Morange
(Entire Production Produced Under Personal Supervision of Arthur Hammerstein)

CAST OF CHARACTERS
Joe McGillicuddy Hal Skelley
Maggie Murphy Kitty Kelly
Mary Jane McKane Mary Hay
Cash Keene Twins
Carrie
Martin Frost Dallas Welford
Andrew Dunn, Jr. Stanley Hokes
Loris Dunn Laura De Chad
Louise Dwyer Eva Clark
George Sherwin Louis Morris
Andrew Dunn, Sr. James Heenan
Ladies of the Ensemble—Marie Harrison, Marie Adams, Frances Lindell, Billie Williams, Dorothy June, Lucille Smith, May Sullivan, Grace LaRue, Lillian McNeil, Edna Miller and Dorothy Hollis.
Gentlemen of the Ensemble—Bert Crane, Lester New, Lionel Maclyn, Allan Gray, Edward Murray, John Wainman, Joe Carey and Harry Howell.

"Mary Jane McKane" is a hit from the scenic overture to the closing repairs. The main features of the production include a most appropriate and talented cast, music that is of symphonic quality and a plenitude of unusually refreshing comedy. As a center of sentimental interest, Mary Hay quietly and unobtrusively strikes the responsive chord. Neat, gentle and unassuming, the mere presence of

(Continued on page 128)

MORE NEW PLAY REVIEWS ON PAGES 36 and 37

SHAY MUST ANSWER "MISAPPROPRIATION" CHARGE

NEW COPYRIGHT LAW TO BE INTRODUCED IN CONGRESS

Will, If Passed, Grant Authority for United States To Enter International Copyright Union and Avert Threatened Unfavorable Situation

WASHINGTON, D. C., Nov. 12.—A bill granting authority for the entrance of the United States into the International Copyright Union will be among the first measures introduced for passage when Congress convenes in December.

Immediate passage of this bill is hoped for by book publishers, playwrights and song publishers to avert the situation threatened when the Canadian copyright bill goes into effect January 1, leaving the United States without any copyright protection in Canada.

The new copyright bill, prepared by Register of Copyrights Solberg, puts the United States for the first time into the Berne convention or International Copyright Union, under which all works having copyright in the United States will have instantaneous copyright in England, Germany, France, Spain, Italy, the Scandinavian countries and all other civilized countries of the world that are already members of the convention.

It is the purpose of the bill to preserve the status quo of copyright otherwise and leave the amendments to a general revision of the copyright code, which is generally agreed by all classes involved should be taken up immediately after this country's entrance into the International Copyright Union.

Up to the present time the United States has been debarred from entering the union by our so-called manufacturers' clause refusing authority for copyright of any work not printed in type set or plates made in this country and also bound in this country.

ADMISSION TAX REPEAL

Is Recommended by Secretary of Treasury Mellon—Early Consideration of Bill To Be Sought

Washington, D. C., Nov. 12.—Repeal of the tax on theater admissions is recommended in the general tax program approved by Secretary of the Treasury Mellon for submission to Congress, as outlined in a letter forwarded by him to Acting Chairman Green of the House Ways and Means Committee. Credit for the inclusion of the theater tax repeal in the program is attributed to Will H. Hays, who, it is known, conferred with Mr. Mellon on the matter the early part of last week.

The loss of revenue from this source annually will, it is estimated by the Secretary of the Treasury, amount to \$70,000,000.

Commenting on his recommendation for the repeal of the admission tax Mr. Mellon in his letter wrote:

"The greater part of this revenue is derived from admissions charged by neighborhood motion picture theaters. The tax, therefore, is paid by the great bulk of the people whose main source of recreation is attending the movies in the neighborhood of their homes."

It is planned to press the admission tax repeal measure for early consideration by Congress, with high hope of its passage prevalent among theater men.

RINGLING BROTHERS

Make Refund on Tickets at Omaha, Nebraska

Omaha, Neb., Nov. 9.—The Ringling Brothers have sent their check amounting to \$1,744 to P. H. Myers with instructions to refund on all tickets sold for the night performance of September 28, a severe rain and windstorm preventing the circus from giving the night show, also causing damage to the show's canvas.

Mr. Ringling requests that if any money remains after redeeming all tickets that same be turned into the Omaha Community Chest for Omaha charities.

This action on the part of Ringling Brothers will have the effect of making them more popular than ever with the people of Omaha.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

LEAGUE BENEFIT DEC. 2

Stars of Many Broadway Shows Have Volunteered To Appear

New York, Nov. 12.—The date and place of the gala benefit of the Entertainers' Unit of the Overseas Service League of New York City has been changed. Instead of taking place on the evening of December 9 at the Times Square Theater it will be presented at the Apollo Theater on the evening of December 2.

Among those who have volunteered to appear are Minnie Dupree and Company, Dorothy Donnelly of "The Crooked Square" at the Hudson Theater, Ann Pennington, Brooks John, Jim Corbett, and Jack Norton and Faunie Brice of "Ziegfeld Follies", W. C. Fields of "Poppy" at the Apollo, Mme. Dora Stroeva of the "Music Box Revue", John and Buster West of the "Greenwich Village Follies", Mr. and Mrs. Francis Rogers and others. There will also be six Keith vaudeville acts and either the Paul Whiteman or the Vincent Lopez orchestra. Henry Stanlaw has designed the program cover.

The proceeds realized will be devoted to the League's service fund for tuberculous ex-service men and their families, as well as women disabled in service overseas during the war.

Seats are selling from \$1 to \$5. Florence Williams, Hotel Robert Fulton, New York, treasurer of the league, is in charge of seat reservations.

Proceeding the benefit there will be an informal dinner given by members of the Entertainers' Unit at the headquarters of the New York League of Professional and Business Women, 25 East Thirty-ninth street, New York, on Tuesday evening, November 14.

BURLESQUERS MUST QUIT "DOUBLING"

Boston, Nov. 9.—Sam A. Scribner, head of the Columbia Burlesque Association, this week issued instructions to the managers of the Gayety and Casino theaters in this city that under no circumstances are performers connected with Columbia Circuit shows playing in Boston to be permitted to appear in Sunday vaudeville engagements at other theaters here. This rule was made following The Billboard's recent article on burlesquers playing Sunday vaudeville in the Hub. Mr. Scribner adds: "We are not bringing performers to Boston in order to supply cheap moving picture and vaudeville houses, and under no circumstances must they appear at any theater but ours."

Local vaudeville artists are very grateful to Mr. Scribner for his action in this matter. Many of them depend largely upon Sunday work to help them keep going, as the long engagements are generally given to outside acts, while the odd and single dates are offered to local performers, and they think it unfair to have this meager field invaded by actors who are already employed throughout the week.

FRED DELMAR, NOTICE!

Mrs. Marietta Dyer, 67, died November 10 at her home in Kansas City, Mo. She was the mother of Sam Dyer, known to the show world as Fred Delmar, and last heard of in vaudeville with a lion act. Anyone knowing of Delmar's present whereabouts is requested to communicate with Mrs. H. C. Ireland, 1266 Hasbrook avenue, Kansas City, Kan. It is important that Delmar get in touch with Mrs. Ireland at once.

Summoned To Appear Before General Executive Board November 15

BOARD SCRUTINIZING AUDITORS' STATEMENT

Clash Among Locals, With Serious Consequences, Feared if Shay Is Found Guilty

New York, Nov. 12.—Charles C. Shay, past International president of the International Alliance of Theatrical Stage Employees, has been summoned to appear before the general executive board on the afternoon of November 15 for trial on "charge of misappropriating funds of the Alliance as per the auditors' report," which showed "unaccounted for expenditures amounting to \$78,876." President William F. Canavan declared today that he had received assurances that Shay would be on hand when the hearing is called.

The general executive board, especially convened for the occasion, today entered upon its work of thoroughly scrutinizing the auditors' statement of Shay's cash disbursement from May 1, 1922, to September 30, 1923, and other financial reports bearing upon Shay's administration prepared by President Canavan and General Secretary-Treasurer F. G. Lemaster.

In addition to Canavan and Lemaster, those present at today's session were Vice-Presidents Richard J. Green, of Chicago; Fred J. Dempsey, of Boston; William Covert, of Toronto; William Elliott, of Cincinnati, and H. Guy Culver, of Oklahoma City.

Immediately following Shay's trial the general executive board will draw up a statement containing its verdict for circulation among the locals of the International. If the verdict is one of guilty the board will in the

(Continued on page 123)

AUGUSTUS THOMAS

Is Party to Equity-P. M. A. Negotiations

New York, Nov. 12.—The committee of producing managers of the P. M. A. appointed to represent the producers in the new Actors' Equity Association agreement now under consideration held a meeting this afternoon in the rooms of the Producing Managers' Association, the most important feature being the fact that Augustus Thomas for the first time

(Continued on page 123)

THEATER RECEIPTS FOR SERVICE MEN

Boston, Nov. 9.—The Copley Theater has set aside the second Wednesday evening of each month for the rest of the season as ex-Service Men's Night. Arrangement have been made by the management of the theater and the hospital committee of Community Service whereby all the money taken in for tickets sold by the committee, except 50 cents plus the war tax on each ticket, will revert to a fund for the disabled soldiers. For the first ex-service men's night, which took place last month, Community Service sold nearly 100 tickets, and a much larger amount was sold for the second benefit night this week.

AN ALGONQUIN ON COAST

Frank Case Building Hostelry for Actors in California

New York, Nov. 12.—Frank Case, proprietor of the very popular Algonquin Hotel, New York, is building a hostelry in California. On a trip to the Coast last summer he and Mrs. Case fell in love with the climate and region, and when the players importuned him to give them an Algonquin out there he lent a willing ear. Capital came forward eagerly when it learned that he was giving the proposition consideration. The realtors found the ideal location and other inducements, and so the actors will have another tavern all their own even the far from Broadway.

GERMAN CIRCUS GOING TO SOUTH AMERICA

Stosch-Garassanti Show Biggest To Cross Atlantic Since B. & B. Toured Europe

New York, Nov. 12.—Much interest is being displayed in London and continental Europe over the decision of Hans Stosch-Garassanti, famous circus owner of Germany, to take his popular organization to South America. Following his recent engagement in Geneva, Switzerland, he shipped to Hanover, Germany, and embarked on the steamers Ludendorff and Danzig of the Stinnes Line for Buenos Aires. He went on invitation from prominent business interests of various cities of South America and plans a tour of Argentina, Brazil, Uruguay and Chile, according to the present itinerary, which may be extended to more than a year's duration.

This is the largest circus to ride the Atlantic since the Barnum & Bailey combination toured Europe and included in its passenger list some of the most notable of the arctic artists of Teutonic heritage and Japanese, Chinese, Moors, Indians, Arabs, Russians and Negroes to the number of several hundred, including the working forces, which brought the total well up to 500. The ring stock and work horses numbered more than 100 and in addition the following carnivora and hay-eating animals were embarked, including two troops of elephants, lions, tigers, camels, zebras, bears, polar bears, hippopotami, kangaroos, birds and other animals to make a most complete menagerie. One of the arctic features is a Russian ballet.

This is a motorized show and is fully equipped with road locomotives, caterpillars and all necessary motive power. The living wagon is exceptionally well equipped. The Stosch-Garassanti Company carries the well wishes of its countrymen and the venture will doubtless prove highly successful under Stosch-Garassanti's experienced direction.

MARILYN MILLER

May Soon Be Starred in New Piece

Next month will mark the third anniversary of the introduction of "Sally" and, the success of the musical comedy warrants unlimited continuance. It is probable that Marilyn Miller's connection with the piece will end in a few weeks, with Flo Ziegfeld commencing rehearsals for a new vehicle for her. Only about six of the regular week stands east of the Mississippi remain in which "Sally" has not been presented, and, as Miss Miller is reported to cut in on 10 per cent of the gross receipts, it would be more profitable for Ziegfeld to present her in another show, with prospects of long runs in New York, Chicago, Boston and Philadelphia, than keep her on the road, under which plan the transportation cost of the company would trim his weekly net profits on the piece to about \$5,000.

After finishing its second run in New York a few weeks ago the "Sally" Company jumped to St. Louis, followed by engagements in Indianapolis, Columbus and, last week, Cincinnati. The show is now in Toronto and next week plays Buffalo, with Washington to follow.

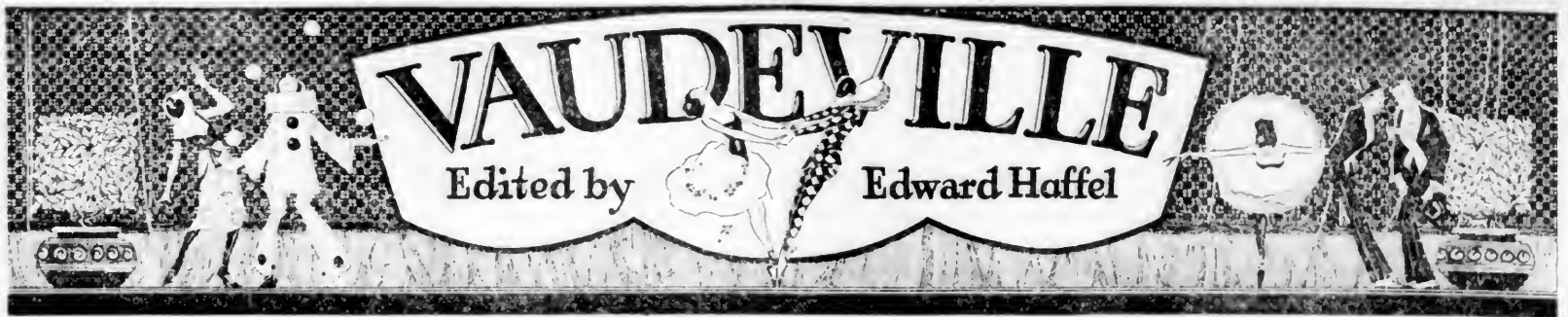
After the Washington date there are several New England cities in which the show will be good for week runs. Then will come the start of the real barn-storming trip and likely the departure of Marilyn Miller from "Sally", with prospects of her co-star, Leon Errol, and the rest of the company carrying on in it.

PITTSBURG TO HAVE TWO STOCK COMPANIES

Pittsburg, Pa., Nov. 10.—Pittsburg, at present without a stock company, will in a few weeks have two companies functioning.

The Pershing Theater, in East Liberty, was this week taken over by the Harris amusement interests on a long-term lease and will be opened November 26 as the permanent home of a resident stock company. The theater has been rechristened the East End. Performances will be given nightly and there will be two matinees a week. Top price will be \$1. Dennis A. Harris is at present in New York to engage a company and secure production rights.

A stock company is also reported to be housed at the Lyceum beginning Thanksgiving week. It is said that the William Wright company will come here fresh from a season of 25 weeks at the Powers Theater, Grand Rapids, Mich.



AMATEUR BOOKING BUSINESS HIGHLY ORGANIZED IN N. Y.

**One Booker With String of More Than Five Hundred Tyros Has Developed Profitable Agency
—Talent Works Under Guarantee**

NEW YORK, Nov. 10.—Amateur nights and opportunity contests, run one and two nights a week at more than 100 vaudeville houses in and around New York, are now organized on a highly efficient basis with a force of some 500 amateur performers, who are being booked over a circuit that takes in several of the big-time chains of houses as well as independent theaters.

Regular amateur shows are booked into each house in charge of one man who sees to the various details and does the announcing. The prizes, however, are awarded strictly upon the measure of applause given each entry by the audience, and, frequently, an outsider in the form of an added starter, who has given his or her name at the box-office, succeeds in taking one of the prizes, and, incidentally, receives a real opportunity to try out his or her talent before a regular audience. Such cases are indeed very few, however.

One of the most successful bookers of amateur talent, with an office force of nearly a score, just off Broadway, is working on an arrangement with the theaters whereby the management puts up about \$25, which pays for the prizes and announcer and leaves a \$5, or more, bit for the booker, in addition to whatever other arrangement he has with the talent. About a dozen announcers are in the employ of this booker to take care of the New York houses.

Contests Big Draws

The "opportunity contests", widely advertised by the theaters, are still a powerful drawing card at all of the houses running them, and these places are jammed on the nights when the contests are run off. This is especially true in the family and neighborhood houses and is proving infinitely more popular and diverting than the dance contests.

Many of the so-called amateur performers pursue their various occupations during the day and, in many cases, have a smoldering ambition to become professionals. The best of the talent are working for this booker under a guarantee of a certain amount for their efforts and get work at least four nights a week. The ranks of the competent amateurs get larger each month, due to the fact that the booker encourages the talented ones to appear at other houses and gradually adds to his list this way.

The usual number of amateur acts on a bill vary from four to six, and once in a while, in the smaller houses, all but outside the regular vaudeville show, insofar as getting laughs is concerned. At a local house recently an amateur soprano started a well-rehearsed song before her first audience, only to fall back against the olio in a dead faint when the spotlight was turned on. A nearby amateur comedian in the wings rushed out to give her a helping hand and succeeded in rushing into a drop, which caught him amidships as it descended, stopping the show to the biggest hit ever recorded at this house.

WASHINGTON THEATER SUES ROBERT LEVY

New York, Nov. 10.—The National Amusement Company, Inc., a Maryland corporation, which owns and operates the Howard Theater, Washington, D. C., filed suit last week in the Third District Municipal Court against Robert Levy, of 145 West Forty-fifth street. The action, according to the complaint filed thru Attorney J. S. Rosenthal, 1133 Broadway, is for the recovery of \$750 alleged to be due for five weeks' rent of the Howard Theater, which Levy leased at the rate of \$150 per week. The agreement in question was made in July, 1923, and the weeks of October 1, 8, 15, 22 and 29 are still unpaid, the complaint states.

ALBEE SHOWS HAND AS V. M. P. A. POWER

**Reverses Association's Decision
Against Keith Agent in
Salary Controversy**

New York, Nov. 10.—E. F. Albee showed his hand for the first time as the real power controlling the destinies of the Vaudeville Manager's Protective Association when he reversed this week a decision of the managers' organization awarding the act of Van and Vernon two weeks' salary at \$850 weekly in the act's controversy with James Miller, the Keith agent.

Albee in his ruling held that the agent was to be held liable for one week's salary as well as the act.

The act had played one week for \$700, with the understanding, according to the performers, that if it made good it would receive additional time beginning October 1 at a salary of \$850 a week. But the act was offered another booking beginning November 5. This the vaudevillians refused and brought their case to the attention of the V. M. P. A.

Miller appealed the managers' association's verdict, declaring that he was in no position to pay the money demanded by the act and denying the performers' allegations. Albee then held both parties equally liable on the ground that the only agreement entered into was an oral one and stressed the necessity henceforth of having all agreements in writing, thus shattering his traditional verdict that any promise made by a Keith employee orally had the same weight as a contract.

GREAT FULLER MYSTERY SOLVED

New York, Nov. 8.—Sir Benjamin Fuller, head of the Fuller Variety Circuit in Australia, slipped out of New York aboard the Majestic bound for England last Saturday as orderly and unattended by pomp and ceremony as he slipped into New York three weeks ago. His movements and activities while in New York were veiled in impenetrable secrecy and mystery, arousing the speculations of local vaudeville folks.

Fuller, assumed a New York theatrical representative close to the Australian magnate, had nothing to hide or hide from during his stay here. It is merely his style of doing business.

"He always acts the same way," said the theatrical representative, "avoiding all publicity. He comes into a city, tries to keep people in general from knowing it, transacts his business with those he only wants to see and slips out when he's done as unobtrusively as he came in. In that way he manages to get his acts much cheaper than he would were his activities given publication. That's all there is to it."

LEONA LAMAR PLAYS TO AN IMMENSE PATRONAGE

Chicago, Nov. 7.—Walter Shannon, manager of Leona Lamar, "The Girl With a Thousand Eyes", was a Billboard visitor today. Miss Lamar is playing at the Riatts this week. The act is on Loew Time, and Mr. Shannon said the tour is a most satisfactory one. Mr. Shannon and Miss Lamar were in Europe for more than a year and played all of the big time in the British Isles. The act has recently been playing in the South. As a box office stimulant the presentation seems to come close to standing in a class by itself.

BROADWAY ACTOR WRITES SKIT

New York, Nov. 12.—"Oh, Miss Fairfax", a comedy sketch with music, written by Roger Gray of the "Little Jessie James" Company, will open November 26 at Philadelphia, to begin a long tour over the Keith Circuit. The cast of five is headed by Raymond Laffus, well-known actor. The producer of the act, Herman Becker, will begin rehearsals shortly on two new skits which have been written for him by Gray.

MURRELL TO VIEW ACT OPENING IN NEW YORK

Chicago, Nov. 8.—Roger Murrell, one of the most important producers of vaudeville acts in the Middle West, will go to New York next week for the premiere of one of his attractions, "Along Broadway", in the metropolis.

AMERICAN ARTISTE BACK FROM EUROPE



Alla Moskova, talented dancer, who returned recently from Europe, where she played at leading resorts and capitals. She is now preparing a new single, in which she will again be seen on the Keith Circuit shortly.

DENIES THERE'S NO ANIMAL ACT DEMAND

New York, Nov. 10.—Arthur Hill, one of the best known animal men in the country, brands as erroneous the statement of booking men that the demand for wild animal acts has vanished in vaudeville. Quite the contrary, says Mr. Hill, whose communication to The Billboard on the subject follows in part:

"Every single wild and domestic animal act in the country is working and the demand was never before as good as it is right now. Every circus, without exception, is featuring and adding to the animal part of its program. The Impresario shows (Columbia) have, to my knowledge, three wild animal acts which they are featuring, while the Keith Circuit is now playing a dozen of them, including three elephant acts. The indoor circuses and independents are begging for animal acts."

BOX CAR, GIANT'S PULLMAN

Toronto, Nov. 10.—Towering eight feet five and a half inches, the giant attached to Irving's Royal Midgets, opening at the Pantages Theater for a twenty weeks' tour on Pan Time, arrived here today in a baggage car.

When it was found that the giant, who recently arrived in New York with the troupe from London, could not be stowed away in a Pullman berth, the troupe's manager, at the big fellow's own request, arranged with the railroad company to put a bed in the baggage car. This mode of travel for the giant will be retained during the troupe's stay in this country.

The company contains twenty-five midgets, carrying fourteen sets of scenery and its own electrician and carpenter. James O'Neil is managing the troupe.

REVENUE DEPT. STARTS CHECKUP ON ARTISTES' RETURNS

Finds Actors as Class Not Delinquent in Tax Payments

JOB OF KEEPING TAB ON PLAYERS DIFFICULT

NEW YORK, Nov. 10.—Considerable difficulty in locating members of the vaudeville profession is being experienced by the force of deputy internal revenue collectors or auditors checking up the income tax returns filed with the Third Internal Revenue District, it was learned this week.

Taking cognizance of the theatrical profession as a "floating" or traveling population, the income tax collectors have, since the inception of the law, encouraged the actors to file their returns with the particular internal revenue district in which their permanent homes are located.

But a large number of the actors situated in New York for a spell have taken advantage of the provision of the law allowing for the filing of the return with the internal revenue office having jurisdiction over their "business" address.

Thus it comes about that hundreds, if not thousands, of returns of actors constantly on the go and who perhaps haven't been in New York since the filing of their returns, have provided an added burden to the duties of the governmental officials.

The actor, or any other profession, is not treated by the internal revenue officials as a distinctive class, so that no figures as to the amount paid into the coffers of the Government by members of the acting profession are available.

Artistes Not Delinquent

It can be said that field agents of the Internal Revenue Department working on the collection of the income tax do not find actors, as a class, delinquent in the payment of their taxes.

After the checking force makes an audit and examination of the return and finds the figures set down are questionable, an effort is made to communicate with the actor by telephone or letter by means of the address given on the return. If this fails, the tracing of the actor is then turned over to a field agent. If the field agent meets with no success, the auditor then calculates the sum due and sets it down as an assessment against the actor to be collected by the Government some time.

An item on the actor's return that the auditor is constantly on the alert to check up is that of railroad expenses, since the actor must prove that he spent such traveling money on business, and not pleasure, and that such traveling expenses had been furnished by the manager and had not come out of the actor's pocket. Since few actors kept an account of such expenses, the internal revenue agent generally must resort to his own judgment in accepting the actor's statement.

DOROTHY BLACKBURN'S NEW ACT

New York, Nov. 12.—Dorothy Blackburn goes into rehearsal today in a new sketch for vaudeville, entitled "Columbus 4444". It is a comedy vehicle in one scene written by Winifred Dunbar Ward and Fred Miller, and is being produced by Lewis & Gordon. The tentative opening is set for two weeks from today.

HUGHES IN SIOUX CITY

Chicago, Nov. 10.—John J. Hughes, of Hughes and Laramie, has been spending a few days with his friend, J. W. Marcellus, in Sioux City. He said on his return that the Sioux City Fair Booking office is flourishing and has contracted for some of the best acts in the outdoor show world. He is considering an offer, he said, to represent the office as field manager.

ADELAIDE AND HUGHES SUED

New York, Nov. 10.—John J. Hughes and Adelaide Hughes, comprising the dance team of Adelaide and Hughes, are being sued in the Municipal court by the Orchestration Service, Inc., which wants the sum of \$100,000 alleged to be due it for services rendered and material furnished the team March 15, 1923. Joseph Strauss, 1515 Broadway, attorney for the orchestration company, filed the papers.

THIRD INSTALLMENT OF EQUITY SURVEY NEXT WEEK

THE third installment of the sensational investigation of conditions in the vaudeville business conducted by the Actors' Equity Association will appear in the next issue of The Billboard. This investigation, which is attracting nation-wide attention, is the most comprehensive survey made of the vaudeville situation in this country since the Federal Trade Investigation. Of particular interest is this remarkable document, because the Council of the Equity organization will base its decision as to whether or not it will undertake the unionization of the vaudeville artistes of the country upon the findings contained therein. The reorganization of the acting end of the vaudeville profession into a labor body is looked upon by hundreds of artistes as their only salvation from managerial domination such as now prevails. The tremendous success of the Actors' Equity in the legitimate field and the wonderful reforms it has brought about for the benefit of its members has created a longing on the part of the vaudeville artiste to become affiliated with this powerful organization.

Songwriters Told All Houses Should Pay

Address by Counsel for Composers' Society Construed as Rap at Keith Arrangement

NEW YORK, Nov. 10.—The largest gathering of the Songwriters of the year took place last (Friday) night at the Hotel Broadway, where an important business meeting was held in connection with the organization's first Clown Night of the season. The guests of honor and speakers included E. C. Mills, Nathan Burkan, J. C. Rosenthal, Gene Buck and Victor Herbert. Of paramount interest to the songwriters present were the speeches of Mr. Mills and Mr. Burkan, the latter indirectly referring to the non-payment of license fees by the Keith vaudeville houses to the American Society of Composers, Authors and Publishers, which is one of the situations uppermost in the minds of the members.

Following the dinner, Albert Von Tilzer, president of the Songwriters, introduced the speakers. E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, and member of the Advisory Board of the American Society of Composers, Authors and Publishers, took his audience on a "Cook's Tour" of the whole situation affecting songwriters. He gave a comprehensive idea of the copyright law as it affected music men, a resume of the radio angle, and stressed the necessity of the writers hanging together for mutual protection and the attainment of their objects. Only by collective efforts could they hope to reach their goal, he reminded them, and further protect the copyright laws enacted originally in their favor. He illustrated the responsibility that rested on the shoulders of the songwriters whose music was the backbone of the entire amusement industry, and also went into the mechanical end of the business.

Takes Indirect Rap at Keiths

Nathan Burkan, general counsel of the society, outlined the organization's history, mentioned its trials and tribulations since its inception and how it had grown to its present state. It deserved the support, he said, of its publisher members as well as writers and composers, but that fish should not be made of one and flesh of another insofar as theaters and the society's licensees were concerned. All theaters, he stated, should be licensed, whether vaudeville, pictures or any other form amusement played the house. This was, of course, construed by those present as an indirect slap at the agreement now existing whereby the Keith houses do not pay a performing rights license fee to the society for the use of its music. As mentioned in a recent issue of The Billboard, this veiled exactly the thoughts of the songwriters.

J. C. Rosenthal, general manager of the A. S. C. A. & P., spoke mostly in praise of the unselfish work done in behalf of the society by Mills and Burkan, and in his talk further encouraged the members in their projects. Gene Buck and Victor Herbert, composers and members of the society as well as songwriters, followed out the general theme of the evening and told how glad they were

to be present and heartily commended the members for their progress so far. After the speeches, which held up the Clown Night for about an hour until 11 p.m., many members and their friends listened to much talent, including writers and pluggers who trotted out their latest efforts.

No Dentist Needed



Claudia Alba, a young German girl in the famous Circus Busch in Berlin, is attracting considerable attention by her remarkable feat of lifting 225 pounds weight with her teeth. Claudia is only 120 pounds weight herself. —International.

Concert Managers Sue Nora Bayes

Want \$80,000 Damages for Alleged Contract Breach—Gulliver Co. Defendant

New York, Nov. 12.—Complications arising out of the \$80,000 breach of contract suit filed against Nora Bayes and Charles Gulliver, by Fulcher & Bohan, concert managers, as a result of the recent walkout staged by the comedienne on tour, threaten to rival those of the famous Gallagher and Shean suit brought by the Shuberts.

Fulcher & Bohan, thru their attorney, Bernard H. Reich, allege that they have a fifteen-week contract with Miss Bayes, made thru her representative, William Morris. The agreement, which was signed on June 20 last, called for a salary of \$2,500 a week for Miss Bayes, with a 33-1-3 per cent cut in the profits. The engagement was to embrace one-night and longer stands.

When Miss Bayes arrived from Europe recently, according to the attorneys in the case, and letters written by the songstress herself, she almost collapsed upon learning the terms of the contract. She immediately wrote William Morris, begging him not to let the concert tour come to a head, basing her objection to the portion of her contract calling for the one-nighters.

Wanted Private Car

However, after a conference between Nathan Burkan, counsel for Miss Bayes, and James Wilson, representing William Morris, it was agreed that Miss Bayes would open one week later than that originally scheduled. She opened in Elmira, N. Y., on October 22, and gave notice to all concerned that she wanted a private car if she was to play one-night stands. After playing about one week Miss Bayes walked out in Chicago on October 27 where she was to appear at the Auditorium under the auspices of the Chicago Opera Company.

According to Fulcher & Bohan, Adam Duckray, manager of the touring company, advanced Miss Bayes \$2,000, which amount they want back. As to the private car, they say Miss Bayes didn't give them time enough to order it and that it would have stood them out an additional expense of \$1,200.

Nora Bayes is scheduled to open at the Palace the week of November 19 for the Keith interests. Fulcher & Bohan alleged that they are liable for damages sustained by the non-appearance of Miss Bayes all the way from Chicago to Austin, Tex., as much billposting has been done.

RENAULT IN LONDON

London, Nov. 10.—Francis Renault, who opened this week at the Palladium, will complete his local time the week of November 25, and will then go to Paris to appear in a new revue to be staged at the Folies Bergere. Renault appeared in an important concert while en route to these shores on the S. S. Paris with Ambassador Myron T. Herrick. The latter was much impressed with Renault's performance and wrote him a letter of appreciation.

CIVIL SUITS ORDERED IN THEATER COLLAPSE

New York, Nov. 10.—The Appellate Division of the Supreme Court has ruled that Sylvester Rosenthal and Samuel Moskowitz, owners of the American Theater, Brooklyn, which collapsed in 1921, killing seven and injuring more than twenty workmen, must go to trial in civil suits. The widows of two of the workmen seek \$50,000 each for the deaths of their husbands.

TRYING TO KEEP ENGLISH VAUDEVILLE HOUSES DRY

London, Nov. 10 (Special Cable to The Billboard).—Prohibition members of the London County Council are striving every effort to prevent the vaudeville houses becoming wet, and the anti- of every description are concentrating their efforts to continue prohibition. The Variety Artists' Federation is counter campaigning to assist managers in getting restrictions raised.

Holland and Harkell opened a tour of the Ackerman & Harris Circuit at St. Cloud, Minn., last Sunday, having been booked by Sidney Schallman. Bartino's Novelty is another circus act on the same bill.

U. S. CAPITAL NOT INTERESTED IN WORLD-WIDE VAUDE. CIRCUIT

Charles Gulliver, English Magnate, Sails After Unsuccessful Attempt To Enlist American Dollars in International Venture

NEW YORK, Nov. 16.—Charles Gulliver, managing director of the London Theaters of Variety, Ltd., sailed on the Leviathan for home today, having failed to interest American capital in his scheme for a world-wide theatrical—particularly vaudeville—operating syndicate. Mr. Gulliver also failed to enter into a booking affiliation with the Keith interests, said to have been one of the purposes of his visit to this country.

Representing the interests of some sixty English theaters, whose operations extend to the British dominions, Mr. Gulliver came here about four weeks ago in quest of American backers of his project proposing the encircling of the globe with a chain of theaters and theatrical promotion companies directed by a single group of men with headquarters in London. This combination would not only do away with individual booking offices, but also obviate the necessity of having independent international agents tie up foreign artistes or acts for the various vaudeville circuits.

The theatrical productions and vaudeville acts would be shifted from circuit to circuit in the various countries involved in the combination at a cost far below that now paid by the managers. Instead of a circuit sending its agent on a tour to Europe or the Orient to recruit new generations, the combination's agents, located in every part of the world, would be constantly on the lookout for amusement material of international value and interest.

To Include Legit. Also

Musical and dramatic productions, after having proven their worth in one country, will be purchased by agents for the syndicate for its string of theaters in the various countries until the string is broken, naturally doing away with the payment of royalties and commissions. The syndicate would also create a holding company that would buy and lease theaters—legitimate, vaudeville and moving picture houses—to house its own productions, so that in a few years there would extend throughout the show world an unbroken chain of playhouses controlled and directed from its headquarters in London.

Mr. Gulliver, it is said, approached E. F. Albee, head of the Keith Circuit, on the proposition, but received no encouragement. Albee's lack of interest in Mr. Gulliver's plans is attributed to the fact that all Keith big financial operations are to be held in abeyance until the suits brought by Max Hart, Jenie Jacobs and the Shuberts, aggregating \$17,500,000, are settled.

In an interview earlier in the week Mr. Gulliver told a Billboard reporter that a booking combination and exchange of artistes with the Keith interests would be extremely desirable to the British interests he represented. He said he was in a position to offer extraordinary inducements for such an arrangement. As far as the British end was concerned, it would embrace at least sixty theaters, thirty of which were his own, twenty with which he had booking affiliations and would consent to whatever booking agreement he should make, and ten more in which he had a director's interest.

Moving pictures, Mr. Gulliver said, are rapidly making a decided inroad upon the vaudeville field, and that in time—and that is not in the distant future—the photoplay will become the main item on a supposedly variety bill. In the past few years the vaudeville business has been undergoing, in many ways, a tremendous change, he said.

Surprised at Big Business Here

Mr. Gulliver expressed his surprise at the capacity patronage reaped by the American managers. In the English houses, no matter how good the bill, the manager regards himself fortunate if it attracts half a house.

While in New York Mr. Gulliver attended performances of the leading musical comedy and revue productions, saw a lot of "new ideas", and, if possible, he will negotiate with the owners of several of these productions for their presentation in his music halls.

At the time of the interview Mr. Gulliver declared he had not signed up any American artistes or acts, but it was quite possible that after he got back to London and adjusted his programs he would send over offers for various performers and productions thru his American agent.

The large salaries demanded by the Ameri-

Bonnie Catch o' Bass



Sir Harry Lauder as he appeared after a successful bass fishing expedition on San Francisco Bay. The object in his left hand is not an eel, as it might seem, but the singer's favorite cane.

can headliners had discouraged him, he said, from proceeding with his negotiations. But, he added, he would sign contracts with these headliners if they agreed to work on a percentage artistes' guarantee, as the leading English talent is now doing.

Americans Out of Parisian Project

New York, Nov. 16.—H. B. Marinelli, head of the World's Theatrical Exchange, Inc., has withdrawn his managerial and promotional support from the American end of the internationally famous Moulin Rouge, whose reconstruction was undertaken several months ago.

With Marinelli's retirement from the venture went adrift the hopes of the French promoters to obtain a major portion of the 15,000,000 francs required for the project from three American capitalists.

Complete charge of the financing and operation of the regenerated center of amusement in the Montmartre for the protection of his American clients was demanded by Marinelli, it was learned, and when M. Raphael Beretta, former owner of the cabaret, under whose supervision the building is being reconstructed, refused to consent to this arrangement the split resulted.

A Parisian newspaper several weeks ago carried an item to the effect that construction work on the Moulin Rouge had been stopped, but the reason for the halt in building operations was not given.

A representative of the Societe Nouvelle des Etablissements du Moulin Rouge, the holding company, scheduled to arrive from France the latter part of October to confer with Marinelli on the financial and booking phases of the project, failed to show up, and negotiations instead were continued by cable and letter.

An American revue, composed mainly of American performers, the first production in the Winter Garden section of the Moulin Rouge, was scheduled to open the latter part of this month.

KEARNEY CO. SUES STONE

New York, Nov. 16.—The Kearney Amusement Company filed suit this week in the Third District Municipal Court against Jack I. Stone, said to be connected with the Fox Booking Office, from whom it is seeking to collect a balance due of \$674.43 upon a judgment entered against Stone recently in the Supreme Court of the State of New Jersey and Circuit Court of Bergen County. According to the papers filed in connection with the suit, Attorneys Hays & Shulman, 50 East Forty-second street, set forth that the original amount of the judgment was \$608.81 and that \$34.37 had been collected. Affidavit of service was substituted for the usual summons, process servers having sworn that they were unable to make certain of Stone's identity at the Fox offices and that a man whom they believed to be Stone was served, but denied he was the right party.

BRITISH VAUDEVILLE NOTES

London, Nov. 16 (Special Cable to The Billboard).—The late Fred Trussell, who was manager of the Hippodrome, left an estate of a little less than \$6,000.

Francis Renault went over well at the Palladium and had the women gasping with envy at his costumes.

Rene Blano sailed Friday for Africa to appear at a salary of \$500 weekly.

The Billboard's interview with Gulliver, published in the issue of October 27, has been reprinted in The Performer, with acknowledgments, causing much professional comment.

The Palace, Manchester, is running a series of musical comedy plays once nightly after the pantomime.

Belcher Brothers registered a big hit at the Palladium this week.

AGENT SUES FOR DAMAGES

New York, Nov. 16.—Alleging that he was injured in a collision between his motorcycle and an auto driven by Harold Gelzerman, Jimmy Dunedin, vaudeville agent and former actor, started an action in the Third District Court against Gelzerman in which he is seeking to recover the sum of \$500 damages.

In his complaint Dunedin alleges that the auto belonging to the defendant crashed into his motorcycle as a result of negligence on the part of the chauffeur. The defendant has filed an answer to the complaint entering a general denial and asking for a bill of particulars.

REOPENS WITH VAUDE.

Poughkeepsie, N. Y., Nov. 16.—After being closed for the summer, during which alterations costing \$25,000 were made, the Rialto Theater opened Monday under the management of George Cohen with six vaudeville acts and a feature picture. The opening program included William Sisto, "Stolen Sweets", Lester and Stewart, Foster, Peck and Ball, Wilton and Lelaw and Prof. Ormond's replica of the Japanese earthquake, Charles Jones in "The Eleventh Hour" was the film offering. Manager Cohen promises first-class vaudeville and pictures for the season.

ORCHESTRA SUES FOR \$175

New York, Nov. 16.—The United Orchestras, Inc., filed suit this week in the Municipal Court against Mortimer Leavitt, from whom it is seeking to recover the sum of \$175, the agreed price of an orchestra supplied to Leavitt December 3, 1922. At the time the orchestra was supplied the concern was known as Paul Whiteman, Inc., later taking the United name. Wentworth, Lowenstein & Stern, 152 West Forty-second street, are attorneys for the United Orchestras, Inc.

ACTOR SUES AGENT

New York, Nov. 16.—Arthur Klein, erstwhile Shubert vaudeville agent and producer, is being sued in the Third District Municipal Court for \$225 by Roland Allen, actor, who alleges that he played in Klein's "Hello Everybody" show two weeks in March, 1923, at a salary of \$150 per, and received but \$75 in all for his efforts. The papers were filed thru Paul N. Turner, of the Actors' Equity legal department.

ARTISTES CHEER DOUGHBOYS

Battle Creek, Mich., Nov. 16.—A splendid musical entertainment was provided the 200 interocular exercise men at the Roosevelt American Legion Hospital Tuesday night by Jack Bell and His Eight Melody Bands, with Helen Maylew. The entertainment was offered thru the courtesy of Manager Force of the local Butterfield Theater, where the artistes are appearing this week.

JIMMY DUFFY IN BELLEVUE

New York, Nov. 16.—Jimmy Duffy, formerly of the team of Duffy and Sweeney, and up until last night in the cast of Earl Carroll's "Vanities", has been taken to Bellevue. He was locked up for one night early this week on his wife's complaint.

Absent-Mindedness Costs Author \$150

New York, Nov. 16.—It was all the fault of a temperamental muse, according to Sammy Burns, vaudeville author, but the justice sitting in the Fifth District Municipal Court this week refused to take this excuse as sufficient cause to withhold granting a judgment for \$162.95 in favor of Mme. D'Eve, Parisian vaudeville artiste, that sum representing \$150 advance royalties plus court costs.

Mme. D'Eve, who is known in her native France as the "French Eva Tanguay", recently arrived in this country to try her luck at American vaudeville. Burns, she said, was highly recommended to her, both by himself and others, as the author of sure-fire material, so she permitted herself to become the party of the second part to a contract calling for \$250 advance royalties, \$150 of which she put up on the spot as a special inducement to the aforementioned muse.

In return Burns agreed to stand over to her the "best work of his career as a successful author, etc., etc." before October 16 last, she said. The allotted time rolled by, but no word was heard from Burns. She then instructed her counsel, Charles Kahn, to see what he could do to speed up matters. The latter wrote to Burns, calling his attention to his tardiness, and rather pointedly asked him what he was going to do about it.

Burns replied that never before had he been so embarrassed, that he had been working night and day for two weeks on the skit, but that for the first time in his career his mind "simply wouldn't respond." That's all there was to it, except that he thought that he would have to return the \$150. Attorney Kahn told the court that Burns must have ceased to think altogether after mailing that letter, whereupon the court granted judgment.

BREITBART MARVELS PITTSBURG

Pittsburg, Pa., Nov. 16.—This, the "City of Steel", became intensely interested in Breitbart, "Man of Steel", playing the Davis Theater this week. Eugene Connelly, manager of the Davis, had a local steel plant provide Breitbart with bars with which he amused himself and onlookers by twisting them into various designs. Near capacity audiences attended all performances. An extra show was offered immediately after the regular matinee today.

At noon Thursday Breitbart gave a public exhibition in front of the City-County Building. It was viewed by thousands and ended when the European strong man, by means of his teeth, pulled a truck containing some fifty people around a complete block.

ALEX. LEFTWICH DEFENDANT

New York, Nov. 16.—Alexander Leftwich, stage director, whose most recent production was "Fashions of 1924", short-lived at the Lyceum Theater, is named defendant in an action started against him by the Brooks Costume Rental Company, which is seeking to recover a balance due of \$106. The suit was filed by Attorney Sam E. Tannebaum in the Third District Municipal Court.

Coming to America



Since the passing of the famous Gaby Deslys, Mile. De Presles has risen to the supreme heights of theatrical popularity in Paris. She has heard the call of Broadway and is to be seen shortly in New York. —International.

Tyro Follies Featured in Loew Full-Weekers

Neighborhood Shows Backed by Local Papers Proving Big Business Draw

New York, Nov. 16.—Loew vaudeville houses in the South and West that recently inaugurated the full-week policy are now using the "neighborhood follies" idea as a powerful business stimulant. Two competent producers, Eddie Hoffmann and Will H. Smith, are on the road staging the local revues for the various houses, while trips have been effected with the largest newspapers in each city whereby the follies are known as the project of the paper which sponsors the show.

Scenery, costumes and other necessities are being sent from here to the Loew out-of-town theaters and ten days are allotted to each producer to put on his show and in the meantime alternate at another house. The follies runs on an average of fifty minutes, and incidentally, three acts of vaudeville are used on a bill with the amateur show instead of the usual five offerings. The newspapers are co-operating with eight-column cuts showing the local girls in an ensemble pose and no less than half a page is devoted to the review of the show and other publicity.

Today brings to a close the successful "Birmingham News Follies of 1923" at the Loew Bijou, Birmingham, Ala. Manager Harry Portman wired that the week's receipts exceeded all expectations. In the Birmingham show at the Bijou thirty four girls and six men are in the amateur company, giving a remarkable show, including impersonations and every sort of entertainment usually found in a fast musical girls revue. The most talented applicants in each city are being chosen by the producers and their assistants as in the case of the local follies idea in New York.

Stella Maylow is booked to appear on each bill where an amateur show is in progress and headlines with the local talent, which also is paid for its services for the week. Four other cities than Birmingham are with the local follies idea. They are the Grand Theater, Atlanta, where The Atlanta Georgian will sponsor the show; State Theater, Memphis, where The News-Sentinel is connected with it; Crescent, New Orleans, where a tie-up with The States has been effected, and the Dayton Theater, where The News is handling the show.

In time the entire Loew Circuit will have a local follies show put on in the same efficient way as the five theaters mentioned above. Other ideas along similar business-getting lines will be put into effect shortly also.

OHIO'S CONCERT ORGAN

Indianapolis, Ind., Nov. 11.—The Ohio Theater's concert organ, built at a cost of \$30,000, is one of the largest in the State and was designed and constructed by Marr & Colton Lester Huff, formerly organist at the Alhambra and Apollo theaters, will be the organist. Mr. Huff will "play the picture"; that is, he will prepare a special score for each of the featured photoplays and will also direct a new orchestra which is being assembled, and he will present a solo.

With the installation of the organ the theater has been redecorated and painted. New Turkish carpets have been laid on the mezzanine floor and the women's restroom. The theater has new changeable signs on the marquee, new high-intensity arc lamps, the latest Power projectors, Olsen & Marks are owners of the Ohio Theater and Harry Koch is the manager.

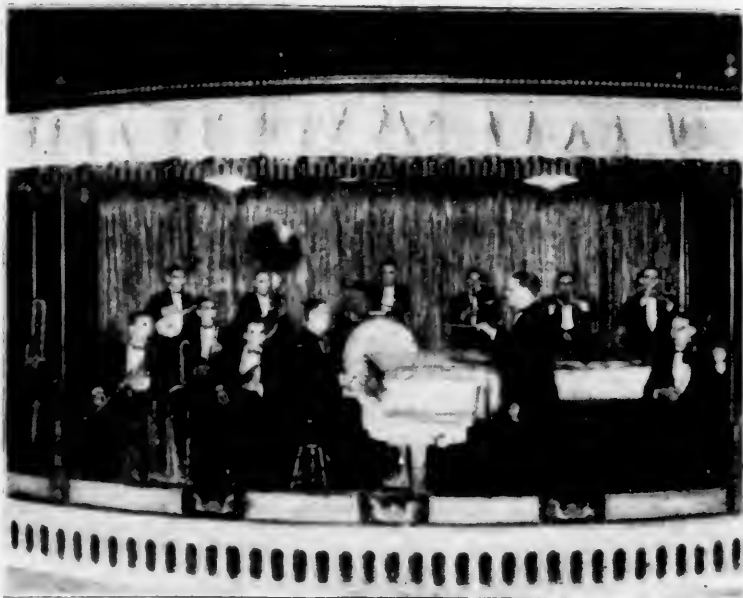
THEATER CHANGES POLICY

Boston, Nov. 10.—The Columbia Theater, which has been playing vaudeville and pictures with two bills a week, has made changes in its policy whereby it eliminates the regular vaudeville, running only pictures through the week, with four professional tryouts on Friday night and a four act vaudeville concert on Sunday. This change was brought about it is said, because of dissatisfaction on the part of the management with the class of acts furnished it. The Columbia is one of the houses where single acts have been obliged to work three days for ten dollars, doing three shows a day from Monday to Friday and four on Saturday. The four tryout acts shown last night were sent by the Keith Vaudeville Exchange and proved very satisfactory. Also they were admirably paid.

KING FERRY MOVIE BURNS

Albany, N. Y., Nov. 9.—The movie at Klug Ferry, south of this city, was destroyed by fire last night. Sparks ignited nearby buildings, causing a loss of \$25,000. The theater had been dark for two days. The management intends to build another theater next spring. In the town the Town Hall is the only place available for shows in King Ferry.

BAND THAT HAS MADE VAUDE. HISTORY



Vincent Lopez and his Hotel Pennsylvania Orchestra, holders of the record for long runs in big-time vaudeville.

One-Legged Dancer Loses on Appeal

New York, Nov. 10.—Motion pictures are not proper evidence in the opinion of the Appellate Division of the Supreme Court in Brooklyn, which this week set aside a verdict of \$10,120 returned by a jury, before Supreme Court Justice Dike in favor of William H. Gibson, a one-legged vaudeville dancer.

The verdict had been returned in a suit against a motor-car owner who struck the actor March 12, last year.

Gibson had lost his right leg in an accident several years before. He declared that the old wound was reopened and he was unable to keep a dance engagement at \$200 a week in consequence.

The Appellate Division censured the exhibition of a motion picture of Gibson dancing, which was shown to the jury to prove his terpsichorean ability. It was called "incompetent evidence and such as to make a farce of the trial." The case will be retried.

ARNOLD CASE STILL HOLDING ATTENTION

London, Nov. 10 (Special Cable to The Billboard).—The case of Arnold, the theatrical manager, against the Joint Protection Committee, commenced November 8, was continued on the ninth and adjourned to the twelfth, and it must stand adjourned again as Justice Russell is committed to an important Chancery case.

Arnold was in the witness box five and a half hours, and was under cross examination by Patrick Hastings, K. C., M. P., for more than three hours. So far only Arnold, his wife and his musical director have been heard, and the witnesses number forty. The news value of the case is second only to the British parliamentary situation.

Coming of this publicity the Variety Artists' Federation is trying to reintroduce its bill for the national registration of theatrical employees, purely as propaganda, at the reopening of Parliament.

NOTES FROM EVANSVILLE

Evansville, Ind., Nov. 11.—The Strand Theater is playing four acts of Keith vaudeville and feature pictures.

The Sherman Stock Company at the Grand Theater is playing to good crowds. This is a real honest-to-goodness stock company headed by Dorothy LaVern, who is capable of playing a character lead as well as ingenue roles.

The Ohio and Alhambra theaters, under the management of Rescoe Benson, are getting the crowds with special features each week.

It is rumored that the Boosters' Club of this city is soon to present "The Tom's Club."

HAMMOND (IND.) THEATER OPENS

Hammond, Ind., Nov. 11.—Renovated and redecorated, the Forsyth Theater, formerly the Bartley, has reopened under the new owner, S. J. Brogry Theatrical Co. Several thousand dollars has been spent by the company in refurbishing the theater, improving the projection booth and erecting a new electric sign above the door.

Joe Smith Only One of B'way Political Aspirants Elected

NEW YORK, Nov. 10.—Joseph R. Smith, vaudeville agent, was the only one of the three Broadway theatrical men who threw their brown derbies into the political ring this year to come out of Tuesday's election on the winning end. He was elected to the aldermanic chamber on the Democratic ticket from the Twenty-third District by a majority of twenty-six votes.

Sam McKee, vaudeville writer on The Morning Telegraph, nominated for the assembly on the Republican ticket, and Freddie Goldsmith, theatrical lawyer, running on the same ticket for a local judgeship, were defeated by wide majorities in their respective districts.

Joe Smith, as he is known along the Rialto, is the first theatrical man to be elected to the aldermanic chamber since John J. White, former associate of Tim Sullivan, who held office twelve years ago. Smith, who is connected with the Floyd Stocker Agency, has been active in the vaudeville field for twenty years.

He received his early training under Mike Shea, in Buffalo. After serving as treasurer of Shea's Theater in that city Smith came to New York, acting as manager for a number of producers before becoming affiliated with the Keith organization. For several years he was manager of the Hudson Theater in Union Hill, which position he left to become an agent with a franchise on the Keith Vaudeville Exchange floor.

CORRECTION

In the issue of November 10 it was erroneously stated that Tom Moore, moving picture star, appeared in connection with the new photoplay on crook life, "The Cup", at the Worcester Theater, Worcester, Mass., last week. "The Cup" is in reality a legitimate production in which Mr. Moore is co-starring. The Worcester showing was the premiere performance of the piece.

OVER RAIDO AT WASHINGTON

Washington, D. C., Nov. 10.—A midnight program was broadcast by the Radio Corporation of America here last Sunday night, with the Harmonious quartet as the principal event of the evening. The jazz section from the United States Army Band supplied dance numbers and popular music. Pearl Hargitt and her Hawaiian troupe played melodies from the South Sea Isles.

VAUDEVILLE NOTES

Wells and Wells have a new act which they have worked some in the Middle West, but which had its first Chicago showing at the Indiana Theater last Friday night.

Al Sweet is back in Chicago after another season of fairs for the World Service Amusement Corporation. He will have his hand in picture houses again the coming season.

Moss Houses To Give Free Children's Shows

Circuit Hopes To Boost Business by Innovation — Keith Houses in Scheme

New York, Nov. 12.—A new innovation to boost business in the B. S. Moss vaudeville theaters in this city has been conceived in the shape of "free children's entertainment", which are to be staged every Saturday morning for an indefinite period in the various theaters of the Moss Circuit. The first show will be given Saturday morning at the Palladium.

This and the shows that are to follow, the second to be held at either the Hamilton or the Franklin, are being produced and the talent assembled by Miss Jean Alexander, vaudeville performer, but now retired from the acting stage.

In conjunction with the free entertainments three prizes are offered to children between the years of eight and twelve for the best essay of seventy-five words on "What Does the Keith Circuit Mean to Our Education". The rewards for the compositions are \$5, \$2.50 and \$1 as first, second and third prizes.

The judges of the contest are E. F. Albee, head of the Keith Circuit; Walter Kingsley, of the Keith organization; B. S. Moss; W. W. de Mille Telfair, Moss' personal representative; Emil Grobe, manager of the Coliseum, and Jean Alexander.

According to Miss Alexander, after all the Moss houses have been played, which, incidentally, does not include the Broadway, a house that has always drawn capacity audiences, those of the Keith Circuit proper no doubt will present the "free children's entertainments", Albee being heartily in accord with this new stunt.

E. C. MILLS CONFERS WITH MOVIE MEN

New York, Nov. 12.—E. C. Mills, chairman of the advisory board of the American Society of Composers, Authors and Publishers, is leaving tomorrow for Charlotte, N. C., where he will attend a conference at the Selwyn Hotel, November 14, of the Motion Picture Theater Owners' Association of the State for the purpose of effecting a deal whereby all of the motion picture exhibitors in North Carolina will be licensed by the society. Henry B. Varner is president of the North Carolina exhibitors' organization and he will endeavor to make an arrangement similar to that of the Northwestern and Michigan exhibitors, who recently made deals respectively with E. C. Mills and J. C. Rosenthal, general manager of the society.

LEAVES THEATER FIELD

A. W. Walton Transfers Iowa House to L. C. West

Perry, Ia., Nov. 12.—A. W. Walton today turned over the Grand Opera House to L. C. West, owner of the Colonial Theater at Grinnell, Ia. Mr. Walton sold certain equipment at the Grand to the new manager and also a five-year lease on the house. A brother of Mr. West will be in active charge.

A. W. Walton came here twenty-three years ago and became interested in Armory Hall, then used as a showhouse. When the Grand was built he was engaged to look after the property and soon was made manager. He will devote full time to the business in this section of the Walton Poster Advertising Company, which he has built up in the past twenty years.

L. C. West announces that he will make numerous changes in the Grand and increase the standard of its pictures and road attractions.

"COVERED WAGON" OPENS TO S. R. O. AT CUMBERLAND, MD.

Cumberland, Md., Nov. 8.—With its first showing in Maryland "The Covered Wagon", at the Maryland Theater here, drew an S. R. O. house last night, opening a four-day engagement. This is the first time in recent years that a feature picture of this type played Cumberland before Baltimore, Md. M. Meeks is manager of the picture, which carries fourteen men in the orchestra, two projectionists, stage manager and property man, not to mention two flat wagons of stage settings. Several musicians sound the production here, coming direct from New York City. William Love and William White are handling the advertising.

TO NEIGHBORHOOD THEATERS

Chicago, Nov. 10.—"If Winter Comes", after a successful engagement in both the Harris and Monroe theaters, has gone to the big outlying movie palaces, namely, the Pantheon, Senate, Stratford and Woodlawn.

This Week's Reviews of Vaudeville Theaters

B. F. Keith's Palace, N. Y.

(Reviewed Monday Matinee, November 12)

Cecilia Loftus, the queen of mimetic excellence and superlative artiste de luxe, appeared at the Palace. It was not simply an act, but an event—an event that will be long remembered in the annals of vaudeville history as the greatest of any star anywhere or any time. Within the memory of the oldest theatergoer there is no recollection of any ovation which equaled that of Miss Loftus. Many stars of the legitimate and vaudeville stage were present, and many an eye was moist as "Cissy" bowed her acknowledgments time and time again and was literally buried beneath an avalanche of flowers. There was cheering, whistling, buccos, in fact hysteria—women pulled bouquets from their corsages and, cheering, threw the flowers at the feet of the greatest mimic and artiste that ever trod the boards. Nora Bayes stepped up on the stage, congratulated Miss Loftus, and sang "My Sweetie Went Away". Miss Loftus imitated Miss Bayes in the number as Miss Bayes sang it. This sent the house into an additional panic, and embarrassed Miss Loftus to such an extent that she found difficulty in acknowledging her thanks, and weakly, at the end of forty-five minutes, during which she held her audience enthralled, said: "That's all there is to say—you are wonderful." It was no comeback Miss Loftus staged—she has never been away—at least never in the hearts of those who witnessed her at the matinee. They talk about English loyalty, and it, no doubt, is a wonderful thing over there, but if anything could have more clearly demonstrated supreme loyalty it is unknown to mankind. The writer confesses to a tear and a thrill as he recalled Cissy Loftus the supreme of twenty years ago or more and the Cecilia Loftus still the supreme of today. Closing the first half, Miss Loftus ruined the bill, that is as far as the balance was concerned. She left an impression, an atmosphere and a recollection that bedimmed the efforts of those who succeeded her.

It wouldn't be unfair to the balance of the acts, some of whom are really clever artistes, to write this whole review upon Miss Loftus alone, but the reviewer regrets that at a late hour just before going to press he cannot detail the offering of one of the truly great women of the stage at more length.

Jack Hanley opened with an eccentric juggling act that found favor and was succeeded by "Earl Lindsay's Dance Creations of 1923", reviewed in detail in these columns before.

Harry and Emma Sharrock were as big a hit as ever with their mind-reading act, and Fritz Sebeck put over to good returns a number of songs including "Kiss Me Again".

Frank Crumit with a most pleasing voice and personality sang a routine of numbers in a clean, neat, entertaining manner, and drew laughs with a few well-told stories preceding the reception to Miss Loftus. Mrs. Flske, Nora Bayes and other stars present must have marveled at the imitations of Irene Franklin, Alice Delysta, Ethel Barrymore, Jeanne Eagels, Harry Lauder, Beatrice Herford, Nora Bayes, Mrs. Flske and others. Miss Loftus will be reviewed in detail next week.

To Mlle. Marguerite and Frank Gill, assisted by Frank Johnson and Leslie Hall, was assigned the task of opening the second half. It is a beautiful dance creation and the shapely, artistic and beautiful Mlle. Marguerite made a hit second only on the bill to that of Miss Loftus.

Jim McWilliams was next to closing and at a late hour Franklin and Charles, closing, did but a couple of tricks, the act running but four minutes. Mack and Lurie, who were billed, did not appear. The last impression to the writer and one that remains as a veritable triumph and Cecilia "Cissy" Loftus, Loftus, Loftus. **MARK HENRY.**

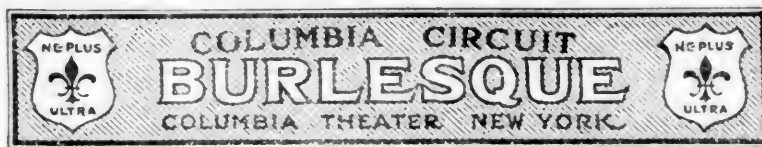
SAVANNAH THEATER CLOSES

Savannah, Ga., Nov. 10.—The Lucas Theater, which has been presenting Keith vaudeville and pictures thru the summer, will close tonight. Business is reported to have been poor in recent weeks. No announcement has been made about the future policy of the house.

The Savannah Theater is offering a limited number of high-class attractions and business is showing a marked improvement with the change of management. Fred Wells is now in charge.

NEW COMPANY FORMED

Endicott, Wash., Nov. 11.—Theaters at Lewiston, St. John, Lacrosse and Endicott will be operated by a company just organized by M. A. Sherman, Sr. and Jr., and R. R. Hutchinson of Endicott, and L. D. Helton of Lacrosse. The company will operate the Liberty theaters at St. John, Lacrosse and here and the Theatrum at Lewiston.



"THE MARION SHOW"

(Reviewed Monday Matinee, November 12)

A Columbia Circuit attraction, produced under the personal direction of Dave Marion. Lines and lyrics by Dave Marion. Music by Earl Bronson. Presented by Dave Marion, week of November 12.

THE CAST—Dave Marion, Gordon Bennett, Edward Davis, John Willard, Lillian Elliott, May Marvin, Elsie Clark, Agnes Hunter, Walter McManus, Josephine Sable, Rube Walman, Mary Connors, Charles Diamond, Mary Rinkis, Marie Sweet, Ethel Voight, Mary Rose.

Review

Part One—Scene one was a drape for Straights Edward Davis and John Willard to prolog the play, followed by a parting of the drape that revealed a realistic house roof on which an ensemble of white ermine-costumed, prancing ponies appeared for a picturesque cat ballet, while a rear drop, paneled, revealed a miniature stage, on which several modelesque posers formed admirable groups.

Scene three was a Persian drape for Candy Butcher Comic Purl to appear in the orchestra aisle to interrupt the show on stage and then take part in it with Carlton Chase and Edward Davis in a funny dialog until the appearance of Mary Connors, a pretty blond, in a call-the-police bit while bilking the boys with the squeeze-the-ankle bit, which started the laughter and applause coming early in the show.

Scene four was an elaborate and colorful rose garden set for Gordon Bennett and May Marvin, a personally attractive prima, in song, introducing an ensemble number, and Agnes Hunter, a slender, symmetrically-formed toe dancer, a la Egyptian, and a parade of girls costumed as vari-colored rose.

Scene five was a gold drop for Rube Walman in a whistling specialty, in which his operatic selection proved to be an accomplishment seldom if ever equaled.

Scene six was a high bridge and wharf set for Dave Marion's entry as "Snuffy, the cab man", to an ovation which was heightened by his sneezing, hair-lipped, stuttering explosions of apparent anger to Comic Purl.

Miss Connors reappeared for a big brother's coat bit with "Snuffy", and it went over for laughter and applause.

May Marvin, in a singing specialty, spotlighted in her characterization of a working girl, sang "Old Pal", while interpreting and portraying the lyrics in a manner that was sentimentalism personified, to repeated encores.

Josephine Sable and Straights Chase and Davis, as welfare workers ignoring the pleas of the helpers, led up to a dramatic recitation by "Snuffy" that was ably interpreted and portrayed by Miss Marvin to a big hand and down-fall of curtain.

Scene seven was a black patent leather drop for Walter McManus, the tramp comic, in a modified makeup, and Comic Purl, in a semi-tramp makeup, to do a singing specialty a la the old variety days. Followed by McManus with his song on sailor sweetheart and interpretation and portrayal of a dual character of a drunken man and a little boy for a round of applause. Followed a domestic quarrel bit with a new line of patter that was refreshing in its clean and clever comedy, evoking laughter, and in this scene Josephine Sable came in for her share of applause.

Scene eight was a King Tut set for Juvenile Bennett in song, with an ensemble in costumes apropos to the lyrics a la opera, and his singing was above par.

Straight Chase staged another version of "She Will Bring It Back", with Miss Connors as the crazy queen, and this was followed by four modelesque girls in an Egyptian dance that was exceptionally well done, and led up to the appearance of Miss Hunter for an Egyptian dance extraordinary, in which her girlish gracefulness was admirable.

Scene nine was a silk drape for May Marvin to put over a singing specialty of several descriptive songs, which fell far short of her former "Old, Old Pal", which was a classic of sentimentalism in which the later numbers were lacking. Miss Marvin is far more enchanting in her sentimentalism than in her later numbers, altho she merited the encores given her specialty.

Scene ten was a tenement house street for Juvenile Bennett to sing "Mary Ryan", one of the most haunting songs that we have ever heard, and the singer and song are sufficiently impressive to remain everlasting. In this scene Comic McManus leads his rag-mien quartet in singing in harmony, while Josephine Sable, in window and on stage, adds materially to the scene. The big laughing wow of the scene was an encounter between "Snuffy" and pert, little Mary Connors in attractive street attire as a feminine policeman, with her badge on her leg. Her badge ring of "Snuffy" was as clever a bit of burlesquing as we have ever seen by any comedienne on the stage, and the very evident youth of Miss Connors makes her work all the more distinguished. Her tough talk to "Snuffy" carried a laugh with every utterance, while her pert facial registrations would make a movie director grow green with envy at "Snuffy's" find for his show, for this little girl is a find extraordinary for any show. Juvenile Bennett's reappearance with Miss Marvin for a singing finish of the scene led up to a picturesque finale.

Part Two—Scene one was one of Oriental splendor in which Straight Davis, as Napoleon, stages a royal reception by Queen Mary Rinkis of her court in gorgeous gowns and costumes, with a dance by Miss Hunter, who was encored repeatedly, and a picturesque addition was a pretty little blond and brunet girl, who emerged from the hoop-skirted milliner.

Scene two was the patent-leather drop for "Snuffy" in comedy dialog with Comic McManus, who played up to it in pantomime, while Miss Marvin, as the nutty queen of wild animals, put over laugh-evoking lines and actions, which led up to "Snuffy's" argument with the musical leader and Comic McManus in his funny imitations.

Scene three was the trolley car bit and it went over better than ever before. The surprise of the show came in the reappearance of Mary Connors as a sobriety, doing a singing and dancing specialty, in which her Irish brogue was captivating and her Irish jig, buck and waltz-clog dancing an exhibition seldom seen in burlesque. Verily this little girl is a valuable asset to the show, for she has personality and versatility admirable.

A male-attired Johnie ensemble and costumed number by the christers was well applauded, Marion's introduction of Charlie Diamond and his harp playing, singing and dancing, and of Josephine Sable and her singing specialty, was greeted with an ovation for both, and their every line and act was applauded.

The closing scene brought on gorgeously-gowned feminines and evening-dressed masculines. **COMMENT**—Scenery and costumes much superior to many shows, company talented, able and well-cast. A clean and clever presentation of laugh-evoking burlesque. Dave Marion has given much to the stage in hygone years, but never has he given it a more admirable tribute than he has in the presentation of Charlie Diamond and Josephine Sable, for they are well sufficiently talented and able to grace any stage in their respective specialties; and Marion is to be highly commended for giving them opportunity to demonstrate it to the public, thereby giving them personally much happiness and the public admirable entertainment. **ALFRED NELSON (NELSE).**

Majestic, Chicago

(Reviewed Sunday Matinee, November 11)

The Majestic opened its new bill today with two of its high lights for opening and closing spots—Frank Markle, banjolist, and Robinson's Elephants, which shows you never can tell for sure.

In the two-day period Frank Markle, banjolist, would have been called a showstopper, and maybe he was. He is a near wizard with his instrument and finds no occasion to resort to tricks. He "gets" them on the "level". His "Fantasy From Carmen" was something in the nature of a triumph, because we don't usually associate grand opera and one lone banjolist together. A splendid act. The "Carmen" number brought such sustained applause that the player took bow after bow, but declined an encore. Ten minutes, in one.

"Pot Pourri" is a big novelty presentation. It has trained birds, a veteran minstrel, who does some good hard-shoe dancing; a girl dancer, two women who play xylophones and other diversions. Act gives very fair entertainment. Twelve minutes, full stage; special drops, two bows.

Emil Boreo, with piano, has something or other which seems to be unchristened. The reviewer gave it up, tho a few people thought they caught some comedy. Maybe they did. Nine minutes, in two; one bow.

"Just Out of Ketchers" is a comedy sketch, with two boys and two girls. The boys each play a juvenile part. It is gently amusing and worth while. Twelve minutes, half stage; three bows.

Dorothy Taylor and Company consists of Miss Taylor and a young man at the piano. Mr. Markle assisted with his banjo. Miss Taylor sings popular numbers with effect. Nine minutes, in two; three bows.

Seattle Harmony Kings, ten of them, constitute a good band as they call these organizations nowadays. It is so good that the excellent trombonist and one of the excellent saxophone artistes should leave their songs in repose. Their songs whet our appetite for more of their band stuff. A fast and good act. Eleven minutes, full stage; bows and encore.

Laura Geruete is a gifted monolog comedienne, dialectician and character impersonator. One of the strong figures of the bill. Nine minutes, in two; four bows.

Robinson's Elephants are always popular. Of course the agile and dapper "Curly" Noonan, who has waded the woad above these "bills" for ten years, is running the act. It is perhaps the best known elephant act on the stage and "Curly" seems to bring more snap to it with each presentation. Ten minutes, full stage; three bows and curtains.

Loew's State, New York

(Reviewed Monday Matinee, November 12)

Shaw's Leaping Hounds started the hall rolling with an exhibition of canine intelligence, followed by Howard and Brown, colored man and woman, who trotted out an assortment of songs and dances with a maximum amount of pep.

Ward and Bohlman livened up the show considerably with their comedy talk and songs. Chad in full-dress outfits, one doing the comedy and the other the feeding, they scored all the way. Most of the talk concerned the combs' social errors at a banquet, and for a closing song they used a published number, getting as much out of it as some teams do out of a whole act.

Kimberly and Page gathered numerous laughs with their playlet, which opens in one, with the ragged little girl colliding with the artist. Going to two, he paints her picture while she keeps up her running fire of gags, each one of which got over in great style. A song theme done by the man registered and is also used toward the close of the offering, apparently written to be different, but drags a bit nevertheless.

Alleen Stanley, Phonograph Girl, assisted by a pianist and Victrola, offered several songs in her usual style, but failed to get anything over with a definite punch. We have heard her to much better advantage while she was on the Keith Circuit. Her Scandinavian bit might have stood her in good stead and injected the necessary amount of variety into the act.

Frank Silver and his orchestra proved to be a corking ten-piece combination, powerful alike in bass, baritone and string selections. The act carries a couple of song pluggers, one of whom sings a follow-up song on Silver's original "Banana" song from the audience. The orchestra, with Silver at the drums, played but two or three straight selections and offered two series of medleys, which is not so good an idea as putting over one song at a time with a punch. "Yes, We Have No Bananas", is done as an encore, it seems. However, the outfit plays unusually well with great dance rhythm, well sustained thruout. As a vaudeville attraction it is there strong. **S. H. MYER.**

Orpheum, St. Louis

(Reviewed Sunday Matinee, November 11)

It is befitting that the Orpheum orchestra under the direction of Frank Panus be commended on the excellent music dispensed at this house day after day.

Aesop's Fables. Paul Kirkland and Company, in "The High Stepper". Some classy dancing and balancing on a ladder, comedy juggling of a paper bag and a chair-balancing stunt for a strong finish—all by Kirkland himself—set the show off to a good start. Ten minutes, in one; two bows.

Charles Sargent and John Marvin. "Two Musical Dudes". These boys can sing and harmonize and play a variety of instruments equally well, and would go over to a big hit if they would eliminate the talking and stale jokes. They almost kill their act with their poor chatter. Having splendid voices and being accomplished instrumentalists there is no earthly reason why they should resort to a cheap line of comedy talk. Fourteen minutes, in one; three bows.

Rayway Four. a quartet of men who appear in scarecrow outfits, then change to sailor uniforms. They sing and dance well and the acrobatics, somersaulting and spinning is fast. The comic is a good one. Nine minutes, in one; three bows.

Alan Brooks. in "Dollars and Sense", a humorous tragedy playlet in three scenes. The story revolves around the machinations of a money-mad, faithless wife, who nevertheless is still an idol in the eyes of her foolishly blind husband, to the sorrow of the true friend. Brooks is in the limelight throat and is supported excellently by Mary Howard, Eugene Weber and S. Kurasaki. Thirty-four minutes, special scenes in full stage; four curtains.

The Four Camerons. "Like Father—Like Son". The son, Louis, is the whole act—he is a born comedian, versatile in the extreme and exceedingly funny. Father and the girls show only ordinary talent. Nineteen minutes, in one and full stage; four bows.

George LeMaître and Joe Phillips. in "At the Dentist's". The act is identically the same that LeMaître has been doing for the last few years and which he originally presented with Eddie Cantor. Phillips makes a good patient, and Marie Caldwell as the stenographer has no occasion to display her ability. Fifteen minutes, in four; four curtains.

Miss Juliet. assisted by Lou Handin at the piano, before a very pretty drop. This clever little mimic in a diversified variety of impersonations stopped the show. Her type imitations were splendidly portrayed and she unquestionably ranks with the best in the land of mimicry. Thirty minutes, in three; justified encores and bows galore.

Gus Fowler. the watch king, produced watches and clocks of every conceivable size in a skilled, mystifying way that had 'em all guessing. Thirteen minutes, good-looking silver and black hangings in full stage.

Topics of the Day closed.

F. B. JOERLING.

Proctor's 23d St., N. Y.

(Reviewed Monday Matinee, November 12)

The bill at this house the first half is poorly balanced. Following the opening act the Arrowsmiths, trapeze artists of no special attainments except insofar as the usual routine of their act was done. The next four spots carried singing and musical acts.

Jerome and French. the first of these, present a pleasing vocal turn, specializing on classical numbers. The man rendered the prolog from "Pagliacci", drawing a good hand. Individual numbers were done, both Jerome and French accompanying for each other on the piano. The Kayann Sisters, affecting childish appearance and dress, entertained with popular songs. Neither of the two lasses has a meritorious voice, and but one bow was taken, a decidedly small hand.

Eddie Cooke, with Gladys and Dorothy Shaw, stopped the show with their musical offering. Cooke is a saxophonist of no little ability and the Shaw Sisters can sing, play the piano, violin and smile in a way that is bound to make them a go anywhere at any time. The act is a superlatively fine one.

Phil and Eddie Ross do their blues and Dixie numbers and other stuff in such a manner that they can't fail to please. These black-face vaudevillians kept the show stopped for some time, getting an enormous hand on their comic number, "Clarence". Rare entertainers, they are.

Dayton and Palmer, first comedy turn on the big bill, were a hit of a relief, breaking up the monotony of the preceding acts, none of which had the slightest indication of comedy. The girls' gracefulness, charm and personality and her male partner's comeliness and voice sent the act over to good returns.

Berrick and Hart open with some patter which didn't go so well. They then sang, and the girl did a spirited dance. The rest of the act was given up to comedy situations with interpolated songs and dances, the closing scene with the prop. horse being very

Keith's, Cincinnati

(Reviewed Monday Matinee, November 12)

A great bill this week. Variety is plentiful and each act registers strong.

Pathe News, Topics of the Day, Aesop's Fables.

Novelty Clintons. (The act reviewed under that name in the program for this theater two weeks ago was the Ruth Howell Duo. The error appeared in the house organ and was not corrected for the opening performance by a card announcement on the stage, as is the custom when substitutions are made.) The billing of the Clintons is "Jumping and Kicking", which the male member does to perfection, the lady assisting with props, while delivering a good line of verbal comedy. Nine minutes, full stage; two bows.

Zelaya. His accomplishments as a pianist are equal to his large physical development and in Spanish accent the talk that he makes about music and its effect on the human mind and body is humorous and logical. He easily captured this afternoon's two-thirds capacity audience. At the keyboard he essays classical and light numbers. Twenty-three minutes, in one; two encores.

Walter and Emily Walters. Ventilopical artifice of the first rank. Their personalities are engaging and the boy and girl figures used thru a splendidly connected routine are made lifelike by walking and other novel mechanical devices. Emily Walters' realistic "baby's cry" impersonation brought down the house. For an encore Mr. Walters introduced a small wooden image of "Andy Gump" for a novel tap-dance specialty in which the arms and legs kept time with the orchestra accompaniment. Eighteen minutes, special in one; a real hit.

"The China Blue Plate", a musical legend presented by Milton Aborn, is splendidly played by Matt Hanley, William Pollard, John Pierson and Jean Merdoe. The musical numbers by A. Baldwin Sloane are appropriate. Twenty-three minutes, special, in one and three; held interest thruout; several bows.

Craig Campbell. "distinguished American tenor". His operatic selections were received with a wonderful enthusiasm. Vandeville is fortunate to have such an artist. Allan Stuart accompanied faithfully at the piano and was heartily applauded for his solo. Fifteen minutes, in one; wisely left 'em hungry.

Herbert Williams and Hilka Wolfus. Theirs is rough-and-tumble hokum and they sell it notwithstanding the fact that such stuff as rolling on the floor with a dog, jamming a pole in Williams' mouth and throwing of fruit by him on a male assistant's head is resorted to. Even a not-to-be-tolerated "My God" exclamation from Williams drew laughter. Edward Ruby and Robert Quillet lend to the horseplay. Twenty-seven minutes, special, in one and full stage.

Alvin Mann, featured in May Tully's "A Whirl of Dance", is one female impersonator whose appearance in several changes of costume and execution of various styles of dancing makes detection of sex nigh impossible. His snake dance is marvelous, and it is probably safe to say that no feminine can surpass the graceful arm wriggling done by him. Jay Russell, Hall Taggart and Billy Bradford contribute song and dance numbers in pleasing style. This act is deserving of a choice spot on almost any bill. Sixteen minutes, special, in full; allowed few to exit and created a genuine surprise at the finish when Mann doffed his wig.

JOE KOLLING.

funny and eliciting laughter. The male member of the team has a very good voice.

Bob Murphy and his two assistants, man and girl, got away with third honors. Murphy is a good jester, good comedian and good singer, and did not fall short on any portion of his routine except perhaps on the small bits when the girl, who lacked the least sign of personality or a smile, worked with him. But Bob is a cracking fine entertainer and the big hand accorded him was surely his due.

Vi Quinn, two unabled men and an orchestra of six pieces, were in closing position. Miss Quinn and her company work in full-stage setting, dancing and singing, doing the specialties offered by herself and her two featured male members. The orchestra was a pretty bad one, off key most of the time and sadly lacking in pep.

ROY CHARTIER.

Grand O. H., St. Louis

(Reviewed Sunday Evening, November 11)

The Blossom Heath Entertainers, one of the newer jazz bands, headlined and walked away with top honors over a well-balanced bill.

Petey Troupe, three men and a woman, in some snappy acrobatic foot balancing and spinning, with a whirlwind merry-go-round as the climax. Six minutes, full stage; two curtains. Ralph and Helen Steward made their xylophone talk. Their technique and personality are above reproach and the four-hammer specialty of "H. Trovatore" by Ralph brought prolonged

Palace, Cincinnati

(Reviewed Monday Matinee, November 12)

This week brings an unusually good program to the Palace, topped by Ben Welch, the famous comedian.

Picture program, "The Drivin' Fool", featuring a transcontinental automobile race against time, well presented.

Jane and Irene Melba, rather out of position in the opening act, did remarkably well. The Misses Melba played a series of popular selections on a large xylophone with much spiff; also one number on an unique instrument composed of a number of bottles suspended in a frame. Newer pieces would help. Ten minutes, in one; two bows.

O'Brien and Josephine pleased greatly with "blues" duets, sung rather softly and in good harmony, Mr. O'Brien furnishing the accompaniment with a ukulele. Would suggest more singing in place of dialog, some of which was a bit risqué. Ten minutes, in one; two bows.

M. Alphonse Berg's "Creations" proved to be creations in women's gowns, which Mr. Berg made by draping raw materials over live models. His efforts won marked approval from the ladies and caused many exclamations of amazement over the speed and dexterity with which he handled the flimsy materials. Twelve minutes, in three; several bows.

Hartley and Patterson, man and woman, presented a lively, farcical sketch, "One Night", in which the two put over a lot of nonsense with telling effect. The man is an amusingly droll comedian, but should strive for more naturalness in his actions generally. The woman is pretty of face and figure, dances well and knows how to handle a farcical situation. Fifteen minutes, in two and three; three bows.

Edwin George buzzed about his unusual ability as a juggler to the great amusement of those out front. Needless to say he accomplished little in the way of juggling feats, but his ludicrous attempts and far-fetched explanations caused many a chuckle. Twelve minutes, in one; hearty applause.

Ben Welch, assisted by an Irish policeman, delivered one of the funniest monologs that Palace patrons have heard in many moons. Welch's Jewish dialect is excellent and his stories sure-fire. The Irish copper engaged Welch in dialog at the beginning and toward the close of the act and proved himself a good foil for the famed funster. Fourteen minutes, in one; four curtains.

Ed Janis and Company of four girls, three dancers and a pianist, closed with a dance review that had its interesting and its dull moments. Probably the best example of the art of teardrop was the Oriental dance, but it seemed a little out of place in this house. Janis is a nimble stepper, as are the others, and with a little trimming and rearranging this act could be made into a very pleasing one. Seventeen minutes, in three; two curtains.

KARL D. SCHMITZ.

applause. Thirteen minutes, in one; encore and three bows.

"Pinched", a one-act vehicle with numerous laughs, telling the story of how a "fallen maiden", despite the resistance of an uplifter, is taken back to the small town and everyone is happy at the end. Robert Sherman plays the lead and is ably supported by three unabled performers. The story unfolds an excellent moral which is played up thruout. Seventeen minutes, court-room scene in four; three curtains.

Frank Cook and Jean Vernon, "Sassie Sissie", Miss Vernon, portraying a kid, is very good and the cross-gender patter of the team is A-1 stuff. Miss Vernon also puts over two kid songs to a good hand. Fourteen minutes, special in one; two bows.

Indian Beveries, a unique novelty offering with some very beautiful scenery and wonderful lighting effects as good, we think, as any ever seen in vaudeville. Two men and three women, all good in their singing and dancing specialties, topped by the "Indian" with a strong, deep bass voice. Sixteen minutes, full stage; four curtains.

Chester and Bitner, two males. The audience took their hokum comedy, singing and talking goodnaturedly and they put over "Olga" and "I Love Me" to good-sized hits. Twelve minutes, in one; four bows.

Blossom Heath Entertainers, "Virginia's Original Serranders". Eight fast and snappy interpretative jazz musicians who intersperse singing and comedy in their splendid offering, making this one of the real jazz orchestras in vaudeville. Rendered a variegated assortment of numbers and were encored repeatedly. Thirty-one minutes, special in full stage.

Ingh Johnson exhibited sleight-of-hand and patning and rates high as a card manipulator and comedy conjurer. His voice, however, was not strong enough to reach all corners of the house and the patrons were compelled to strain themselves to catch his explanations and comedy talk. Thirteen minutes, in one; two bows.

Crystal Bennett and Company, "The Athletic Girls". Six minutes of speedy ch. swinging comedy boxing and wrestling exhibitions with the assistance of Leo Dennis and Cleo Ruffy brought things to a close. Special in full stage.

F. B. JOERLING.

Palace, Chicago

(Reviewed Sunday Matinee, November 11)

Capacity business, induced by Theodore Roberts and a stellar bill, are the noteworthy features for this week.

Deszo Retter, an acrobat with a sense of humor. He opens with a parlor set and some lively tumbling, follows this with some burlesque posing, and finishes with a one-man wrestling exhibition full of amazing falls and laughs. Thirteen minutes, in four; four curtains.

Emmett O'Mara, "golden-voiced" tenor. Has a small, pleasant voice used with intelligence for the most part, depends largely upon excerpts from old and new melodies, attempts an aria, and closes with a fa-setto high note or two. Straining for high tones tired his voice and he faded on his last song. Good personality and arrangement of songs.

Billy Barnes in "A Dress Rehearsal", assisted by Herbert Broke, Evelyn Dockson, Eyan Valentine and Norma Ballet. A travesty on the barn-storming melodrama, with Barnes as the author tearing his hair and uttering feverish admonitions to his cast. The roaring villain is the best type, and the laughs are of the burlesque nature. The theme has been more humorously treated in other playlets. Seventeen minutes, in four.

Franklin, "world-renowned" violinist; Alfred Barr at the piano. Franklin plays a group of little encore selections with good style and precision, talks unnecessarily while playing, takes wide liberties with tempos, and is a good vaudeville fiddler. Sixteen minutes, in one; two bows and encore.

Pearl Regay with Lester Sheehan, dance originators. Miss Regay is a miss of supple spine and nimble feet, with educated legs and body, willowy and hard working. Originality in two dances, a Mexican dance and a Leopardess dance, is convincingly evident, and she is somewhat of an actress as well as one of the best of the variety dancers. Sheehan assists creditably. Twenty-two minutes, in four; six bows and flowers.

"Seantor" Ford from Michigan. He is emaciated in physique, has a Yankee drawl, a gift of gab, and keeps his remarks up to the minute. Held the interest in a hard spot. Fifteen minutes, in one; three bows.

Theodore Roberts, in "The Man Higher Up", with Hardee Kirkland. He has changed his assistant with some loss to the act, which is the same as reviewed about a year ago in these columns. He has an expressive, expansive, sympathetic face and piercing eyes, and carries the teuse action of the DeMille sketch thru to a strong climax. Thirty-two minutes, in four; a flock of curtains and an intelligent curtain speech, at which sort of thing he is a past master.

Moran and Mack, two black crows, in an act altered enough to interest the fans who know their work. The first part of the act is entirely changed in lines and the boxing skit is shortened without hurting it. Eighteen minutes, in one; two bows and encore.

B. and W. Roberts, equilibrists, performing difficult feats atop a table lamp, entirely in evening dress, and with tantalizing ease. Held the crowd. Six minutes, in four.

Next week Miss Juliet and Florence Walton. LOUIS O. RUNNER.

Lafayette, New York

(Reviewed Sunday Concert, November 11)

The evening's program was not up to the standard that has been maintained for the past few weeks. Gullport and Brown saved the evening so far as comedy was concerned. These boys opened with some of their old stuff and some new material, beginning with a reception and closing with three legitimate bows, which establishes their standing with the patrons here.

"Missie Mania", four fairly good girl musicians, and just about the merriest male member we have ever seen, closed the show. The boy could not sing, was without a comedy personality, was an indifferent drummer and played but an average cornet, yet tried to do all of these things. The band was at its best when doing a little dance number. The girls are neat looking, good workers, and with a real jazz drummer who could sell his stuff the act should go great.

Four Comedy Chefs, a male quartet with a special drop depicting a restaurant kitchen, made a great hit with their two numbers and the solo of one that drew an encore. They took several bows. The act would be stronger if another number, and less gagging, was used. The management by way of explanation stated that a prior act used one of their numbers, but an energetic quartet would have had orchestra and be familiar with more than three songs.

Lou and Jane Austin opened the bill with a very satisfactory act. They were two singing girls, one a pianist.

Wilmington and Ewing a pair of colored boys, were second. Theirs was an under-cook offering and they justified their spot. The act ran eight minutes and got some laughs. It is evidently a new team. They capitalized the old-time razor stuff.

A Paramount picture, "The Woman of Four Faces", completed program. J. A. JACKSON.

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B. S. Moss' Regent, N. Y.

Reviewed Thursday Evening, November 8

A breezy little show with comedy and dancing predominating for the most part. DeWitt and Meyers opened with a clever routine of aerial and acrobatic stunts. Mae and Ed Tierney, in "Musical Comedy Tid-Bits", offered several ventriloquial bits done with a radio receiving set. The usual stuff was done by the duo, such as singing and taking a drink at the same time, while a few comedy lines got across here and there. The greater part of the offering, however, is ordinary and without much of a kick.

Our old friends, the Beaumont Sisters, in their "Reminiscence" act by Edgar Allan Woolf, scored in fairly good style, considering the fact that when the sisters were "the toast of the town" twenty-five years ago while playing Tony Pastor's or Koster & Bial's, the older members of the audience at this house were around the fireplace somewhere in Russia. Nevertheless, the girls thanked the patrons and said they were glad the folks remembered them.

Charles Cartmel, Laura Harris and Company, in their singing, dancing and comedy skit, entitled "Three Episodes", present a good example of an up-to-date variety offering perfectly written and acted. The first episode stamps the team as a pair of nifty steppers, graceful and smart. The golf dance is a whale. A scene at the marriage license bureau (Continued on page 128)

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THE HORATIO TIMES

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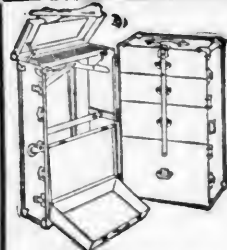
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NEW TURNS and RETURNS

NICK COGLEY

As "Old Reliable"
In Dramatization of "The Striped Man"
By Harris Dickson

Reviewed Tuesday evening, November 6, at Proctor's Twenty-Third Street Theater, New York. Style—Comedy dramatic playlet. Setting—Plantation cabin interior. Time—Forty-four minutes.

Nick Cogley gave an able interpretation of the character "Reliable" in Harris Dickson's tense dramatic playlet of the lovable hero of his Negro stories of the South, and Herschel Mayall, who essays the role of sheriff, plays his part with that distinctness of gesture, registration of emotions and consummate performance of stage business that is a cardinal requisite of the film player. Mayall was recruited from pictures for this skit.

The action of the piece moves fast, sustaining suspense until the very end, and the situations are well knit with finely motivated dialog.

The crook is fleeing from justice with the bloodhounds close upon his trail. He comes to the cabin and gains shelter there when the mutual recognition of "Reliable", the old dandy, and the boy whom he took care of many years ago, binds tighter the bond between them. He changes clothes with the crook, getting into the striped uniform and has the boy tie him to a chair. The crook hides in the top of the cabin on a sort of shelf, and when the sheriff, his aid, and a couple dogs come into the place and question "Reliable" severely, he flees like lightning, protecting the boy against all hazards. The sheriff, finally realizing "Reliable" is shielding the crook, and actually seeing him while "Reliable" is outside the cabin, and affecting a change of attitude, the plausible, he leaves.

The comedy situations are worked into the piece by the pointing of the crook's gun at "Reliable" on several occasions when he was slipping a trifle under the rapid cross-examination by the sheriff. The gun, of course, was massed by the sheriff, whose back faced the vantage point where the hidden lawbreaker lay.

The play is a good one, well written, ably portrayed and holds the interest until the curtain. **R. C.**

JOHNNIE REYNOLDS

Reviewed Tuesday evening, November 6, at Proctor's Twenty-Third Street Theater, New York. Style—Balancing. Setting—Three. Time—Nine minutes.

A subtle remark of "He don't love his wife", passed by an analytical female critic in the audience, as Johnnie Reynolds was in the act of performing the most hazardous of his many balancing feats, all of which were done high in the air on chairs, pretty well summed up the daredevilry of this acrobatic artiste.

The climactic stunt in question was that of balancing on an ordinary chair high in the air. Straddling the chair, which rested atop two other chairs set with legs against legs, and with four tables underneath, he held the balance perceptibly well, swaying back and forth but a trifle, and to cap the climax juggled three rubber balls.

Less risky feats of complete composure, equilibrium and balance on chairs in various positions, upside and down, at lower heights, preceded this.

Judging from Reynolds' accent and his reference to Europe, he is a newcomer in the American field. **R. C.**

SYBEL GRAY AND COMPANY

Reviewed Wednesday afternoon, November 7, at Loew's Delancey Street Theater, New York. Style—Singing. Setting—One. Time—Eleven minutes.

Sybel Gray opens with a rendition of "Sleepy Hills of Tennessee", her "company", a nattily dressed young man, accompanying at the piano. "Just a Girl Men Forget" followed, and "Louisville Lou", to which some incidental shimmying was done, was used for a finish.

Miss Gray sings in a subdued nasal tone, having a voice that from its enunciation would appear to have a decided Southern accent. Her best number was "Louisville Lou". She keeps the stage during the entire act, the pianist plays no solos, and at the close no bows were taken. **R. C.**

THE ROBERTS

Reviewed at Halsey Theater, Brooklyn. Style—Novelty. Setting—Special, in two. Time—Ten minutes.

Man and woman who offer a series of feats with hoops and diabolos. There was also presented a routine of hat juggling and spinning. The setting and apparatus is neat, but both man and woman could improve the dressing, especially the woman.

Went over fairly well opening the show and in good in that position, with the change mentioned, for the medium time. **M. H.**

CAPT. H. C. MCINTYRE & CO.

Reviewed at Palace Theater, New York. Style—Sharps shooting. Setting—Special, in three. Time—Fourteen minutes.

Assisted by Rose McIntyre, the captain gives about as classy and sensational act of sharp-shooting as I have ever witnessed upon the vaudeville stage. Not only are the shots made with precision and rapidity, but the dressing and class are above the ordinary. The apparatus is superb, the guns being ivory and nickel, each polished like a mirror and ornamented artistically.

Both have good personalities and appearance. There is also originality in many of the tricks, that is, McIntyre gives each stunt an appearance of being his own. The concluding trick of shooting thru the small hole in a phonograph disc, breaking a target and piercing a number of business cards collected previously in the audience, I have never seen before. It is a plump and sent the act over very strong even after several bows had been taken before.

It is seldom that one sees an act take as many legitimate bows in the opening spot at the Palace. The act was switched to closing after the Monday matinee. **M. H.**

QUINN BROS. AND SMITH

Reviewed Tuesday evening, November 6, at Proctor's Twenty-Third Street Theater, New York. Style—Singing, dancing and talking. Setting—Special drop, in one. Time—Ten minutes.

Quinn Brothers make a hurried entrance in front of a special street drop, engaging in some discourse which discloses that they have been ejected from the theater that is depicted on the drop.

They are interrupted in their dance when the girl, Miss Smith, makes a similar entrance from the restaurant at the left, revealing that she also has been ejected. They agree to do an act and go on the stage. Miss Smith does a short dance, exits, and the Quinn Bros sing "You Never Can Tell" while she changes.

She reappears for a dance in a costume cut to extremes. Barelegged, barearmed and otherwise scantily dressed, she executed a tap-step dance, which, so far as the dancing was concerned, was not so good.

The boys sing a comic number set to Irish tunes which, when reviewed, sent them over for a big hand. They did the number in satirical ladies' costumes of yellow and black, following it with a burlesque dance. This was funny from the standpoint of ludicrousness and silliness.

The offering is a grade below medium entertainment. **R. C.**

JENKINS AND OWENS

Reviewed at Halsey Theater, Brooklyn. Style—Singing and dancing. Setting—One. Time—Ten minutes.

A colored act, man and woman who open with "Tomorrow" followed by an "essence".

The man sings "I'm Goin' to Pardon You", a weak number and rendered in still weaker fashion. A dance by the man which succeeded this number was the best thing in the act.

The woman returned in white and attempted a song and dance at which the audience laughed. She played a guitar, the man a harmonica, the finish being very weak.

An encore was forced with no encouragement and a dance did not strengthen the previous impression.

Man is a fair dancer, but the girl needs a lot of practice and more grace before the act can hope to get anywhere. **M. H.**

MCCONNVILLE AND FITZGERALD

Reviewed Wednesday afternoon, November 7, at Loew's Delancey Street Theater, New York. Style—Singing and dancing. Setting—One. Time—Nine minutes.

McConnville and Fitzgerald do an ill-arranged singing and dancing act, making no attempt at comedy whatever. It is built along stereotypical lines, the breaks between songs and dances being mechanical and awkward. Both of the boys, however, present a fine appearance and have good melodious voices which lend exquisitely to harmony. Their dancing is inferior to the singing, falling far short of gaining the response gotten on the songs.

The numbers rendered were "Blue Hoosier Blues", with which the team opened; "Somebody Else Took You Out of My Arms", "Oh Gee, Oh Gosh, Oh Golly", and "No, No, Nora". Buck and wing and other forms of soft-shoe dancing intermediated the vocal selections.

The ill-timed finish bespoke had showmanship. Instead of the dance in duo, the preceding song, "No, No, Nora", which brought in the best measure of applause and was the punch of the act, should have been used. **R. C.**

PIONEERS OF VARIETY

Reviewed Wednesday afternoon, November 7, at Loew's American Theater, New York. Style—Singing and dancing. Setting—Special, in three. Time—Twenty minutes.

An oldtimers' act produced by James Madison and embracing the services of Annie Hart, Sam Johnson, Fern Wayne Johnson (not an old-timer), the Lombard Brothers and Hi Tom Ward.

Sam Johnson, the Lombard Brothers and Hi Tom Ward open with some talk, followed by the singing of "Martha Jane Green"; a neat dance put this over in fine style.

Annie Hart, who admits she sang at Tony Pastor's thirty-five years ago, did a medley of her old-time hits. These included "Where Did You Get That Hat?", "It's the Hat Me Father Wore Upon St. Patrick's Day", "Sunshine of Paradise Alley", "Beer, Beer, Glorious Beer" and "Maggie Murphy's Home". Decided response greeted her renditions.

Sam Johnson handled the "bones" in a manner hardly equaled today and rarely seen. The old minstrel bit of the barber giving a shave and a shine was also introduced with the "bones" to telling effect. Fern Wayne Johnson, his daughter, in a well-modulated contralto, was an emphatic hit with "Sunrise and Yon", enjoining with "She May Have Seen Better Days".

The Lombard Brothers executed a dog dance they did forty years ago at Miner's Bowery Theater. Hi Tom Ward showed terpsichorean ability and did a run up a flight of steps and a headstand on a chair. This drew spontaneous applause.

The act was concluded by the entire company led by Annie Hart in a medley of numbers popular in the days of Harrigan and Hart and their contemporaries.

Over solidly and is one of the best of the oldtimers' aggregations. Should be a fixture on the medium time for as long as the Pioneers of Variety care to play it. **M. H.**

NORTON AND WILSON

Reviewed Thursday afternoon, November 8, at Loew's American Theater, New York. Style—Talking and singing. Setting—Special, in one. Time—Thirteen minutes.

Norton and Wilson, man and woman, have a very coarse, suggestive and vulgar line of talk—there are plenty of "bells" used and a lot of other expressions that should never have been allowed to get by.

Opening as bride and groom, there is some weak "wedding patter", followed by the "mother's so stingy she", etc., style of talk, with a "I want you to distinctly understand" introduction. There was also the "preserved pickled" gag, "cockeyed" was employed, and the woman said to the man she was supposed to have just married, "You dirty bum". "Twin beds—the other bed", "Jumped out of the window—forgot I was married," and other gags in very questionable taste, were indulged in and each failed to get a laugh that amounted to anything.

Man sang "I Love Her", with very negative returns, and the girl returned in eccentric makeup. She used the word "hell" and one of the most raw expressions I have heard in a long time—the "not beautiful—safe" line. "I Was a Floradora Baby", a suggestive number, preceded a purposely awkward dance. The man returned in comedy getup for another employment of the word "hell" and "You (I) Certainly Must Be In Love", and another purposely awkward dance was used for a dragout of the girl by the man. Nearly all the material should have been dragged out long before. Needs a lot of cleaning up. **M. H.**

WARD AND BOHLMAN

Reviewed Wednesday, November 7, at Loew's American, New York. Style—Comedy. Setting—One. Time—Thirteen minutes.

Two men, straight and comedian, who open with a pre-remark by the comedian who sticks his head out and says: "Is my mother out there?" As no one responded, we presumed she was not.

Followed a medley sung double, embracing "Charlie", "Ma, He Made Those Eyes at Me", "Ain't Nature Grand", "Kitty O'Neill", "Three O'Clock in the Morning", and concluding with an operatic bit.

Some old gags preceded the piece de resistance of the offering. "Oh, How She Lied" was sold admirably by the pair and served, by their graceful and technically clever method of taking bows, to bring them back time and again. It was an admirable demonstration of "It's not what you do—but how you do it". We lost count of the encores—altho the choruses were rather peppy; nevertheless, Ward and Bohلمان put them over exceptionally well. **M. H.**

BERRENS AND FOSTER

Reviewed Thursday night, November 8, at B. S. Moss' Regent Theater. Style—Musical, dancing. Setting—In two and one-half (eyes). Time—Twenty minutes.

The set is very attractive, being in soft colors, good subdued lights and a handsome player grand piano trimmed in gold. The piano roll has been recorded to synchronize with the talking and violin playing of the juvenile, while the girl did three beautiful solo dances that seem to have a touch of newness about them yet full of considerable promise, for she is unusually graceful, shapely and a real dancer. The violin playing was passably fair, good enough for the act, but nothing remarkable.

The male member of the team opened with some talk about the inability of his piano to appear and asked for a volunteer player from the audience. He assisted an imaginary Miss Apollo (name of the piano) to the stage, and from then on carried on a conversation with the piano which answered with a few bars of music at each occasion. The well-known tricks of popular and classical selections did the trick.

Following the opening stuff at the piano the girl did a toe dance in a pretty butterfly costume while her partner played the violin. Her talent as a dancer was easily discerned. After more conversation at the piano a classical selection followed on the violin with the piano accompanying it. Going into the Victor Herbert gypsy love song was the cue for the dancer to appear in a fetching costume of streaming ribbons in a pleasing gypsy or Hungarian dance plus a few arabics and a tambourine. A jazz dance was done for the closing one in a neat white costume, which was followed by her appearance in a gorgeous evening wrap, ready to be escorted home, apparently. The violinist at the piano had a few words with Miss Apollo, who was a bit jealous, but the girl in the opera cloak won out and she left together with the boy. This last piece of business, of course, is following out the act, but takes something away from what the patrons thought was the finale and were willing to let go at that. The leisurely close is all right with an audience which can appreciate a pretty thing. However, a few minutes might be cut off the running time of the act with excellent results. Between the first and second dance done by the girl more than ample time is allowed her for making a change and the piano conversations should not be allowed to drag or be overdone. A little speeding up here and there won't hurt. **B. M.**

FIVE BALASI

Reviewed Monday afternoon, November 5, at Palace Theater, New York. Style—Gymnastic. Setting—Special in three. Time—Eight minutes.

An exceptional act of decided merit that went over better in the opening spot at the Palace than any act we have seen in quite some time.

Nattily attired, two women and three men offer a series of feats that were different from those presented by others. One of the men did a stand by placing the fingers of each hand on projecting pins from two baskets of flowers—a shapely miss did a split using the heads of two of the men for support, an interlocked revolution was accomplished upon a special piece of apparatus supported by a woman understander and a number of other flashy tricks. (Continued on page 23)

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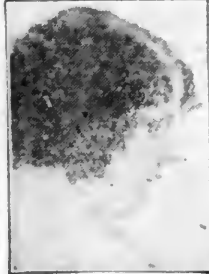
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VAUDEVILLE NOTES

THOMAS F. SWIFT has left the cast of "Ginger" to enter Keith vaudeville in a new skit by PAUL GERARD SMITH, entitled "The Gob", requiring five people and scenery. E. K. NABEL of the Pat Casey Agency, will direct the tour. LEWIS and GORDON will present a new comedy sketch by EDWIN BURKE entitled "He Who Bought an Automobile", in which LEE KOHLMAR and CAROLINE MORRISON will be the featured players. Others in the cast will be GILDA KREWGAN, JOHN HUNT, HORACE LINTZ and FRED LINDSEY. NOEL TRAVERS and IRINE DOUGLAS have a new act entitled "Mr. and Mrs. Hicks", by EDGAR ALLEN WOOLF. LOUIS THEL is the third member of the cast. BELLE DE MONDE,



BELLE DE MONDE

has taken "Thiev'n' Colleen", "Hugo" and "Singa Song". HEDA and MARGOT, Parlian Rag Painters, have arrived in this country to demonstrate their art to American vaudeville patrons. They are under the direction of OSCAR BOLLINGER. SINON D. J. COLLINS is vacationing with his parents in Leavenworth, Kan. THE BOYS OF LONG AGO closed a forty-six weeks' season recently and reopened on the Low Time last week as THE VARIETY PIONEERS. In the cast are: ANNIE HART, ILL TOM WARD, LUMBAR D BROTHERS, SAM JOHNSON and FERN WAYNE. MOE ARONAU, formerly connected with the Shubert Advanced Vaudeville office in New York, has opened a vaudeville agency of his own. The MORIN SISTERS have added a Frank Silver Orchestra to their act.

FAY TEMPLETON, altho retired, married and living in Pittsburg, may be induced to return to the stage via the Keith route. MABEL McKINLEY, who recently made her debut in the concert field, is back in vaudeville for a limited engagement under the direction of E. F. ALBEE. She has not abandoned her plans for a concert tour of the United States and Europe, however. SINGER'S MIDGETS, while playing in Bridge-

port, Conn., last week, paid their respects to the late Tom Thumb at the latter's grave in Mountain Grove Cemetery. CHINKO and KAUFMAN, Anglo-American vaudeville team, now playing in South Africa and last seen in this country in the "Ziegfeld Follies" last season, will begin an Orpheum route on the West Coast in March, completing the last lap in a round-the-world tour. HARRY CARROLL and his new revue have been handed a long route of the Keith and Orpheum houses. The RENEE SISTERS recently completed their tenth consecutive tour of the Pantages Circuit. TOMMY GORDON is appearing at the Beaux Arts Cabaret, Philadelphia. DAVE GENARO and HARRY ELLIS have a new act entitled "Let Me Explain," by JAMES MADISON. HARRY MASTERS, formerly of the team of MASTERS and KRAFT, has teamed with DOTTIE GRAYCE in a new act called "Oh, Harry", by ED LOWRY. HENRY and MOORE begin an Orpheum route in St. Paul December 30. They are booked solid until June 10. ROSE DONER, baby sister of Kitty and Ted, has been signed for "Prim Rose", a new musical comedy. Inadvertently the name of the Pan-American Four, the quartet that was so favorably mentioned in the Lafayette Theater review of the Sunday concert, November 4, was not given. This group of colored singers is entirely too good to suffer any such omission.



HARRY CARROLL

PRICES of admission have been raised on all first-run picture houses in Detroit. W. S. BUTTERFIELD has put an expensive pre-entertainment policy into effect in the Strand Theater, Lansing, Mich. The new Lyric Theater, Traverse City, Mich., being erected by FITZPATRICK & McELROY, of Chicago, will open in a short time. It replaces the former Lyric, destroyed by fire. The Iris Theater, Grand Rapids, Mich., is playing four acts of vaudeville supplied by the BILLY DIAMOND AGENCY, of Chicago. CARRELL books the Temple, KEITH books the Empress and M. SHEA, of Cleveland, the Regent. The Caldwell Theater, St. Joseph, Mich., is being remodelled by FITZPATRICK & McELROY and will shortly reopen. The SEVEN BROWN GIRLS are playing their tenth week in Michigan theaters for the Carrell Agency. VIOLA MAY ANDREWS, of the vaudeville team of ANDREWS and MAY, has

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been seriously ill at Ford City, Pa. . . . MACK and LANE have commissioned CARL NIESSE to prepare them an elaborate comedy act for next season. . . . LEON and BERTIE ALLEN, who were recently summoned to the bedside of MRS. ALLEN'S mother in Oshkosh, Wis., will remain there for several weeks, playing an occasional vaudeville date in and around Oshkosh during that time. LEON and BERTIE say they had to decline an offer to play bookings to the Coast for the above reason. . . . Due to increased patronage the Central Theater, Laporte, Ind., has its vaudeville programs to include Monday night, giving one show Friday and Saturday, with a new bill Sunday and Monday. The S. R. O. sign has been necessary quite frequently of late, and MANAGER REDDINGTON, booking thru CARRELL, is putting on a class of acts which, with his high-grade, clean pictures, is making his house the most popular theater of the four in Laporte. He plans to add other features in the near future. . . . ESPE and DUTTON, now playing Junior Orpheum Time, are booked for Keith Midwest theaters, starting early in December. . . . "The Story Book Revue", a new act owned by HARRY ROGERS, of Chicago, has secured bookings with Keith Midwest houses after its showing in Chicago. . . . RICE and CADY, reunited after several years apart, are being booked on W. V. M. A. Time by HARRY SPINGOLD, of Chicago. . . . DANCING HUMPHRIES and HENRY and REILLY are to be seen in a big act which is being organized by ROGER MURRELL, the Chicago producer. . . . LEW GOLDBERG has booked MORRIS and TOWNE on Junior Orpheum Time. . . . HARRY SPINGOLD has completed bookings in the Midwest for MRS. RUDOLPH VALENTINO. . . . LOLA and SENIA, who are playing the Midwest Keith Time, paced by LEW GOLDBERG, were booked for the Victory Theater, Evansville, Ind., but made so good they were held a full week. . . . HARRY SPINGOLD is booking the TEMPLE FOUR on Midwest time. The act was last season with GEORGE WHITE'S "Scandals". . . . ROSA and ROSINA, girl musicians, are united again and playing clubs in Chicago. . . . ROLAND S. HOBBS, manager of Keith's Theater, Washington, D. C., entertained about seventy-five Washington newspaper men and their wives Monday night, November 4, at the theater. There was a buffet luncheon in the promenade lounge immediately following the close of the show to meet CAPT. BRUCE BAINSFATHERS, of the English army. CAPT. BAINSFATHERS, creator of "Old Bill", the famous English trench character who served as a chief character in Bainsfather's successful play, "The Better 'Ole", is making a vaudeville tour of America. . . . COURTNEY SISTERS have opened a tour of the Pantages Circuit and advice reaching the Chicago office indicate a great success. . . . BOB BURNS, general press representative of the Pantages Circuit, was given a lone writup in a recent issue of "Pantages Pickings", which is gotten out by Pantages Theater at San Francisco. BURTON and ROSS, a new act recently seen at the Rialto in Chicago, is credited with a great laughing success. It is Dick Burton and Harry Ross, a partner Burton picked up on his last tour of Australia. . . . QUEENS OF SYNCO-PATION, a girls' jazz band under the direction of Arma Milch, is touring Wisconsin, playing picture theaters booked by the Carrell Agency. . . . ED LANG, of the Harry Danforth Agency in Chicago, best known as formerly managing the Gotham City Four, has organized a new quartet called the Cowboys' Quartet, which includes himself, William Smith, Fred Clark and Johnny Summers. . . . HARRY ROBERTAS and ALICE DEEGANS arrived in Chicago recently and are playing some dates in the Midwest for the Carrell Agency. . . . FRED PIKE and Band are playing dates in the Middle West, mostly indoor circus events, booked by Frank Gladden. . . . THE FOUR BARDS are playing some dates in Michigan and Indiana for the Carrell Agency and open with the Shriner's vaudeville show at Medina Temple in Chicago November 23, placed by Edward Morse. . . . TOM WATERALL returned to Chicago last week after four months independent booking in picture houses in Missouri, Kansas, Nebraska, Iowa and Illinois. . . . CHARLEY AHEARN is playing the Poli houses with his new comedy skit, "The Millionaire Jazz Band", introducing singing, dancing, comedy and music. For the past eighteen years AHEARN has featured his comedy bicycle act. . . . C. C. MATTOCK'S, "Law Breakers" opened its second week on the Poli Time at Hartford, Conn. The cast includes JACK MUNDY, comedian; AL KNIGHT, straight; WILLIAM COX, rube sheriff; BILL LOUGHAR, police lieutenant; ISABEL WILKES, prima donna; IRENE EDWARDS, LOUISE HIRSTON, ELEANOR HOGAN, LILLIAN FAIRBURN, ETTA MUNDY and HAZEL FURMAN, chorus girls. . . . BILL CHURCH and ELEANOR WHITE will remain in Newark, N. J., until after the opening of the new Elks' home, at which they will present their latest buck and eccentric dances. . . . VINCENT RUSSELL, female impersonator, is working for the Liberty Vaudeville Exchange, of Pittsburg, Pa., presenting his new act, "Just an American Girl", carrying special drops and electric effects. The act is under the direction of WILLIAM PEACHMAN. MR. RUSSELL recently arrived in

Pittsburg from New York. . . . THE FIELDINGS, presenting an under-water act, of which there are only two in this country, played at the Natick Theater, Natick, Mass., last week. The act is handled by E. M. JACOBS, Boston. . . . CORSE PAYTON, in the original playlet entitled "Just Married", was the headline attraction at the Orpheum, Kingston, N. Y., and the Dutchess, Poughkeepsie, N. Y., last week. CORSE was featured in the advertising and press notices. In a Poughkeepsie paper he was described as a "celebrated actor", the notice continuing that "It is some time since he has appeared in this city, but he will be remembered for his brilliant acting in a variety of roles—his appearance will be an event." Besides CORSE and his supporting company at the Orpheum in Kingston there were four vaudeville acts and a picture; at the Dutchess in Poughkeepsie there were three acts and a feature film. . . . FRANK O'BRIEN, vaudeville booker, whom recent reports had slated for promotion by the Orpheum Circuit to a position on the Coast, started his theatrical career in Utica, N. Y. He joined the Wilmer & Vincent forces in that city when but a boy, and by sheer ability and aggressiveness he climbed the ladder to success. For several seasons past he had been the Keith representative in New York City for the ROBBINS interests, booking, among other theaters, the Gaiety in Utica. He has been succeeded in New York by JACK HODGDON, son of the late booking chief of the Keith Circuit, so a Utica paper stated. HODGDON has been furnishing the bills for the Gaiety in Utica for the past several weeks.

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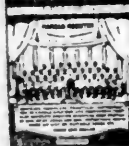
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MELODY MART

James Francis McHugh, professional department manager of Jack Mills, Inc., since its inception several years ago, has been made a member of the concern as a result of the board of directors voting him a generous block of stock at a meeting held last week as a reward for his faithful and efficient services. Mr. McHugh, familiarly known as "Jimmy", has been in the music business for the past ten years, starting as Boston representative for different music houses. He came to New York in 1919 and shortly after was made manager of the Jack Mills, Inc., professional department. His stock phrase, "Stick to Jack Mills and you'll make money", seems to have stood him in good stead and proved to be more of a material truth than most people in the trade would concede a few years ago before Jack Mills burst into the front ranks of the big music publishers almost overnight. "When the 'House That Jack Built' was among those struggling to get to the top Jimmy McHugh was always included among the "stickers," said Mr. Mills, "and he had to do his work on the strength of his personality rather than on the strength of the bankroll, which is certainly a handicap to some department managers." Mr. McHugh has just passed his thirtieth birthday, altho a shock of iron-gray hair would indicate that he was in the early forties.

"Sun-Kist Rose", the fast-moving A. J. Stasny number, is taking on the aspect of an international hit. It is especially popular in Holland, where a recent edition of Amsterdam's leading paper, De Telegraaf, carried a full-page ad illustrating both words and music of the song in English and Dutch.

Irving Mills, vice-president of Jack Mills, Inc., returned to New York last week from a ten weeks' trip to the Pacific Coast and all important centers en route, where he found all of the Mills catalog going stronger than ever. Jimmy McHugh, professional manager, is still in Chicago working on the concern's ballad hit, "Just a Girl That Men Forget".

The Consolidated Orchestras' Booking Exchange has established two new departments for colored entertainers and musicians. Floyd Hickman will have charge of the musicians and Joe Sheffel, well known for his vaudeville revue, will have charge of the colored revues and acts for cabarets.

Important connections are being established in Chicago by the Hearst Music Publishers, Ltd., which will have a bigger branch office than ever in the Garrick Building, in charge of one of the best-known music men in that city. In New York a tieup has been arranged with the National Broadcaster's Association, which will radio "Always Looking for a Little Sunshine" and "Some Day You'll Cry Over Somebody Else". Several big acts are now using the two songs mentioned above as well as other numbers in the Hearst catalog.

Walter Hirsch, who is now freelancing, has placed two new songs, one written with Bert Kaplan and entitled "Horsey, Keep Your Tail Up", which is being published by M. Witmark & Sons, and "You've Simply Got Me Cuckoo", written with Jesse Greer, which has been taken over by Remick.

Joe Raymond, orchestra leader, has signed a two-year contract to direct for Emile Coleman at the Trocadero at one of the highest salaries ever paid a musician. He will continue his Victor recordings, however. The amount paid to Raymond is far in excess of \$10,000 a year, which is something of a record considering the fact that the leader is not bothered by heading his own combination for this particular engagement—directing a jazz outfit for a cabaret patronized by society folk. Like Coleman, Raymond, with his past experience at the Balvin resorts, knows what the customers want and hands it out accordingly.

The B. A. Music Company is now concentrating on the fox-trot comedy song, "When Do We Eat", which is being taken up by many of the singing orchestras, especially at cabarets. The rest of the catalog is still showing up strong.

"Banjo" Wallace and His Orchestra opened last week at the Beaux Arts, New York, replacing Irving Weiss and his outfit. Other orchestra changes last week included that of Billy Wilkin and His Orchestra following Markell's Orchestra at the Mont Martre; Jerry Friedman, who is now at the Bal Morel in East Sixtieth street, and Monroe Goodman, who is at the Club Royal, replacing Eddie Davis. Gregory Coleman and his Ambassador Hotel Orchestra have been signed by the Aeolian Company for their Vocalion records.

Not all the covered tracks that passed thru the avenue on election nights with popular tunes floating out on the breeze were put out

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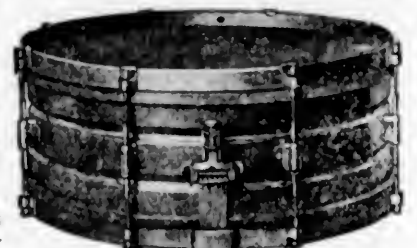
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by campaign managers. A few of the trucks contained singers, pianos and musicians entirely in the employ of publishers who were not overlooking an opportunity to ping their numbers.

Speaking of the election, Mount Vernon (N. Y.) folk who are neighbors of Fred Fisher say that Fred has definitely decided to stick to song writing and publishing. The publisher took an active part in the campaign of Edward W. Fisk, who sought to be re-elected as Mayor of the Mount. Fred went to the extent of tying a banner to the back of his car and gave a party in honor of the Mayor. However, William D. MacQuateen, Republican, received the most votes, according to those who counted 'em.

Erno Rapec, musical director of the Capitol Theater, New York, who resigned to accept a Philadelphia engagement, is writing a series of eight new motion picture numbers for Richmond-Robbins, Inc.

Will Rossiter, veteran Chicago publisher, is again heard from thru the medium of a new song, an Irish waltz, entitled "Rosie O'Reilly". The number is pronounced by song experts to be another "Rosie O'Grady".

Gene Green, vaudeville headliner, is featuring the song, which is fresh off the press. Leading orchestras are doing likewise, including Clyde Doerr's Orchestra, Harold Leonard's Red Jackets, Del Lampe's Trianon Orchestra, Isham Jones' Orchestra and others.

Will Rossiter, in former years one of the leading song-book publishers, announces that he will enter this field again. His presses are now running day and night, publishing his latest songbook, which will doubtless bring former friends and patrons back to the fold.

Irene Gerard Magin, one of Chicago's talented pianistes and vocalists, is now connected with the Will Rossiter staff.

NEW TURNS AN RETURNS

(Continued from page 10)

draw rounds of applause. There was a comedian—after the English style—but the main part of the offering was the concluding tricks performed with a teeter-board. The concluding trick, a head-to-head catch without the use of hands or arms from the teeter-board potential caused by the applied impact of the understander. This would have sent any act over without the working up of the curtains and bows, altho the latter was done artistically and with commensurate showmanship. M. H.

POLLY MORAN

Reviewed Thursday evening, November 8, at B. S. Moss' Regent Theater. Style—Comedienne. Setting—In one. Time—Fifteen minutes.

There is nothing very quiet or gentle about the efforts of Miss Moran, but it is funny for the most part and of a breezy, spontaneous nature which makes it more or less irresistible. As she is billed, Miss Moran is the "Sheriff Nell" of the old Keystone comedy pictures and her act is written around movie stuff to a great extent. She sells it in a real ad lib style, is full of action and does not sing bad at all. She is a born "nut" comedienne and

walks away with the show at the smaller house as far as we can see. A little toning down here and there of the act should make it equally good for any of the other two-a-day theaters.

She appears as a straw-colored blond, clad in a black gown, shoes and light stockings. Her eyes being dark, she makes a rather peculiar picture. After her opening song about the movies, she lets loose her gags, recites a few lines and does some funny business with the spotlight, calling the operator various names for his inefficiency. The blond wig comes off suddenly, revealing black bobbed hair that was chopped off instead of being cut. Her subsequent lines included numerous references to her movie days and gags about the business, as well as different stars mentioned, some of it illuminating, some of it funny. She gave a few impressions of stars making personal appearances at theaters, which went over well as far as laughs were concerned. Such lines as "I was born and hung out at Twenty-ninth street and Tenth avenue", "I was twenty-three when 16th street had horse cars", always scored. Getting serious for a moment, she described the trials and tribulations of doing comedy in the movies and said she retired while she was still in "one piece". She closed with a comedy-ballad type of song. S. M.

PREVOST AND GOLET

Reviewed Wednesday, November 7, at Loew's American Theater, New York. Style—Novelty and gymnastic. Setting—Three. Time—Ten minutes.

Two men, one straight, the other as messenger boy doing comedy, who do tumbling, interspersed with comedy and a number of trick effects, which get over for laughs. One plays a steel guitar and utilized a tipping hat, also does a back roll over to one foot that drew a hand.

A medium-time turn that went over well when reviewed in the opening spot. The comedian might omit that tongue business—it is neither refined nor nice. M. H.

DAN COLEMAN

Assisted by Alma Bauer and Don Armund in a Musical Farce, "The New Stenog"

Reviewed Thursday evening, November 8, at Proctor's Fifth Avenue Theater, New York. Setting—One. Time—Twenty-two minutes.

Dan Coleman strikes a high note of laughter upon his very entrance into this farce and keeps it up there until the curtain. His is clean, hearty, sure-fire comedy. Coleman's manner of putting over his bit of comic melody, "Sitting in the Corner", is inimitable. His clowning and patter in the kissing scene set the house veritably vibrating with cascades of laughter, but his monolog at the typewriter somewhat slows up this tempo towards the end. Coleman's varicolored checker suit and his inter change to the gandy regalia of a Spanish signorita add broad dashes to the act's risible possibilities.

As a feed for Coleman's puns and gags Miss Bauer fills the bill to satisfaction. Her pretty

amplitude encased in a charming black gown and romping vivacity are more than pleasing, while Armund's singing and strained efforts at farcical acting require no more than mere mention. B. B.

KATHERINE STANG

With Florence Bisbee at the Piano

Reviewed Thursday evening, November 8, at Proctor's Fifth Avenue Theater, New York. Style—Musical. Setting—One. Time—Fifteen minutes.

Pleasing to look at and capable of filling an auditorium with violin notes of deep appeal and sheer beauty, Katherine Stang makes a delightful asset for any vaudeville program. Her program consists of a choice mélange of classical and Tin Pan Alley numbers more than effectively rendered. Miss Stang and her accompanist make a charming pair, investing each number with sincerity and fine interpretation. B. B.

SHERLOCK AND CLINTON

Reviewed Wednesday afternoon, November 7, at Loew's American Theater, New York. Style—Singing. Setting—Specials, in one and one and a quarter. Time—Seventeen minutes.

Man and woman, who offered in a mechanical way a routine of songs in several changes of costume.

Opening was in Chinese costume, "I'm a Chinese Bandit" being followed by "Sing-A-Loe" and "I'm Not Frightened", which sounded like a special, served for a change from country girl to semi-vamp and some brief and unfunny conversation.

"They Love It", followed by a dance, was succeeded by "Midnight Rose", which was worked up in the second chorus by the man reciting the words against the singing by the woman. It was the first time we understood any of the lyrics sung by the woman. Just why any one could imagine a lamppost in an interior setting as consistent was not apparent to the writer.

"Hometown Blues" and a dance served as a finish—this also impressing as being quite mechanical. Sherlock and Clinton need a different routine and some temperamental pep. M. H.

JANS AND WHALEN

Reviewed Thursday afternoon, November 8, at Loew's American Theater, New York. Style—Talking, singing and dancing. Setting—One. Time—Twenty minutes.

Jans and Whalen are two men with good memories. They have adopted, adapted, assimilated and compiled material of several well-known teams. There are bits of Joe Cook's act, more of Val and Ernie Stanton's and considerable of Clayton and Edwards', also a part of Rockwell and Fox's turn.

Opening with a number, "Gee, But She's Dumb", the shirt-pulling business was overdone preceding "Horsey, Keep Your Tail Up" (Val and Ernie Stanton). "How are you—I'm not feeling so well—that's good" (Joe Cook)

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PLAYS AND VAUDEVILLE ACTS.

Large Catalog Free. Book of new Vaudeville Material. 25c. A. E. REIM, Station E, Milwaukee, Wis. followed, and some subsequent cross-fire, coinciding with a dictionary gag which was funny and the only gag I do not recall as not having heard before. "Stingo Stango", with its suggestive lines, failed to get much preceding "Hammer Skew" (Val and Ernie Stanton) and the like playing, with vocal clarinet imitation by one of the team, with dancing by the other (Clayton and (Continued on page 113)

THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

(COMMUNICATIONS TO THE BILLBOARD 1493 BROADWAY, NEW YORK, N. Y.)

Equity-P. M. A. Agreement Likely

Managers To Give Decision Next Week—Sentiment Said To Be in Favor of Acceptance

New York, Nov. 9.—The steering committee of the Producing Managers' Association held a meeting yesterday to consider the tentative agreement arranged by John Emerson and Frank Gillmore, acting for Equity, with Lee Shubert looking to a peaceful settlement of grievances existing between the two organizations in advance of June 1, 1924, when the basic agreement expires. At the conclusion of the meeting it was said that the committee would submit the agreement, which was ratified by a meeting of Equity members at the Forty-Eighth Street Theater last Sunday, to a meeting of the P. M. A. membership, to be held some time next week.

Lee Shubert is said to be very desirous of convincing his brother managers that the proposed agreement should be ratified. At the meeting yesterday, at which A. L. Erlanger, David Belasco, Sam H. Harris, Arthur Hopkins, Edgar Selwyn, Arthur Hammerstein, William A. Brady, L. Lawrence Weber and Winthrop Ames were present, Shubert is said to have labored hard to convince his conferees and, tho it is said they looked on the plan with sympathy, they decided to bring it to the attention of the entire membership without recommendation. The fact that they did not turn it down altogether is looked upon as being favorable to ultimate acceptance. At the committee meeting Lee Shubert was supported in his arguments by William A. Brady, L. Lawrence Weber and Winthrop Ames, all of whom figured in the negotiations with Equity at one time or another.

The exact date of the meeting of the P. M. A. membership has not been set, but it is believed that it will take place on Tuesday or Wednesday and a full attendance is expected. If a decision is rendered at this meeting it will be well within the time limit imposed by Equity for consideration of the proposal. At the meeting last Sunday a resolution was passed settling three weeks from that time as the limit during which the agreement was available for acceptance. The resolution stated that after that time, if the managers had not accepted the terms, the concessions made by Equity might be withdrawn. With this in view it is believed that those managers who look on the agreement with favor will work hard for its acceptance.

None of the managers present at the meeting of the steering committee would talk for publication, but Broadway is of the opinion that rather than go thru another strike, with consequent demoralization of the entire theatrical business, even the intransigents in the managerial ranks will be won over to the acceptance of the agreement.

A prominent manager expressed himself rather forcibly on this point to a Billboard reporter today, tho he stipulated that his name not be published. He said: "Those of the managers who are for rejecting the agreement, as far as I can make out they are few in numbers, are forgetting that a strike in June would be even worse than the last Equity strike in August, 1919. At that time some of the houses were permitted to remain open and those that were closed were shut a few at a time. If Equity strikes in June it will mean the closing down of all houses simultaneously, a very different thing to what took place in 1919. For one thing, it would take us longer to get the houses open when the settlement came. In 1919 we had a lot of companies' rehearsal and we were able to keep them together, so shortly after the strike ceased the shows went right on. That would not happen in June. Anyway, most of us believe that we could get no better settlement from Equity after a strike than the one offered to us now. I think this thought is present in the mind of all of us and since the concessions we are giving Equity will cause us no loss of either money or self-respect, I fully believe the agreement will be ratified. It may not be done at our first meeting. It may take two or three, but eventually it will be accepted, I am sure."

This sentiment seems to be the prevailing one on Broadway, both among the players and the managerial forces. Everybody seems to

be convinced that some time next week the managers will agree to settle with Equity on the terms proposed.

PRODUCER BUYS APARTMENT

New York, Nov. 9.—Charles W. Hopkins, theatrical producer and proprietor of the

THEATER GUILD HAS A NEW SHAW PLAY

New York, Nov. 9.—The Theater Guild falls heir to a newly written play from the pen of George Bernard Shaw, entitled "Saint Joan". It is scheduled to follow "The Fallows", which opens November 19 at the Garrick Theater.

"Saint Joan" was given directly to the Theater Guild thru Lawrence Langner, a director of the organization, who has been summing abroad. He has just returned with the manuscript, said to be the only copy in America. Following a reading of Shaw's work the Guild directors decided to present the play this season. Its production will anticipate the

MINNIE DUPREE



Gives one of the most brilliant characterizations of her career as Mrs. Burns, the mother of "Lize", in "The Shame Woman, Lula Vollmer's newest play, now at the Princess Theater, New York.

Punch and Judy Theater, has purchased the nine-story apartment house located at 140 West Fifty-eighth street. Hopkins will take title to the property, valued at \$650,000, in the name of the Islesbrook Estate, Inc. The plot stands just north of Calvary Baptist Church.

"TALKING PARROT" REVIVED

New York, Nov. 9.—"The Talking Parrot", which was presented last September at the Triangle Theater by Kathleen Kirkwood, will be given a more pretentious production under the management of John Jay Scholl, who plans to disclose Hutchinson Boyd's comedy in a Broadway theater. "The Talking Parrot" will be staged by C. A. de Lima and is booked for a brief tour before coming to New York. The cast of players include Ruby Haller, Jack Cherry, Walter Connolly, Kathleen Arthur and Oswald Yorke.

Miriam Elias, the Russian actress, made her first public appearance in this country last week at the Aeolian Hall, New York, in a program of readings from the Hebrew plays she presented in Moscow. Mme. Elias rendered her readings in the Hebrew tongue.

publication in book form, something novel for a play by Shaw. The Guild comes by this play before it has been produced, or even read elsewhere, because as Shaw explained, they dared give "Back to Methuselah" two seasons ago and because he appreciated his royalties from "The Devil's Disciple", which latter play is now touring the country.

"Saint Joan" is the legend of Joan of Arc and into it Shaw has put all the tragic, comic and ironic values that make for most of his plays. He makes Joan the first great nationalist, and the church is brought in for some interesting treatment in the light of history. Joan figures as the only woman in the cast.

NEW CAST FOR "HOME FIRES"

New York, Nov. 9.—Owen Davis's play, "Home Fires", which had a brief career on Broadway, first at the Thirty-Ninth Street and then at the Ambassador Theater, will reopen next week in Chicago under the direction of Lester Bryant. Frances Underwood and Marion Ballou have been recruited from the original company, while the rest of the cast will be comprised of Theodore Westman, John Westley, who follows Charles Richman; Mrs. Pat Garraghy and Myrtle Taanhill.

Minnie Dupree's Portrayal of Mountain Mother a Thing of Poignant Charm

It would be difficult to imagine anything sweeter and more appealing than Minnie Dupree's mountain mother in "The Shame Woman", at the Princess Theater, New York; a dear old-fashioned being, with whom love is the ruling reason and from whose sweet dignity things like broken shoestrings and shabby apparel do not detract one iota.

When we mentioned to Miss Dupree that her tenderness to the little mountain girl who slurred thru ignorance and later became known as the Shame Woman had evoked tears from her audience, she became very thoughtful.

"Such a role," said she, "exemplifies the place that the actress who has passed the romantic age role may hold on the stage of today. We who have passed the many bridges on the high road of experience bring with us the warmth of understanding of all human failings."

Miss Dupree then bent over her diminutive feet and began tugging at the shoestrings.

"Exasperating the way they break, isn't it?" we sympathized.

"Exasperating the way they DO NOT break. You see in the play I wear humble apparel and broken shoelaces. Shoes and even shoelaces are a luxury to a mountain woman who ekes out a living weaving baskets."

She then proceeded to apply her makeup with a quickness of movement which we mistook for nervousness. She, however, disclaimed any acquaintance with nerves, but admitted that it was rather difficult to slacken the tempo of her movement and speech to express the slow-moving speech and movements of a down-South mountain woman. And how quaintly she plays that role; spelling out the words from the family Bible before the open fireplace with the aid of spears!

Miss Flint, stage manager, a pretty brunet, stuck her head thru the partially opened door and announced the half hour. Miss Dupree greeted her affectionately and after the feminine stage manager had continued on her round remarked: "She's a wonderful girl. She holds a position as secretary by day and acts as stage manager at night. Watching her has convinced me that stage management is a new field for the young woman of the hour who is as efficient and diplomatic as Miss Flint."

"How did YOU happen to adopt the stage as a career?" we interrupted.

"You mean, how did the stage happen to adopt me?" laughingly. "It did actually adopt me. I ran away from home to be an actress a week before I was fourteen years of age."

"From whence did you run?"

"San Francisco."

"San Francisco your birthplace?"

"Oh, no; La Crosse, Wis. But I was taken to California when I was a baby."

"What happened after you ran away from home to go on the stage—disaster of any kind?"

"Oh, just plenty of hard work. Railroad trains became my schoolroom. I was determined to gratify my mother's desire that I should receive an education, so I read and studied constantly. Really it is remarkable how much one can absorb from good books. Books have been my only education since I was fourteen."

We then asked Miss Dupree to tell us about her experience as a member of the Stage Women's War Relief, having heard from various members of that splendid enterprise that Minnie Dupree had been one of their most enthusiastic workers; always indefatigable in doing good. She replied by mentioning the achievements of other women of the Stage Women's War Relief corps and the wonders they had accomplished. But he it known—and it is very well known—Minnie Dupree as a member of the Entertainers' Unit sailed overseas and blessed the exile of the doughboys with her talent and ministering spirit.

When we requested a list of the plays in which she had appeared Miss Dupree raised her hands in a "help-me" gesture. "It would take a whole evening to mention them," she protested. Finally, however, she enumerated a partial list:

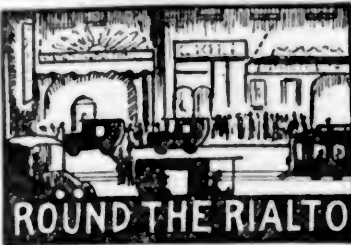
"The Road to Yesterday", "The Music Master", "Old Heidelberg", "The Indiscreet Mrs. Tye", "The Rose of Plymouth", "Modern Magdalen", "Nocturne", "The Charm School", "Cinderella", "The Climax", "The Detour", "The Cowboy and the Lady", "The Real Thing" and most recently in "The Old Soak".

Miss Dupree has also played in vaudeville in "The Man in Front" and other playlets. In addition to being an actress of unusual attainments she is also a director of ability.

"Have you any hobbies?" we ventured.

"Oh, yes—dogs and animals of all kinds." She then expressed lively interest in the coming Empire Cat Show, where she hopes to see

(Continued on page 104)



COMING TO BROADWAY

New York, Nov. 10.—Next week will be a very busy one on Broadway with eleven new shows to be seen. Seven of these openings will be crowded up on Monday night and the rest will trail along during the rest of the week.

On Monday, at the Plymouth Theater, Arthur Hopkins will present Ethel Barrymore in "The Royal Fandango," a new comedy by Zoe Akins. This production has been designed by Robert Edmond Jones and staged by Arthur Hopkins. In support of Miss Barrymore will be seen Cyril Keightley, Beverly Sitgroves, Jose Alessandro, Edward G. Robinson, Alleen Lee, Harold Webster, Denise Corday, Walter Howe, Teddy Jones, Charles Eaton, Lorna Volare, Drake DeKay, Frank Antiseri and Spencer Tracy.

Sir John Martin-Harvey, who is playing at the Century Theater, will change his bill on Monday night. He will present "Via Crucis", a version of the old morality play, "Every-

DRAMATIC NOTES

Kate Terry, the English actress, who has been visiting her daughter, Mabel Terry-Lewis, of the "Aren't We All?" company at the Gaiety Theater, New York, sailed for London last week.

John Barrymore will be seen in Hamlet, in Chicago, late in January, according to an announcement by Arthur Hopkins, of New York. The theater that will house Mr. Barrymore has not yet been agreed upon.

Louis Miller, in advance of Fiske O'Hara, has written Chicago friends that the engagement of the O'Hara show in Minot, N. D., showed the banner house of the season for a one-night attraction.

Patricia Collinge will play the feminine

at the Worcester Theater, Worcester, Mass., Monday evening November 6, and remained for the entire week. The play is pure melodrama, and with some of the movie business eliminated and more punch added should be a success. Besides Mr. Moore, the cast includes John Irwin, Bea Martin and O. P. Heggie.

Silvio Hein, the composer, will be the Collo of the installation of the Lambs, to take place this week at their clubhouse on West 44th street, New York. Other newly elected executives will be ushered in while A. O. Brown will enter upon his third consecutive term as Shepherd.

Donald Meek, who played the leading comedy role in "Tweedles", which lately ended its New York engagement at the Frazee Theater, appeared in "The Potters", under the management of Richard G. Herndon. This piece was pottering around on the road with the hope of coming into New York in the near future, but closed last week. It will reopen shortly.

A. H. Woods, who seldom misses an opportunity to purchase a play, hastens to announce that Clemence Dane's new drama, "The Way Things Happen", will be given production early in the new year. Gertrude McClintock was to have sponsored the play originally, but not having a star, turned it over to Woods. Speaking of stars, Marjorie Rambeau also will be presented by Woods around the new year in George Middleton's "The Road Together".

With their latest contribution, "The Deep Tangled Wildwood", safely launched at the Frazee Theater, New York, George & Kaufman and Marc Connelly have a new satirical comedy called "The Moon" in rehearsal. The plot of this piece originated from a German play and concerns the trials and tribulations of an author, Leslie Howard will leave the cast of "Aren't We All?" at the Gaiety Theater, New York, to appear in "The Moon".

Julius Hirtig will again make a stand as a producer in the legitimate field, having accepted a new comedy entitled "The 'Fraid Cat", for which Robert Warwick and Dorothy Mackaye have been engaged to play the principal roles. Miss Mackaye is at present appearing in "What a Wife!", at the Century Roof, New York, and will shortly withdraw from the cast to begin rehearsals with Hirtig's production. Warwick recently arrived in New York from the Coast where he has been supporting Margaret Anglin in her season of repertoire.

A course in dramatic art is being offered by the Yiddish School of the Theater, a recently organized guild, with headquarters at 425 La- (Continued on page 50)

THE main topic of conversation on the Rialto during the week was the terms of settlement negotiated between the Equity representatives and the managers. : : : Everybody Tom saw was of the opinion that a good bargain had been made, and all were hoping that the managers, as a body, would fall in with the scheme. : : : We saw the opening of "White Cargo" at the Greenwich Village Theater, and found it an interesting show. : : : We were placed so that we could catch a glimpse of Leon Gordon, the author, standing at the back of the house and watching the progress of his brain child. : : : He seemed to be as cool as the proverbial cucumber, and ran out of the theater when the audience called "Author!" : : : Unless we are very much mistaken, A. E. Anson was a very sick man on that opening night. : : : At the end of each act he seemed to stagger off the stage, clutching at his ribs. : : : It was not assumed for the occasion; it was the real thing, and it looked like a great display of gameness on his part to go thru the performance. : : : Tom hears that the new theater being erected by the Shuberts on 46th street will be called the 45th Street Theater. : : : Yes, we have no bananas! : : : Hal Briggs dropped in to see us the other day to tell us about the new play he is producing, and which will have seen the light of day ere this is in print, at the Punch and Judy Theater. : : : It is called, "Go West, Young Man", and Hal says it looks mighty good. : : : We hope for his sake that it will escape the jinx which the P. and J. Theater seems to keep in store for young, and aspiring dramas. : : : Herbert Ward tells us that he is going to sail for Europe November 24, and will be away for a few weeks. : : : He is going over to cast an optic on the new shows and bring back what he can bring back. : : : We wish we were going on a like mission, but must content ourselves with wishing him "bon voyage". : : : We met another Herbert, this time Herbert Corthell, who is rehearsing with the Delysia show. : : : This piece has had its name changed so often that we will content ourselves with that method of identification. : : : When we met Herb he was just returning from a visit to the Ambassador Theater, where his show will play. : : : He was wondering where they were going to put the people and the scenery. : : : From what he says, the piece is a big one, with a large cast, and they are going to have a job stowing them away in the limited accommodation this house affords. : : : Tom hears that all the Broadway theaters are figuring on giving the box-office a tilt on Army and Navy Night, which follows the big football game here November 24. : : : Prices will be doubled in some cases, The Music Box going to \$11 for that performance. : : : By the way, Frank Wilstach hands us a good story about that show. : : : It seems that a bustling young lady stepped up to the box-office there one night and inquired: "Is the curtain up?" "Yes, Miss," was the reply. "Much?" she asked. "All the way, Miss!" Frank says Spencer Bottelheim, the box-office man, replied. : : : Just like that! : : : We think that should give us a fitting, and perhaps, hasty exit. TOM PEPPER.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 10.

IN NEW YORK

| | | | |
|----------------------------------|---------------------------|----------------------|--------------|
| Able's Irish Rose..... | Republic..... | May 22..... | 626 |
| Aren't We All..... | Gaiety..... | May 21..... | 203 |
| Burgomaster of Stillemonde..... | Sir J. Martin-Harvey..... | Nov. 15..... | — |
| Camel's Back, The..... | Vanderbilt..... | Nov. 15..... | — |
| Casanova..... | Empire..... | Sep. 26..... | 34 |
| Chains..... | 11th Avenue..... | Sep. 19..... | 33 |
| Change-lings, The..... | Henry Miller's..... | Sep. 17..... | 63 |
| Chicken Feed, The..... | Little..... | Sep. 24..... | 58 |
| Children of the Moon, The..... | Comedy..... | Aug. 17..... | 193 |
| Crooked Square, The..... | Hudson..... | Sep. 10..... | 73 |
| Cup, The..... | Fulton..... | Nov. 12..... | — |
| Cyrano de Bergerac..... | Walter Hampden..... | National..... | Nov. 1..... |
| Dancers, The..... | Richard Bennett..... | Broadhurst..... | Oct. 17..... |
| Deep Tangled Wildwood, The..... | Frazee..... | Nov. 5..... | 8 |
| Duse, E. espansa..... | Century..... | Nov. 2..... | 4 |
| For All of Us..... | William Hodge..... | Forty-Ninth St..... | Oct. 15..... |
| Go West, Young Man..... | Punch and Judy..... | Nov. 12..... | — |
| Grand General Players..... | Frolie..... | Oct. 15..... | 26 |
| In Love With Love..... | Bitz..... | Aug. 6..... | 114 |
| Isn't It So?..... | Berkley..... | Nov. 12..... | — |
| Lesson in Love, A..... | Faversham-Stevens..... | Thirty-Ninth St..... | Sep. 24..... |
| Little Miss Bluebeard..... | Jeanne Bordoni..... | Lycenm..... | Aug. 28..... |
| Lullaby, The..... | Florence Reed..... | Knickerbocker..... | Sep. 17..... |
| Mary, Mary, Quite Contrary..... | Mrs. Fiske..... | Belasco..... | Sep. 11..... |
| Merchant of Venice..... | Sothorn-Marlowe..... | Jolson's..... | Nov. 5..... |
| Nervous Wreck, The..... | Francine Larrimore..... | Klaw..... | Oct. 25..... |
| Nobody's Business..... | Sir J. Martin-Harvey..... | Century..... | Oct. 25..... |
| Oedipus Rex..... | Neighborhood..... | Oct. 18..... | 28 |
| Player Queen, The..... | Forty-Eighth..... | Nov. 17..... | — |
| Queen Victoria..... | Maxine Elliott's..... | Nov. 7..... | 410 |
| Rain..... | Jeanne Engela..... | Hurtis..... | Oct. 9..... |
| Romeo and Juliet..... | Sothorn-Marlowe..... | Jolson's..... | Nov. 12..... |
| Royal Fandango, A..... | Ethel Barrymore..... | Plymouth..... | Nov. 12..... |
| Scaramouche..... | Morocco..... | Oct. 24..... | 21 |
| Seventh Heaven..... | Booth..... | Oct. 30..... | 153 |
| Shame Woman, The..... | Greenwich Village..... | Oct. 19..... | 31 |
| Shewing Up of Blanco Posnet..... | Neighborhood..... | Oct. 15..... | 24 |
| Spring Cleaning..... | Ettinge..... | Nov. 9..... | 3 |
| Steadfast..... | Ambassador..... | Oct. 29..... | 8 |
| Snapp..... | Lenox Hill..... | May 24..... | 160 |
| Swan, The..... | Cort..... | Oct. 23..... | 24 |
| Tarnish..... | Belmont..... | Oct. 1..... | 31 |
| Two Fellows and a Girl..... | Vanderbilt..... | July 10..... | 125 |
| Via Crucis..... | Sir J. Martin-Harvey..... | Century..... | Nov. 12..... |
| Virginia Runs Away..... | Special Matinee..... | Klaw..... | Nov. 8..... |
| What a Wife..... | Century Roof..... | Oct. 3..... | 49 |
| White Cargo..... | Greenwich Village..... | Nov. 1..... | 8 |
| Whole Town's Talking, The..... | Bijou..... | Nov. 20..... | 86 |
| Windows..... | Garrick..... | Oct. 8..... | 41 |
| Zeno..... | Forty-Eighth..... | Aug. 25..... | 90 |

*Closed November 10.

**Closed November 3.

IN CHICAGO

| | | | |
|---------------------------|------------------------|-----------------|--------------|
| Pool, The..... | Swynn..... | Ang 31..... | 93 |
| Lady, The..... | Mary Nash..... | Adelphi..... | Nov. 4..... |
| Laugh, Clown, Laugh..... | Barrymore-Fenwick..... | Powers..... | Oct. 28..... |
| Merton of the Movies..... | Hunter-Nash..... | Blackstone..... | Oct. 21..... |
| Old Sock, The..... | Tom Wise..... | Princess..... | Oct. 21..... |
| Polly Preferred..... | Genevieve Tobin..... | LaSalle..... | Sep. 10..... |
| Raffy Day, The..... | Curt..... | Oct. 7..... | 45 |
| You and I..... | Lucille Watson..... | Playhouse..... | Sep. 2..... |

IN BOSTON

| | | | |
|------------------------------|---------------------|---------------|--------------|
| Awful Truth, The..... | Clare-McRae..... | Hollis..... | Nov. 5..... |
| Cat and Canary..... | Plymouth..... | Sep. 3..... | 83 |
| *Niki..... | Lenore Ulric..... | Tremont..... | Oct. 15..... |
| *Merchant of Venice..... | David Warfield..... | Colonial..... | Oct. 29..... |
| *Old Sock, The..... | Harry Bessford..... | Swynn..... | Oct. 25..... |
| *Two Fellows and a Girl..... | Swynn..... | Nov. 12..... | 24 |

*Closed November 10.

**Opened November 12.

man", by Hugo von Hofmannsthal, the English translation of which is by the Hon. Sybil Amherst and Dr. C. E. Wheeler. The settings are the work of Sir Aston Webb and the costumes are by Lady Martin-Harvey and M. Buschel. This play will be done on Monday, Tuesday and Wednesday night and the Wednesday matinee.

Joseph E. Shea will present "The Cup", a play by William Hurlbut, at the Fulton Theater on Monday evening. The cast includes Tom Moore, O. P. Heggie, Josephine Victor, Alfred Rigall, Rosita Mantilla, John Irwin and Carlos Calde.

"Go West, Young Man", a satirical comedy by Fay Pulfister and Cara Carell, will open at the Punch and Judy Theater on Monday night. This piece has been staged by Hal Briggs and enlists the services of Allice McDermott, Eoid Gray, Reinald Barlow, Percy Helton, Everett Binterfeld, Kay Johnson, Benedict MacQuarrie, Mina Phillips, Marion Trabue, Ann Anderson, Blanche Latell and Leslie Stowe. A new theater, The Berkeley, on West Fifty-

lead in the second company of "Tarnish", which is being organized to open up in Chicago. Miss Collinge was seen last June in a revival production of "The Rivals" and prior to the Sheridan play, in "Just Suppose".

Nikita Balleff and his "Chanve-Souris" Theater will be seen at the Garrick, Chicago, Sunday, December 16. "The Glasgow Girl" was due to pack up and leave December 1, but will now probably stay until the arrival of the Russians.

Stanley Howlett, who is a member of the cast of "Scaramouche" at the Morocco Theater, New York, has been engaged as stage director for the Threshold Players. Howlett appeared in a Theater Guild production last season.

Joseph E. Shea's production of "The Cup", a new drama of the underworld, by William Hurlbut, and starring Tom Moore, movie actor, and marking his first reappearance on the speaking stage, had a successful premiere

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Erskine Sanford, Philip Loeb and Herbert Ashton have been engaged by the Theater Guild for the cast of "The Fallures", which opens at the Garrick Theater, New York, November 19.

DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson
Communications to 1493 Broadway, New York

BERNARD J. McOWEN

Popular Player Produces New Play at Alhambra, Brooklyn

New York, Nov. 9.—A letter of request for us to review a new play presented by the Alhambra Players at the Alhambra Theater, Brooklyn, N. Y., was sufficient inducement for us to entrain last night for East New York to review "The Dust Heap", by Bernard McOwen, one of the most popular members with the Alhambra Players. We have no regret for our journey, for the production, with its artistic and realistic stage settings and the enacting of the various roles, was remarkable, in view of the fact that the players had only four rehearsals prior to their opening on Monday.

THE PLAY

A Catholic clergyman faces the rigors of the great Northwest of Canada as spiritual adviser of the native Indians and the riff-raff of humanity, who for reasons of their own seek refuge from the law. In the clergyman's cabin are seen an old Indian squaw and an apparently half-breed Indian girl, who share their hospitality with a trio of wanderers, one of whom is a youth who confesses to the clergyman that he is a thief evading the law, while the other two prove to be typical bad men of the West, one a man-killing gambler and the other a white slaver. The dialog between the quintet is intensely interesting during the action of the first act.

The second act finds the actors in "The Dust Heap Hotel", to which the white-slaver brings the kidnaped half-breed Indian girl, who is gambled for by the barroom rowdies, including a character known as "The Wandering Jew", who has been seeking for many years a long-lost child, and out of paternal love for her endeavors to save the half-breed Indian girl. The same is applicable to the juvenile thief, who puts up what is left of his stolen money. But their efforts are in vain, for a French-Canadian atheist gambler wins the girl and is about to force her to his room when "The Wandering Jew" and the juvenile thief offer up prayers for her protection and a stroke of lightning fells the destroyer of the girl in a realistic manner that makes those in the audience hold their breath in suspense as the curtain descends on a picturesque scene.

The third act finds them all congregated in the clergyman's cabin, in which the wrongdoers are brought to justice, the half-breed Indian girl proves to be the long-lost daughter of "The Wandering Jew" and the juvenile thief is forgiven and rescued by his loyal sweetheart, and all ends well.

THE PLAYERS

Bernard McOwen, as the French-Canadian atheist and gambler, was perfectly at home in his part, and his French-Canadian dialect was true to life throughout the two acts in which he was the central figure. Ione Magrane, as the half-breed Indian girl, was personally attractive and her delivery of French-Canadian dialect lines charming in their simplicity, while her scenes with the Northwest Mounted Policeman in love with her were sentimentalism perfectly personified. John Warner, leading man of the company, as a Northwest Mounted Policeman, was admirable in his Irish manliness and wooing of the half-breed Indian girl. Frank E. Jamison, as the Catholic clergyman, was realistic in his every line and act. Irving Mitchell, as the juvenile thief, handled his role in a natural manner and at no time did he overdo it. Charles T. Lewis, as a burly white-slaver, played an unadmirable role in an admirable manner. Mabel Montgomery, as the Indian squaw, looked and acted the role well. Willard Grossmith, characterizing a Chinaman, did justice to the part. Frank Harrington, as a cockney waiter, lent much laugh-evoking comedy to the presentation. Other minor roles were in able hands and aided materially in making the various scenes picturesque and filling in with lines and action apropos to the story.

The play was staged by Cecil Owen, and the technical direction was in the hands of S. K. Fried, and they are to be commended for their work.

COMMENT

Mr. McOwen has given the stage an interesting melodrama with an interspersion of comedy that will hold the interest of an audi-

LEWIS-WORTH PLAYERS

Memphis, Tenn., Nov. 3.—The Gene Lewis-Olga Worth Company, now playing at the Lyceum Theater, has established a new record for theatricals in Memphis, playing two sold weeks to absolute capacity at each performance. Last week, when they presented "Smilin' Thru", every seat in the theater was sold in advance. This week, with "Broadway Jones", it is impossible to get a seat for any performance. For "Smilin' Thru", for the first time in the history of the Lyceum Theater, the colored balcony was open for white people, and it was filled at each of the four matinees.

When this company opened in Memphis ten weeks ago it was very doubtful about its remaining, but now it is a case of capacity at each performance and two extra matinees have been added.

Next week Mr. Lewis will offer Memphis theatergoers their first chance to see "Six-Cylinder Love", to be followed by "Scandal" and "Turn to the Right". Manager Aaron, of the Lyceum, reports a heavy mail order advance sale for "Turn to the Right" at advanced prices.

CAMERON MATTHEWS PLAYERS

Toronto, Can., Nov. 9.—"The Circle" is the difficult play that the Cameron Matthews Players decided on for the current week at the Regent Theater, and in doing so they gave their patrons something out of the ordinary, and did it exceptionally well. Augusta Haviland, as the woman of an older generation, pointed out the falsity of divorce in a most convincing manner. Pauline Armytage, as the young wife tired of her husband, handled the role cleverly. Cameron Matthews, as the divorced man, was admirable in his cynicism.

MAURICE BRITISH PLAYERS

Toronto, Can., Nov. 9.—The Maurice British Players at the Comedy Theater are giving something entirely new to local playgoers in "Just Like Judith", and the evident approval of the audience set the seal of commendation on play and players alike. Miss Bradshaw, as Judith, was charming; Mr. Warburton, as Peter, was excellent, while Mr. Rutherford, as Jimmy, made that perplexing role amusing.

SAENGER PLAYERS



In celebration of their forthcoming anniversary, the Saenger Players, at the St. Charles Theater, New Orleans, La., have posed for the above picture. Front row (sitting): Joseph Echezebal, Lora Rogers, Lee Sterrett, Leona Powers, Marion Grant, Kathryn Givney. Among those in the back row are: Vincent Dennis, Donald Gregory, Grace Danning, Lester, Al Smith, William Melville, Robert Bentley, Valentine Winters, Emily McPherson, O. Wegener, Orria Holland.

PROCTOR PLAYERS

Elizabeth, N. J., Nov. 9.—"Nice People" at Proctor's Theater this week gives Ruth Rickaby her first opportunity in several weeks at a light comedy role. Miss Rickaby, possessing that rare ability of speaking lines rapidly and with clear enunciation, excels in a part like Teddy Gloucester, and, with Russell Hick's manliness opposite her in the role of Billy Wade, does much to put this wordy comedy over. "Nice People", with the cyclonic personality of Francine Larrimore, may prove entertaining to the \$2.50 audiences, but it is a "hust" for stock clientele. Olga Hanson, Thelma Ritter, Harry Huguenot, Joe Moran and Joe Crehan worked hard as the "Younger Nice People", especially the latter, who returned to the company after an absence of two weeks, as Scotty Willbur. Charles Dingle and Jessie Brink were the "Older Nice People" and one can readily understand why "Ma" Brink is referred to as the dearest of stage character women. Her natural sweetness in the part of Teddy's Aunt was realistic. We must not overlook William Gerald's exceptionally clever characterization of Mr. Heffer. This was a corking piece of acting. Director A. J. Edwards introduced a novelty in the shape of a life-sized morning glory at the piano.

ence from opening to closing. The play teaches a good moral lesson in the effectiveness of prayer to the Almighty, be the prayer a Gentile, Jew or skeptic. The big punch is in the saloon scene, in which his atheism falls beneath the stroke of lightning that apparently comes in response to the prayers of the believers, be they Jew or Gentile.

ALFRED NELSON.

"ACE" SAYS SOMETHING

Kansas City, Mo., Nov. 8.—One of the most sought for departments in The Kansas City Post is the double column headed "Lobbying", conducted by "Ace". When "Ace" says something the natives sit up, notice and make their own comments, and one of those natives thought so well of "Ace's" column in the issue of November 2 that he forwarded it to us with a request that we reprint it for the benefit of Jake and Lee, and we are complying, viz.:

LOBBYING

"Well, how do you think a stock company would go at the Missouri?"

"Fast."

"And it seems to me that Jake and Lee (who they are both honorable gentlemen) were a bit too fast in their decision to withdraw the National Players from the Missouri Theater tomorrow night."

"I understand business was steadily getting better. You can't make money with the average stock company the first couple months."

"When Al and Lole Bridge came to Kansas City for the first time to open an engagement at the Empress Theater and had tried to make things pay for about eight weeks and things began to look very bad for the management, it decided to give it up as a bad job."

"But it didn't. And what happened?"

"Al and Lole Bridge closed an eighty-one weeks' engagement here with \$150,000 to the good."

"And here the Shuberts, after a long run of five weeks, start weeping."

"Moral—'If at first you don't succeed, cry, cry again.'"

"You're welcome.—ACE."

SAENGER PLAYERS

Anniversary at the St. Charles Theater

New Orleans, La., Nov. 6.—Sunday witnessed the opening of a gala event at the St. Charles Theater, for it served as a get-together acquaintance of the patrons, who take in all the leading civic and fraternal organizations in the city, and the company, which has established more than usual friendly relations between patrons and players.

Some time ago E. V. Richards, of the Saenger Amusement Company, controlling several theaters in the South, assigned William H. Gueringer to put over the St. Charles, and Mr. Gueringer called to his assistance the "Dean of Dramatics", otherwise Walter Baldwin, who has produced more shows in the past than many of the younger generation will in the future, and what Mr. Baldwin has done for the Saenger Players and the St. Charles Theater will go down in Southern theatrical history as an achievement seldom equaled. In this he has had the indispensable aid of Lee Sterret, director of the productions and presentations, and Ed Greenblatt, the manager of the theater. The attendance Sunday taxed the capacity of the house, and from the reservations already made for seats there will be a turnaway at every performance of the current attraction, which is reviewed in another article in this issue.

Fifty-three consecutive weeks stamps the seal of public approval on the plays and players, and the anniversary is fully warranted and fully appreciated by players and patrons.

GRAND PLAYERS IN CALGARY

Calgary, Can., Nov. 5.—The Grand Players, which have been at the Grand Theater for the past fifty weeks, opened a three days' engagement at the Empire Theater November 1 in "Eyes of Youth". Margaret Marriott, the leading woman, before coming to Calgary, had played for eight years in Vancouver and maintained her popularity throughout the long engagement.

If the present engagement is a financial success this company will alternate between the Grand, Calgary, and the Empire, Edmonton, filling in the dates not taken by road shows.

Last experiments in playing stock and road shows in the same house have not been a success here, but the excellence of the present company may overcome this.

Miss Marriott gave a very fine performance as Gina Ashlag, and Byron Aiden, the leading man, gave an impressive characterization of the Swami. Tom Sullivan, an old Edmonton favorite, and a comedian who never has to strive for a laugh, doubled the parts of Louis Anthony and Picquard, doing good work in both.

The other members of the company are: Daisy D'Avra, Evelyn Hamby, Frances Robertson, J. Barrie Norton, W. Vaughan Morgan, John Nickerson, Alf T. Lane and Harry Coles, and the work of all was very satisfactory.

The settings were first class and the waits short owing to the use of a revolving stage.

AUDITORIUM PLAYERS

Malden, Mass., Nov. 8.—William Niedner has given his players and their patrons at the Auditorium for the current week "Why Men Leave Home", and in doing so he gave no cause whatsoever to the patrons to leave before the final drop of the curtain, for the presentation was exceptionally good and the patrons evidently conceded that point by their manifestations of approval. Robert Lawrence, as Artie; John Holden, as Billy; Guy Hinter, as Sam; Jack Westerman, as Barker; Bessie Maxwell, as Doris; Edith Gresham, as Nina; Myrtle Clark, as Sybil; Dorothy Hodgins, as Betty; Norma Temple, as Mary, and last, but not least, Bessie Warren, as Grandma, gave a fine account of themselves. Director Arthur Ritchie casted the company with his usual discernment of their respective talent and ability. Master Mechanic George Bolton made the sets for their realistic effect, and E. A. Mammond's harmonizing color effects are indeed artistic.

The Mordant Players are playing a stock engagement in the Elite Theater, Kalamazoo, Mich., which is under the same management as the Fuller Theater.

McKINLEY SQUARE PLAYERS

New York, Nov. 9.—The McKinley Square Players, who are holding forth at the McKinley Square Theater, 109th and Boston road in the Bronx, have become an established factor in uptown theatricals. This is made manifest by the large daily attendance, which takes on the form of family and fraternal parties at every performance, especially at matinees, when whole rows of seats are taken up by several social organizations of "flappers", who delight in deluging the popular leading woman, Mildred Florence, with floral tributes. This was especially true at yesterday's matinee of "Common Clay", which is one of the best productions that Director James G. Garey has put on at this popular playhouse. Mildred Florence, as Ellen Neal, marveled in her interpretation, throwing her personal magnetism over the entire house in her emotional courtroom scene. Jack Loreux, as Hugh Fullerton, carried the part, but was a little too subconscious in his nervous temperamental display. Phillip Quinn, as Judge Samuel Wilson, was quiet and deliberate in his expression. William Howat, as Richard Fullerton, did well in his part. Arthur Mack, as W. H. Yates, had the audience with him in his every utterance. Jay Holly, as Arthur Coakley, was pleasing and distinctive in his role. James R. Garey, as Edward, the butler, was to the manner born in his role. Mae Melvin, as Mrs. Fullerton, was all that was required. Kathryn Dearborn, as Anne Fullerton, was sweet in her simplicity. Dorothy Keeler, as Miss Warren, carried her small part well. Maude Atkinson, as Mrs. Neal, was exceptionally fine in her emotionalism and delivery of lines. Grandon Rhodes, as Judge of City Court, gave the character in a dignified manner. Gene Cummins was the clerk.

Mr. Garey's staging of the play deserves credit. The members of the company all dressed their parts well to the occasion. The direction, staging and technicalities have been capably handled and the company is competent and likable. E. K.

ELLA KRAMER PLAYERS

Sunbury, Pa., Nov. 9.—This week at the Chestnut Street Theater, Pietro Magazu, manager, the Ella Kramer Players are offering "The Bad Man". Honors have shifted this week, for both Mr. LeRoy and Miss Kramer are temporarily eclipsed by Gordon Ruffin, who is playing the title part in a manner to bring forth much applause from the audience. Clarence LeRoy is making a hit as usual. His interpretation of Gilbert Jones is excellent. Bruno Wick, as Henry Smith, is affable and humorous, while Frederick Clayton, as Morgan Pell, is better than in "East Is West", altho he played that part to perfection and caused considerable comment on his wonderful work. Ralph Crabtree, as Ned Giddings, is rapidly developing into a ladies' man, as his applause invariably comes from the fair sex. Wesley Barney, as Jasper Hardy, came clean and was awarded his share of approval. Elwood Dreible, a local young man, gave a vivid portrayal of a Texas ranger. Miss Berkeley, as Angela Hardy, was at her best and easily won a hand. Miss Kramer, as Lucia Pell, won everything. Her rendition of the part was charming, her wardrobe exquisite and her reception from the audience most cordial. The Misses Thornton and Jackson were excellent in the minor roles. The play pleased and left a remembrance of a finished performance.

The settings and scenic effects were true to the authors' idea and credit must be given Miss Kramer, the director, and George Gilday, the scenic artist.

NEW BEDFORD PLAYERS

New Bedford, Mass., Nov. 8.—The New Bedford Players never appeared to better advantage than they do this week in "Little Old New York" at the New Bedford Theater. It is the best play presented by the company this season and besides being humorous it affords wonderful acting opportunities for the players, which they realize and take advantage of.

Mary Hart, as Pat O'Day, plays a difficult role and handles it exceptionally well. As a boy Miss Hart was charming and handled the brogue well—never once overdoing it. Her singing was delightful, especially her rendition of "When Irish Eyes Are Smiling". Alfred Swenson played Larry Delavan with his usual skill, acting genuine at all times. Frank Camp was excellent as Washington Irving and contributed in no small amount to the success of the play, as did Jane Marjory as Arianna DePuyster, just back from London. May B. Hurst does some good character work as Rachel Brewster, lodging house keeper and trainer of her prize-fighting brother, Billy Boy Brewster, a part wonderfully played by Bernard Suss.

James Bliss, as John Jacob Astor, was effective, as was Albert Hickey as Cornelius Vanderbilt. Donald Miles, as Henry Brevoort; Edwin Bailey, as Helly, and William Dimock, as Bunny, were entertaining. Others in the cast were Evelyn Glinn, a local girl, as Betty Schuyler; William DuPont, as Pat O'Day, and Teddy Le Duc as a bookmaker.



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BURNS-KASPER PLAYERS

Wilmington, Del., Nov. 6.—At the Garrick Theater the Burns-Kasper Players are presenting "Watch Your Husband". Mr. Burns bears the burden of the plot, the elderly man of affairs who goes from his small-town home to New York, taking with him his very exacting wife, who has not allowed him a night off in twenty years. Mr. Burns has full scope for his suave, smooth comedy, and he and Miss Jacobs, the elderly wife, cleverly lay the foundation in the first act for the swiftly moving action which follows in the other two. Kay Ellis, the wife who knows how to deal with her pleasure-loving husband, plays her part with ease and a sense of proportion which keeps the action up and yet makes it human. Miss Ellis is pleasing to look at and satisfying. She knows what to do with her hands and reads her lines to the person with whom she has the scene, not to the audience. Mr. Kasper, one of the husbands, has a lesser role, but gives it quite as much attention as if he were playing the lead. Dora Matthews, as Jane, a maid, and J. Andrew Johnson, a French waiter, are delightful in their roles. The stage settings are most attractive, Mr. Burns securing his effects via the simplicity method and not tiring a lot of tawdry draperies and bric-a-brac.

BROCKTON PLAYERS

Brockton, Mass., Nov. 9.—The Brockton Players, at the City Theater, are offering "The Masquerader" for the current week and Vincent Coleman walks off with the honors in the dual role. Carl Jackson, as Brock, garnered his share of approval. Herbert Clark, as Robby, handled himself well. Nancy Duncan, as Eve, did exceptionally well in the role. The play was cast as follows: John Chilote, by Vincent Coleman; John Leder, by Vincent Coleman; Brock, by Carl Jackson; Bobby Hissington, by Herbert Clark; Alliston, by Mildred Mitchell; Eve Chilote, by Nancy Duncan; Peggy Forsythe, by Virginia Richmond; Herbert Fraide, by Walter Bedell; Mr. Lakely, by Henry Crossen; Lady Lillian Astrupp, by Jean Arden; Robbins, by Evelyn Latelle; Lady Fraide, by Grace Lockwood; Captain Galtry, by Bernard Pate; Doctor, by Carrol Daly.

Taking it as a whole, it was an admirable production and a presentation that fully merited the approval of the audience.

SHERMAN STOCK COMPANY

Evansville, Ind., Nov. 6.—"Seven Keys to Baldpate", at the Grand Theater this week by the Sherman Stock Company, is a presentation that is giving satisfaction to the patrons. It has been given a very elaborate stage setting that caused more than one "oh" and "ah" from those present. Melvyn Hesselberger makes the leading role stand out distinctively. Jack Conley and Ralph Bellamy handle important roles in a masterful manner. Miss LaVern made an attractive picture personally in a winter costume all white, and while her part was small, she filled it admirably. Miss Roy, as a newspaper woman, looked and acted the part like a real journalist. Miss Hickman and Mrs. MacFarlane are also well cast.

Upson Rose, juvenile with the Lewis and Gordon act, featuring Heryl Moore, last summer, is juvenile man with the Criterion Players, Buffalo, N. Y. Mr. Rose played juvenile roles with Jane Grey in stock in Milwaukee, Wis., the summer before last.

SAENGER PLAYERS

New Orleans, Nov. 8.—The fifty-third consecutive week of the Saenger Players at the St. Charles Theater is being celebrated with "Six-Cylinder Love", and preparations have been made to entertain civic organizations each night during the week. In the lobby is a monster birthday cake, five feet high, decorated with a solitary candle to represent a year's growth, while the interior of the theater is tastefully decorated. The stage settings are handsome, due to the work of A. Alloy, O. W. Wegner and their competent assistants. Leona Powers, as Marilyn Sterling, is irresistible, while Robert Bender, as Gilbert Swelling, is excellent. Griss Holland is William Donroy; William Melville, Richard Euston; Lora Rogers, Geraldine Burton; Marion Grant, Myrtle Burton; Grace Denning, Mary; Kathryn Givney, Margaret Rogers; Julian Noy, Beulah Rogers; Vincent Dennis, Harold Winston; Lee Sterrett, George Stapleton; Joseph Deleahal, Smith; Donald Gregory, Tom Johnson. The production was staged under the direction of Lee Sterrett, assisted by Donald Gregory.

NEW LEADING WOMAN SCORES BIG HIT

Worcester, Mass., Nov. 8.—Della Cairns, the new leading woman of the Poll Players at the Grand Theater, won her audience and scored a decided hit Monday night in her first appearance with the company in "Tolly With a Past". Altho presented with numerous floral tokens, it was the genuine applause that greeted her work as Polly that signified her conquest of her first night's audience. Frank Lyon, leading man, gave an excellent rendition of the love-sick hero. Mand Blair, as his mother, took her part extremely well; Claire Nolte, as the sweetheart, gave her usual faultless impersonation; Helens Ambrose, second leading woman, as her mother, gave a finished performance; Edmund Abbey, as the hero's worldly uncle, and Bernard Steele, as the Commodore, with his ever-present newspaper, made a hit in their respective parts; Orville Harris and William Blake, as chums of the love-sick youth, contributed their share of the fun, and Harlan Briggs, as Stiles, and Anna Powers, as a maid, did excellent work. Special music contributed to a very excellent performance.

PRINCESS STOCK COMPANY

Des Moines, Ia., Nov. 6.—The Princess Theater opened Sunday with the Princess Stock Company in "Why Men Leave Home". Charles Pitt is director, Thomas Pawley, assistant; Winifred Anglin and John B. Littel, leads; Frances Homer, second; Florence Roberts, character; Mary Loane, ingenue; Dick Elliott, comedian; Thomas Walsh, character; Jack Motte, second; Nell Buckley, juvenile; Herbert DeGuerre, general business. Elliott and Miss Loane are the only members of last year's company. Miss Loane spent her vacation in the East and Mr. Elliott was with the Gene Lewis-Edga Worth Company in Dallas and Memphis.

FRAZEE STOCK COMPANY

New Ulm, Minn., Nov. 8.—Turner Theater in New Ulm will again be the scene of drama, beginning November 14, when a stock company will appear under the direction of Lewis Frazee, of the Frazee Stock Company, of Minneapolis. Arrangements have been made to put on a production every three weeks.

PERMANENT PLAYERS

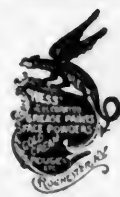
Winnipeg, Can., Nov. 3.—The Permanent Players at the Winnipeg Theater, under the direction of George Earle, are presenting "Cornered". Emily Smiley, in the dual role of feminine crook and heiress, handles both roles in a manner that proves beyond all doubt her remarkable versatility. John Winthrop, as George Wells, gives able support in a part that he is eminently fitted to fill. Sumner Guard, as a dope fiend, gave to the part sufficient realism without overdoing, as so many less able actors do in a characterization of this kind. Arthur R. Edwards, as Jerry, has a role just fitted to him, in which he measures up well. Belle Mitchell, as the divekeeper, may not have been in personal sympathy with her role, but she gave no evidence of antipathy and handled it exceptionally fine. Her gowning of the part was a treat to her many feminine admirers. Belva Morrell has but a small part, but makes it stand out. Jean Porter was charming as a French maid and spoke the language like one to France born. Neil McLeod had only two appearances, but did well in both. Lynda Earl, as Mrs. Virginia Wells, honored her lines sufficiently well to evoke much laughter. Ralph Poe looked and acted the part of a real inspector of police. Edgar Mason, George Secord and George Earl handled their minor roles with the same attention to details that they would have given more important parts, and the presentation was excellent thruout the entire performance. George Earl and Neil McLeod staged the production, and Fred Finney provided costly and attractive scenic effects.

LEADING WOMAN IS GIVEN FAREWELL PARTY

Worcester, Mass., Nov. 8.—Winifred St. Claire, leading woman, who resigned her position with the Poll Players here to take a much-needed rest, was given a farewell party by her fellow players and intimate friends in the Winter Garden of the Hotel Warren, following the evening performance of November 2. About sixty persons were present, including many prominent Worcester society people, city officials and theatrical friends. Miss St. Claire was presented with a handsome, imported handbag, made of black jet and steel beads, and feelingly expressed her thanks and appreciation. At Miss St. Claire's final matinee and evening performances of "Connie Goes Home", November 3, she was presented with many farewell floral tributes, among them being a tall and handsome basket of flowers and several large bouquets. After Saturday night's performance Miss St. Claire graciously autographed souvenir photos of herself for all back stage who requested them, and was escorted to the Union Station by her fellow players, who saw her off for New York on the night train and wished her God-speed and good luck.

CARROLL PLAYERS, ST. JOHN, N. B.

St. John, N. B., Oct. 30.—F. James Carroll seems to be anxious to give every member of the splendid company playing at the Opera House a chance, and they have accepted their opportunity and made good. This week it is James Swift who carries off the honors as Cappy Ricks, the name part in the play of that name. His interpretation is splendid in makeup, walk and characterization. He kept a large audience in roars of laughter from start to finish. John Gordon was exceptionally good as Cecil. His makeup was a scream and he made every point without resorting to "hokum". James G. Coots, as Matt Peasley, made a manly, good-looking sailor, who also was a good business man. Owen Coll, as usual, gave a good and finished interpretation of John Skinner, and continues to prove his versatility. Edna Preston was charming in the leading feminine role and Virginia Odeon was an appealing little stenographer. Dorrit Kelton was a dear old maid with a level head and a heart (Continued on page 120)



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Death of Ted Nestell Causes Show To Halt

Nestell-Akey Comedy Players Close Shortly After Leading Man Passes Away

On October 21 the Nestell-Akey Comedy Players and the massive modern canvas theater arrived in Hope, Ark., to open a week's engagement. The members of the company joked and chatted Sunday evening with each other about the coming week's stand, etc., and Monday a. m., just as the workmen were starting to unload the show, like a flash of lightning from a clear sky came the sad news that Ted Nestell, one of the owners and leading man of the company, had dropped dead of apoplexy, as recorded briefly in last week's issue. As Ted was well known in Hope it was but a short time until the Masons and K. Ps. were on hand to offer their assistance. They had charge of the funeral, which took place October 24, and burial was in the beautiful Rose Hill Cemetery in Hope. Fully 500 people were at the Episcopal Church, where Rev. Dr. Swan, assisted by the choir, was in charge. The floral offerings were over a hundred in number from all parts of the Middle West. Many telegrams from trouping friends were received offering any assistance that they could give, and their condolences to Mrs. Edith Nestell. Chas. Morrel and wife, of the J. Dong, Morgan Show No. 2, motored over from Prescott, Ark., as did several other members of the company. Dick Dickinson, who had been with the show for eight seasons came from Tulsa, Ok., and Mr. and Mrs. Dutcher, parents of Mrs. Nestell, came from Branson, Mo., for the services. After a short layoff the company went on to play the towns contracted and billed and then closed the season.

Mr. Nestell was one of the best-known leading men in the Middle West and had his own show, The Nestell Players, in the theaters for over twelve years, but this was his first experience under canvas, he having formed a partnership with Pierre Akey and opened The Nestell-Akey Players at North English, Ia., the first of last May. The show made a wonderful reputation and a long winter season had been planned for in Louisiana. WALLY.

TENT SHOWS PROSPER IN HAYNESVILLE, LA.

Haynesville, La., Nov. 9.—There is probably no town in the country of 3,000 population enjoying so many tent shows as are playing here this season. At the time of this writing the paper of three different shows is on the boards, and additional paper for a local talent minstrel and a home-talent play is being displayed. Attractions which have appeared here recently or booked to appear soon are Dubinsky Bros.' Stock Company, Paul English Players, Christy Bros.' Wild Animal Exposition, Wolcott's Rabbit Foot Minstrels, O'Brien's Georgia Minstrels and the Hila Morgan Stock Company. A local talent minstrel will also be presented this month under the auspices of the public schools in the auditorium of the new high school. All shows playing here have enjoyed a capacity business owing to the prosperous condition of the oil field workers. The Haynesville field is the largest producer in Louisiana, and all stock companies playing in this section "make" the town.

NOLAN COMPANY BOOKED ON BARBOUR CIRCUIT

The Nolan Stock Company is back in Illinois playing the coal fields and factory towns after a disastrous tour in Missouri, where Lawrence says conditions are very bad. After a few more weeks in Illinois the company will make a long jump South to open on the Barbour Circuit with a season's bookings handled personally by Ensley Barbour. Except for a few changes made at the opening of the season eight weeks ago, the roster has remained the same and all the members are Equity. The Nolan company exchanged frequent visits with other repertoire and tabloid companies playing thru Illinois and Missouri, and the majority of the managers complained about bad business, but were anticipating better conditions in the near future.

SHOWMEN COMBINE TO PUT OUT "IN OLD KENTUCKY"

Mr. and Mrs. E. L. Paul, Arthur Hockwald and J. E. Harvey left Kansas City November 7 for Los Angeles, Calif. Mrs. Paul closed with L. D. Brink's Comedians and joined her husband here November 3. Mr. Paul in a farewell visit to the local Billboard office stated that he, Arthur Hockwald of the George Minstrels and J. E. Harvey have leased "In Old Kentucky" from C. P. Dazey, the original owner, and that they were going to the coast to whip the play into shape and have reorganized for an early opening there. He said that they would carry a picketniny band, an orchestra, and would travel on their own special Pullman cars and play east as far as Denver, then return to the Southern Pacific Coast by way of Portland, Seattle, etc. E. L. Paul is a well-known playwright of Kansas City and the Middle West, his "Phantom Trail", a story of the Ozarks, having been used on the majority of the leading repertoire companies this summer and in stock this winter.

ACTORS' NEW BOOKINGS

Chicago, Nov. 7.—The new cast for Ed Williams' stock in Racine, Wis., for the new season has been booked by O. H. Johnston's American Theatrical Agency. Among those signed up are: Ben Thompson, Glo Giffin, Harrison Rankin, Jack Driscoll, Myrtle Bigdon, Dick Lee, Georgia Noble and Miss Leone. The same agency has booked Nop Seville, Herbert and Alice Duffy and Ed Sprague with Robert L. Sherman's vaudeville act, "Pinched", which is booked on Association Time until January 30. Among performers sent to Mr. Sherman's different stock companies are Jack Kingston, Jessilyn Dellzell, E. H. Willard, Eugene Lane and Miles Putnam.

L. B. O'Brien and Arthur and Stella Callahan have been sent to the Hila Morgan Stock Company. Crete Chadwick, Harry Martin, Forrest Smith and May Marston have been sent to the Beach-Jones Stock Company. James Jordan, Stephen Clark and Taylor Bennett have gone to the Obrecht Stock Company. Lucille Fenton has been sent by the same agency to Harry Hayden's vaudeville act.



Riley's Orchestra, of Indianapolis, Ind., is fast making a reputation as a thoroughly up-to-date dance orchestra. This is a nine-piece combination, playing twenty instruments. Chas. B. Lines, business manager; Billy Jackson, representative. The orchestra has been proving highly popular at West Baden (French Lick), Ind.

SHOWFOLKS IN HOTEL FIRE

Tom Saunders, owner and manager of Tom's Comedians, reports the loss of his and Mrs. Saunders' personal effects and \$600 in cash in the fire which completely destroyed the Smith Hotel, Opp, Ala., in which they were guests, the week of November 3. Edward Barrett, also a member of Tom's Comedians, lost his personal property and about \$100 in cash. Mr. Saunders writes that all the guests suffered heavy losses as there was no time to save anything.

George Chandler, agent, has Tom's Comedians well booked in Florida, in which State the company is playing its first engagement this week. The organization will stay on the road as long as business continues as satisfactory as it has been. Mr. Saunders reports there are quite a number of tented shows playing thru Alabama and all report profitable engagements. Tom will enlarge his company next season, carrying a band and orchestra, and play the same territory as this season.

SHERMAN HAS NEW COSTUME PLAY FOR 1924 SEASON

Among the new plays for 1924 repertoire tent shows Robert J. Sherman has a new costume play (period of 1674) dealing with a young girl accused of witchcraft. The play is said to be doubly interesting, because it has a prolog, which is a condensed version based on Hawthorne's "Scarlet Letter", and tells the story of Hester Prynne and Minister Dimmesdale. It gives a versatile leading woman a chance to portray both mother and daughter, first the sedate Puritan, then the madcap "witch child". The piece has been written with an eye to making it easy to costume, and is now being

CALLAHAN DRAMATIC CO. GOES TO WINTER QUARTERS

Our spasmodic correspondent, L. B. O'Brien, of the Callahan Dramatic Company, has just reported the closing of that organization at Lincoln, Ill., where the outfit has been stored until the reopening next May 10. Mr. O'Brien states that the show carried a twelve-piece band, a seven-piece orchestra and presented all royalty bills. Members of the company, all Equity, were as follows: Arthur Callahan, manager; Mrs. Arthur Callahan, secretary and treasurer; Chas. Henshaw, director; John Scott, characters; Gene Bradley, general business; L. B. O'Brien, leads; Arthur Callahan, comedian; Beatrice Lavelle, leads; Lou Middlested, ingenue; Carolyn Bradley, characters and general business; Emma Harmon, second business; Ramona M. Pieddorf, feature specialties; A. M. Middlested, band and orchestra leader; Odell Miner, clarinet; Babe Miner, drums; S. B. Lucas, pianist; Chas. Early, boss canvasser and electrician; Newton Shanks, stage carpenter; Chuck Hayes, properties; Harry Jones, reserve seats; Albert Newland, assistant boss canvasser, and five workmen. Mr. Callahan has purchased a new 60x150-foot top for next season and everything will be newly painted, according to Mr. O'Brien. Mr. and Mrs. Arthur Callahan visited friends in Chicago for two weeks following the closing of the company and are now headed for Florida for the winter.

tried out by the Mae Edwards Company of Canada, where any necessary corrections will be made. Another new Sherman play about to be released is "Miss Babette", the story of a little French-Canadian girl and the Royal Mounted Police.

MORONI OLSEN

Directing Own Company Over Circuit of Fourteen Towns

Moroni Olsen is directing his own company in repertoire over a circuit of fourteen towns from Salt Lake City to Seattle. Byron Foulger, Sumner Cobb and Miss Young are among his associates. The company is securely booked and guaranteed and the first play has already proven a success. "Candida", the first play, is to be followed by "Amush", "Mr. Pim Passes By", "Jane Clegg" and "Beyond the Horizon". Mr. Olsen has a company of capable artists, several of whom have been associated with him in past seasons. After the season on the Coast this organization expects to play a spring engagement on a chautauqua circuit in the Middle West, and then go east to rejoin the Swarthmore Chautauqua in June. Mr. Olsen had an excellent Shakespeare company on the Swarthmore Circuit last summer. He is remembered in New York for his excellent voice in "The Trial of Joan of Arc", with Margaret Anglin. Mr. Olsen is a scholarly and artistic director, and he has loyal support from his company in the realization of his purpose to present standard plays in the manner of a first-class repertoire theater. His season has begun under most favorable auspices in territory where his fine reputation will attract attention.

PRINCESS STOCK COMPANY

Pocahontas, Ark., Nov. 9.—The Princess Stock Company played a week's engagement here ending last Saturday night and was greeted nightly by large audiences. The fact that they can book the city year after year attests to their popularity. The members have acquired many personal friends here and the residents of the city consider them almost a local institution. The company has a new repertoire of plays, introduces some new vaudeville numbers and has rounded out the old personnel of the company with some new talent. They will continue on a full season's booking thru Arkansas and other Southwestern States.

CHAMPLIN STOCK COMPANY

Kingston, N. Y., Nov. 9.—The Charles K. Champlin Stock Company is playing its annual engagement at the Kingston Opera House this week. The troupe came here from Dover, N. J., and opened successfully Monday night in "It Is the Law", the acting, costumes and scenic effects being commended. Tuesday "The Love Child" was presented, Wednesday "Captain Applejack" and Thursday "The Woman in Bronze". "Twin Beds" was to be given Friday and "That Girl Mickey" Saturday. "The Love Child" is not "still playing in New York at high prices," as advertised, nor is it "now at the Majestic Theater, New York," as the press notices state.

KETROW TO PUT OUT A ONE-RING CIRCUS

Wm. Ketrow writes from his home in Anderson, Ind., that the Ketrow Bros. Comedy Company, of which he is owner and manager, has closed a very good season. After ten years as a one-night stand dramatic showman, Mr. Ketrow will return to the circus field, putting out a one-ring show for the winter. He will present his menagerie in a one-ring and a steel arena, also carry a side-show and a band. The outfit will be transported on twelve trucks. There will also be a daily parade. The outfit is now being constructed at Anderson. There will be about thirty-five people with the circus.

REP. TATTLES

Canadian theatergoers are said to prefer plays that are pretty solid, with a thought of melodrama, big scenes and big curtains.

Will the correspondent who reported the closing of the Sunny South Showboat at Middleport, O., November 1, make himself known.

J. B. Rotnour has closed his tent season and is now at home organizing a house show to play his regular route for the winter.

Ed Williams, well-known manager and actor, has closed his tent show, reporting a fair season. He is now releasing a permanent stock company at Racine, Wis.

Frank Russell and Fred Harris, who launched the Favorite Stock Company under canvas the past summer, are back in Chicago. The show will go out again next season.

Mae Edwards and her Associate Players will open on the Trans-Canada Circuit in Canada December 1. Chas. T. Smith is manager of the company, which will play one-nighters.

A. T. Stevens, editor and manager of the play department of the Canadian Booking Offices of Winnipeg, Canada, who was so seriously ill last spring, is now busy revising plays and getting his department in shape for next season's activities. Shannon M. Corbett, Canadian author, who was forced to refuse any more

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WANTED Blackface Song and Dance Comedian. Change for week. Medicine show. Salary sure. Tickets if I know you. Join on wire. S. F. DEWEY, West Creek, Ocean County, New Jersey.

AT LIBERTY—THE KIRYS
For clean working Men Shows. ALVIN—Blackface Comedian and Producer of Negro Acts. GRACE—Song and Dance Soubret. Plays some piano. Both change singles for week or more. Do doubles also. Experience, ability and wardrobe. Unless you mean business don't answer. Disappointment cause of this ad. 3417 Park Ave, Indianapolis, Indiana.

Wanted Blackface Comedian and Piano Player
Team preferred. Also Novelty Man. All must change strong for week and do real acts and dress them. If you can't hit the ball don't answer. This is a real show. Address LAZARA, 523 W. 4th St., Des Moines, Iowa.

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orders for acts for some time past, announces that he has caught up.

B. G. Amsden, of the Beveridge-Amsden Players, has formed a partnership with Raymond Temple for the winter season and put out a repertoire road show, presenting "Norah", "The Balloon Girl" and "Spooks".

Mrs. S. E. Price, wife of Manager S. E. Price, of the Clombia Showboat, was taken suddenly ill recently and had to be removed to the Walker Hospital in Evansville, Ind., where she is slowly recovering.

C. S. Primrose, of Chicago, known for his one-night-stand productions, is launching a one-nighter of "Why Wives Go Wrong", but is changing the title as many letters from managers have shown a tendency not to want titles that may be misconstrued in a suggestive way.

Irvine E. Mabery and wife, Meta Walsh, have had the pleasure of being the guests of the charming mother of Carl Minch in Evansville, Ind. Carl is one of the features with Coburn's Minstrels and has a wide reputation in his home city as a baritone singer.

Work is progressing nicely on the theater being constructed in the Wardman Park Hotel, Washington, D. C., where the Rsm's Head Players, a Washington organization, will hold forth. The new quarters of the players will be ready for occupancy about the first of the year.

Al Murphy, of New York, has just leased "His Sister's Honor" for the season to Dick Lewis of the Lewis Players. There are now eleven managers using this bill. The author, James P. Hagan, is finishing a new comedy-mystery-drama.

The Bryant Showboat has docked at Elizabeth, Pa., for the winter, after a prosperous and pleasant season, according to a letter from Billy Bryant, who has taken his wife and daughter to New York for a few weeks' visit. Mr. Bryant was born in New York and has not been there since boyhood.

The Ardrey-DeLong Players, a company of ten people which organized six weeks ago, is reported by Manager James Ardrey to be doing good business. The company is presenting all new plays and vaudiville features, with Frances DeLong as leading lady. One and two-night stands will be played in Kansas, Oklahoma, Texas, Iowa and Missouri.

George W. ("Jiggs") Milton, for the past twenty-five weeks with the Box Theatrical Enterprises in Mexia, Tex., has accepted an engagement with the Mutual Burlesque Circuit. His wife, Mildred LeRoy, has joined a dramatic repertoire company in the South after a vacation at Mineral Wells, Tex. Mr. Milton writes that he will see all the boys in New York about November 19.

Harry M. Heller, the live-wire agent, has left the Maude Henderson Stock Company to the regret of himself and the members with whom he has been associated for several seasons. The much-traveled "Doc" left Canada the other day for Denver to settle some business affairs with the Government for the loss of an eye during the world war, and to enjoy warmer climate. The Henderson company is booked in Canada until Christmas.

Jack Johnson informs from Great Bend, Kan., that he was well pleased with business the past season and that he will reopen the Jack Johnson Players the middle of next May. The company played seven fair dates this season, which ended in Sylvan Grove, Kan., October 6. Mr. Johnson also says he was more than satisfied with the members of the company, all of whom worked hard for the interest of the show, and hopes to have as many of the cast with him again next season as possible.

Red Barrows, of Point Pleasant, W. Va., was a caller at The Billboard office in Cincinnati November 9 endeavoring to learn the whereabouts of Billy Bryant, Capt. Ralph Emerson, Frank Barton and wife and other showboat folks with whom he is personally acquainted. He boasts of not having missed a showboat performance given in Point Pleasant for many years. Mr. Barrows, an electrician by trade, owns a forty-four-acre farm in Point Pleasant, where he will spend the winter.

Newton & Livingston issue a card, seven inches square and of orange color, advertising "Uncle Tom's Cabin". The card is illustrated with a picture of "Topsy", Uncle Tom reading to Little Eva, Eliza crossing the ice pursued by hounds, and the shooting of Simon Legree, and the wording in black ink on the card reads: "Presenting the only authentic version of this immortal play; a superb production, a capable company of players, each one especially selected for their respective roles," together with other wording of their mammoth production.

Ted and Virginia Maxwell have just completed their dramatization of the world-famous classic, "The Scarlet Letter", which they believe will prove one of the most talked of feature plays of the coming year. The Maxwells claim to have been flooded with mail since announcing their new address in a recent issue of The Billboard and also state that the postmistress remarked after turning over a large batch of letters: "Well, you folks have certainly put Soulsville, Calif., on the map."

The William Todd Motorized Vaudeville Show is reported to have been doing a nice business during the past thirty-two weeks it has been on the road this, its twenty-second annual season, and will not close until December. Ten trucks and an automobile convey the paraphernalia and troupers, who include William Todd, Alma Fern Todd, Art Smith and wife, George Devere and wife, Rube Stone, Jack Wilcox, John Morgan, Guy Repasz, Harry Schell, Dwight Bean, Will Carrol, John Hollister, Chas. Fincher, Lonnie Haskell, John Moore and Clarence Almond. Most all those mentioned have signed up for next season.

Tom McGuire, who is wintering in Georgetown, Ky., writes that not many weeks ago he was in Cincinnati and much to his surprise met Gertrude Newman and her husband, Harry Meehan. "Years ago the writer, then owner and manager of the Pauline Show, which needs to introduction to the tented show world, met Gertrude Newman, then a child, and after hearing her sing and seeing her talents induced her mother to let Gertrude make the stage a profession," says Mr. McGuire. "At last my dream has come true, for my little girl, as I call her, has made good and is at the top of the professional ladder. Meehan and Newman are playing the Keith houses and the week I was in Cincinnati appeared at the Palace Theater. Gertrude and her husband certainly entertained me royally at dinner, at which numerous other show people, including Mille La Toy, were present. I remained in Cincinnati the whole week. I am not a believer that the tented show world, for at one time or other most of them were members of some tented organization."

DE LUXE PLAYERS

Hutchinson, Kan., Nov. 6.—The De Luxe Players presented "Cappy Ricks" with considerable success. Jack Reidy, as Cappy Ricks; Eugene Phelps, as Skinner, and Tom Coulthard, as Matt Peasley, gave their usual excellent performances. Irene Blauvelt was sweet and winsome as Florence. Marvin Bybee, as Cecil, and Etta De Voto, as Ellen, took care of the comedy and won many laughs. Bessie Lee was natural and pleasing in the part of Lucy Ricks. Chester DeWhirst doubled in the roles of Brookfield and Edgar Singleton.

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"The Call of a Soul"

An Answer to "SOME TIME"

By BERTON BELLIS.

My heart seems withered to sorrow,
The hours are lonesome and blue,
I dread the expected tomorrow,
You don't know how I miss you.
All the world seems bleak and barren,
Since the day we two had to part;
Even songbirds to me sing no gladness—
You are craved by a true broken heart.

Sunshine to me seems darkened,
The stars they twinkle no more,
All nature seems only to haunt me,
Since my happiest days seem o'er.
At evening I gaze up to heaven,
And pick out the brightest star,
Just stung as I dream and wonder
Of my own who from me is afar.

The sorrow of mourning the living
Is far worse than grieving the dead.
Thank God that you are forgiving,
My heart's smothered in misery and dread.
Miserable hours are now my companions,
My conscience now knows I was wrong.
I have found the falsehood of others,
Misered life's rarest and sweetest song.

All my thoughts seem dark and dreary,
I feel this kindness despair;
There's none to replace my dearie—
For others I cannot care.
I'm starved for the sunshine you gave me,
Hungry for the happiness of the past;
Life seems just cold and barren—
I cannot forget to the last.

It seems you are ever before me;
I know not such a thing as rest.
Each moment I wait you only,
Love's fire has kindled my breast.
I know not the joy of laughter,
Flaming passions have smothered away;
All life seems dead—though living;
My soul seems burning today.

My thorned heart is bleeding and aching,
Too much for a human to bear;
My soul is forever seeking
And calling you most everywhere.
What a fool I was to grow angry,
What a price I had to pay;
I have felt the sting of the glitter
And the horror of true love's decay.

Letters of acknowledgment in recognition of different poems sent have been received by Berton Bellis from: President Coolidge, Woodrow Wilson, Theodore Roosevelt, King George V, King Albert and Queen Elizabeth of the Belgians, the Governor-General of Canada, President Monocal of Cuba, President Estrada of Guatemala, Lloyd George, Lord Kitchener, Cardinal Mercier, Andrew Carnegie, Champ Clark, General Pershing, Joseph Daniels, Adjutant-General Davis, etc.

Extract of Letter of Recognition Received by Berton Bellis:

Your poems are adapted to all ages and classes of people, and we all take a deep interest in America's Greatest Poet, because of your sympathetic understanding of human nature.

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Grand Opera Season

Opens Most Auspiciously for
Metropolitan Opera Com-
pany; Also the Chicago
Civic Opera Company

The grand opera season, which opened in New York the evening of November 5 and in Chicago November 8, drew audiences in each city which not only taxed the capacity of the Metropolitan Opera House in New York and the Auditorium in Chicago, but in each instance hundreds were turned away.

In New York City "Thais" was chosen as the opening opera, with the now famous Jeritza in the title role and Clarence Whitehill singing Athanael. Madam Jeritza more than fulfilled expectations, both as to her singing and personal appearance in the name part. During the first week of the season the operas presented included "Aida", "Rigoletto", "Tosca", the first presentation in several years of "Die Meistersinger" and "Romeo et Juliet".

For the second week, commencing November 12, General Manager Gatti-Casazza has announced the revival of "L'Amico Fritz", which has not been given at the Metropolitan since 1894. This opera will be presented the evening of November 15, with Lucretia Bori singing the role of Sousel, while the new Spanish tenor, Miguel Fleta, will sing the role of Fritz. Marie Alcock will make her debut with the Metropolitan in this opera, singing the role of the Gypsy Beppe, and others in the cast will be Grace Anthony and Giuseppe Danise. "William Tell" opens the second week and "Madam Butterfly" will be given for a benefit performance on Friday afternoon, and for the regular evening program "Samson et Delilah" will be presented. The Saturday matinee will be the first performance of the season of "Der Rosenkavalier", and Saturday evening will be produced "La Traviata", on which occasion Vincent Ballestre will make his debut.

Chicago, Nov. 9.—In a vast ensemble of gorgeous color, semi-barbaric splendor and roll upon roll of stately harmonies, the spirit of "Boris Godunoff" greeted the great throng in the Auditorium last night thru the gifted voices who sang the "Boris" story. Even the oldest subscriber to Chicago opera probably never witnessed such a brilliant setting in any season's premiere as he saw last night. Monsorgsky's great vision finds expression in that square in Moscow—in the first act—flanked by the Cathedral of the Assumption and the Cathedral of the Archangels. There is a bewildering phalanx of shining banners, glittering spearheads, crimson-garbed troops, stately prelates, courtiers in blazing breastplates, muffs, and over all the atmosphere of a semi-Oriental setting.

Then, amid the deep roll of drums, the chanting of the choirs in the two cathedrals, the benedictions of the multitude and facing a forest of uplifted ikons, the great Chaliapin appears, morose, preoccupied, as he descends the cathedral steps amid almost deafening acclamations. So much for the lavish settings.

"Boris" displays the vocal, orchestral and choral fitness of the opera company to distinct advantage. It is not considered the opera in which Mr. Chaliapin is enabled to show, by any means, his widest range of vocal possibilities. However, to one of the greatest artists of the ages this matters little for a night. His great scene in this opera is in the second act, where, tortured by the vision of his victim, he writhes in the turmoil of an outraged conscience. Here acting of a superb quality becomes the handmaiden of vocal splendor.

Jose Mojica, as Prince Shulsky, appeared to vast advantage in a tenor role of unusual possibilities. Forrest Lamont used his opportunities well as Gregory the Pretender. Virgilio Lazzari, as the Monk Pimenn, brought real art into brief scenes. Cyrena Van Gordon must have had one of the vivid nights of her career as Princess Marina. Likewise Margery Maxwell, as Xenia, the daughter of the Czar. Both singers appeared to the most signal advantage. The odd folksong of the innkeeper role was sung by Alice d'Hermanoy

with effective beauty. Edouard Cotreull, Ludovico Olivero, Maria Claessens and Tamara Sleskewicz all had lesser roles to which all brought much.

Maestro Polacco came in for many congratulations for the superb work of the orchestra under his direction. The work of the chorus was of resonant splendor. Particularly was the "Gloria" in the first act a choristers' masterpiece.

Happily, all garish embellishments in the Auditorium are of the past. The house greeted its guests last night with a dress of soft gray and gold throat; restful for the eye to look upon and suggestive of the finer, deeper dreams of the art to which the big house is dedicated.

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To Give First Subscription Concert in
Jubilee Season

The Oratorio Society of New York City, Albert Stoessel, conductor, will give the first of the four subscription concerts announced for presentation in this, its jubilee season, on the evening of November 21 in Carnegie Hall. Mendelssohn's "Elijah" has been chosen for the oratorio on that occasion, and the society will have as assisting soloists Ruth Rogers, Lillian Gustafson, Marjorie Squires, Richard Crooks and Louis Graveure. The other three concerts will take place December 26, December

LE BALLET SUEDOIS

Will Open New York Engagement on
November 19

The Metropolitan season of Le Ballet Suedois will begin the evening of November 19 at the Ambassador Theater, New York City. According to announcements, the opening program will contain several ballets which have made the organization famous throughout Europe. Also there will be a new ballet by Americans included in the repertoire. This ballet is entitled "Within the Quota" and deals with the arrival of an immigrant in this country, and illustrates some of the ideas which prevail as to the type of people the immigrant expects to find in America. The ballet is the work of Gerald Murphy, a New York art student in Paris, and the music is by Cole Porter, who is well known in the American colony in Paris.

SEVERAL SOLOISTS

Will Be Heard at Second Pair of Con-
certs in Beethoven Cycle at
Carnegie

The second pair of concerts in the Beethoven Cycle which is this year being given by the New York Symphony Orchestra will occur November 22 and 23 in Carnegie Hall, New York City. Mr. Damrosch will conduct and has engaged as soloists Elisabeth Rethberg, soprano of the Metropolitan; Jeanette Vreeland, soprano; James Price, tenor, and Fred Patton, bass. These concerts will be preceded by Mr. Damrosch's lecture recital at the piano on the Beethoven symphonies in Carnegie Hall Monday evening, November 19. For this lecture recital no admission fee is charged, as all seats are free to those who have subscribed for the Beethoven Cycle.

TWO ORCHESTRA SOCIETIES

Deny Announcements of Being Avail-
able for Forthcoming Tour of
Siegfried Wagner

George Engles, manager of the Symphony Society of New York, and Arthur Judson, manager of the Philadelphia Orchestra, have officially stated that the announcement to the effect that the New York Symphony Orchestra and the Philadelphia Orchestra are to be placed at the disposal of Siegfried Wagner for his forthcoming tour of the United States for symphonic concerts is erroneous. Both managers explain that the season bookings for the two orchestras are fully completed and it would not be possible to place these orchestras at the disposal of any visiting conductor.

HENRIETTA CONRAD

Offers Pleasing Program

Henrietta Conrad, dramatic soprano, after an absence of several years from New York City, offered a pleasing concert in the Town Hall the evening of November 7, in a program which included compositions by Bassani, Gluck, Schumann, Beethoven, a group of songs by American composers, also a number by Richard Strauss and Paul Graener. Miss Conrad displayed a voice of excellent quality and her artistic interpretation of each number brought beauty and pleasure from an audience which was not as large in numbers as such an artist should have had.

FREDERICK STOCK

To Direct "Siegfried" for Chicago Civic
Opera Company—Four Americans
To Be in the Cast

Frederick Stock, conductor of the Chicago Symphony Orchestra, will make his debut as guest conductor of the Chicago Civic Opera Company Sunday afternoon, November 18, when he will direct a performance of Wagner's "Siegfried". Forrest Lamont, American tenor, will have the name part; Myrna Skolow, American soprano, who has returned to the Chicago Opera after an absence of three years devoted to study in Europe, will be Brunhilde, and Kathryn Meisle, American contralto, will make her debut as Erda, and another American singer, Lucy Weston, soprano, will make her debut with the company at this time.



Jencie Callaway-John, soprano, well known in the concert field, will shortly give her first recital this season in New York City.

LEGINSKA PLAYS

To Large Audience in Carnegie Hall

Ethel Leginska gave her first recital of the season at Carnegie Hall, New York, the evening of November 7. Her program was devoted almost exclusively to Beethoven and Chopin, with two original compositions, "Gargoyles of Notre Dame" and "Dance of a Puppet" (first performance in New York), and the Schütz-Evaler "Arabesques on the Blue Danube Valse" thrown in for good measure. Leginska was at her best in the Beethoven numbers, Sonata Opus 29 and "Rondo a capriccio" Opus 129. Of the two pieces from her own pen, "Dance of a Puppet" was by far the better. The Chopin portion of her program was played in her usual characteristic style.

Mischa Levitzki will give his first New York recital of the season in Carnegie Hall on December 4. His 1923-'24 season opened with a recital last week at Rutland, Vt., followed by a tour which will take him as far as St. Louis and Minneapolis before his New York appearance.

29 and April 9, and the oratorios which will be given are "The Messiah", for the two December concerts, and "Missa Solemnis", for the concluding program.

ANOTHER AMERICAN

Signed by the Chicago Civic Opera Co.

Charles Hart, formerly of Evanston, Ill., but more recently of New York City, where he was tenor soloist in the choir of the First Presbyterian Church, has been given a contract by the Chicago Civic Opera Company. Mr. Hart's engagement was announced a few days ago, but his appearance with the Chicago organization will not be made until later in the season. He is known in the field of light opera, having appeared with the English Grand Opera Company and other organizations for several years, and he has also sung with a large number of the large oratorio societies in the United States. The engagement of Mr. Hart is in keeping with the policy of the Chicago Civic management of increasing the number of Americans in the Chicago operatic fold, and of giving aid and encouragement to American talent.

CROWDED CALENDAR

Of Musical Events in New York City for Next Several Weeks

For the next several weeks music lovers in New York City will have a difficult time determining which concert they shall hear, because many noted artists are scheduled for appearance and in a number of instances two or more recitals come at the same hour and on the same date. On November 15 the Philharmonic Society will give a concert in Carnegie Hall, and on November 16, in the same hall, in the evening, the second recital by DePaolmann, and at Aeolian Hall, at the same hour, will be a sonata recital by Francis Moore, pianist, and Hugo Kortschak, violinist, while in the afternoon in that hall will be a song recital by John Barclay. On the afternoon of Saturday, November 17, Myra Hess will present a special request program in Aeolian Hall, and in Carnegie at the same hour Sigrd Onegin will give a song recital, while in the evening the Duncan Dancers will present their second program of the season. On Sunday afternoon, November 18, Louis Gratreux, baritone, will give his first recital in New York City this season, and on this same date, in the afternoon, in Aeolian Hall, will be a song recital by Paul Draper, and at Carnegie a symphony concert by the Philharmonic Orchestra.

The Philadelphia Orchestra will be heard in its third concert in Carnegie Hall the evening of the 20th, and in Aeolian Hall on that night will occur the first concert by the Flonzaley Quartet. On the evening of November 21 comes the presentation of the oratorio, "Elijah", by the New York Oratorio Society in Carnegie Hall, and at Aeolian a song recital by Jencie Calloway-John.

On Saturday afternoon, November 24, at

Carnegie Hall, Josef Hofmann will give his second recital, at which an all-Chopin program will be presented, while at Aeolian Hall Maria Carreras will be heard in a piano recital.

MANY CONCERTS

Announced for Roland Hayes

Roland Hayes, noted Negro tenor, who achieved unusual honors in Europe during the past summer, will appear as soloist with the Boston Symphony Orchestra at the pair of concerts to be given in Boston November 16 and 17. He will be the first of his race to attain the distinction of soloist with a symphony orchestra in this country, and it is to be regretted that, like many other native artists, it was necessary he first attain honor in foreign countries before winning recognition in his home land. The evening before he sings in Boston he will be soloist at the Cambridge symphony concert to be given in Cambridge, Mass., and on December 1 he will appear in a recital in New York City at the Town Hall. Returning to Boston he will give a special recital in Symphony Hall Sunday evening, December 2.

CONCERT AND OPERA NOTES

Owen Hewitt, who sang the tenor solo in Florent Schmitt's "Chant du Guerre" when it was given at a concert by the Boston Musical Association, has signed a two-year contract to sing lyric roles with the opera in Chemnitz, Saxony. Mr. Hewitt was born in Boston and studied at the New England Conservatory of Music, where he scored a big success on his first appearance. Clayton D. Gilbert, his instructor at the conservatory, subsequently presented him in many plays and scenes from opera, and later made it possible for him to continue his studies in New York and Berlin. Mr. Hewitt stands out prominently upon the stage and big things are expected of him.

The Oliver Ditson Company, of Boston, is a strong booster for American composers and American music. At the head of The Ditson Novelty List, which is published in the interests of dealers, teachers, singers, students and music lovers, there appears the slogan, "The American Composer First." But, of course, it is necessary for the Ditson company to put out the works of foreign composers also, so out of fairness and to avoid unjust discrimination C. A. Woodman, manager of the Oliver Ditson Company, hit upon the idea of designating the nationality of each composer

(Continued on page 126)

MOTION PICTURE MUSIC NOTES

"Little Old New York", which is being shown at the New York Capitol Theater this week, has been surrounded with an elaborate musical introduction by S. L. Rothafel. The overture, played by the Capitol Grand Orchestra, is a special one written by Victor Herbert for the earlier presentation at the Cosmopolitan Theater, and the music score used is the one prepared by William Frederick Peters. The musical program opens with an orchestral prelude and harp cadenza, the latter by Carl Schenitze, and the entire company of Capitol dancers and soloists are taking part

in this prelude. Mlle. Gambarelli, Doris Niles and Thalh Zenou, together with the Ballet Corps, are appearing in an artistic minuet, and Florence Mulholland and Betsy Ayres are the vocal soloists. An interesting bit of musical history is revealed in the singing of "My Days Have Been So Wondrous Free" by Elsa Gray, which is said to be the first American composition written. Frances Hopkinson is the composer and it was published in 1759.

Leonardo deLorenzo, first flutist of the Rochester Philharmonic Orchestra, was soloist for the week of November 4 at the Eastman Theater, Rochester. Godard's Waltz from "Suite for Flute" was used by Mr. deLorenzo. The Eastman Theater Ballet presented three interpretations of Chopin; in the Prelude in A Flat were: Thelma Biracree, Dorothy Denmark, Marion Tefft and Dorothy Saunders; Janet Williamson and M. George Kunowitch in the "Nocturne", and in the waltz number Gladys Bliss, Ruth Denio, Georgiana Honse, Dorothy Mason and Margaret Miller. For the special Sunday feature, to take the place of the ballet given the balance of the week, "The Lost Chord" was sung by George Fleming Houston, baritone, of the operatic department of the Eastman School of Music.

The symphony orchestra of the Capitol Theater, St. Paul, played the "Stradella" overture for the week of November 3. This number introduced Frosini, piano accordionist. Jeanne Whiteley and John Williams were featured in the atmospheric prolog to the film feature.

Barlowe, Goodell and Vermillion, harmony singers, made a personal appearance last week at the Missouri Theater, St. Louis. Joseph Litten opened the musical program with his orchestra playing the Second Hungarian Rhapsody of Liszt and also gave the following stage presentations: "Wonderful One" (Whiteman), "One Hour of Love" (Friedman), "Waiting for the Evening Mail" (Baskette), "Last Night on the Back Porch" (Lew Brown), "Traumerel" (Schumann), "That Old Gang of Mine" (Irving Berlin) and "Real Street Mamma" (Turk-Robinson).

A special Armistice overture is being played at the New York Rivoli Theater this week, which consists of an arrangement of popular American airs played by the orchestra, directed by Irvin Talbot and Emanuel Biaz. The soloist for the week is Emilio Bolognini, cellist, and his numbers are "Serenade", by Popper, and Kreisler's "Liebesfreud".

Bachman and his Million-Dollar Band have been meeting with unusual success with the excellent programs he has been presenting at the various houses. Mr. Bachman and his players are now booked for greater work until December 6, when they play at the Terminal Auditorium, Toledo, O., during the National Farmers' Exposition for nine days.

As the prolog to the feature film, "The Spanish Dancer", Managing Director Kingsmore presented on his program the week of November 5 Don Ferrandou, baritone, singing "The Gypsy Love Song" from "The Fortune Teller", assisted by Nellie Sullivan's corps de ballet. Special music, with a number written by Mel Shauer, was used to surround the

(Continued on page 126)

Additional Concert and Opera News on Page 126

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MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Gallagher and Shean Now Out of "Follies"

New York, Nov. 9.—Gallagher and Shean were served with an injunction Tuesday in Philadelphia restraining them from appearing with anybody but the Shuberts. They left the Ziegfeld "Follies", in which they were playing, and returned to this city.

The notice, which is a result of the decision handed down by the Appellate Division of the Supreme Court last week reversing the verdict of the lower court that they were justified in breaking their contract with the Shuberts, was served on the comedians sooner than was expected. The management of the "Follies" was unprepared for such a sudden change and had to shift the show about to fill the gap caused by Gallagher and Shean's departure. Andrew Tombes took their place in the first act with his "Filmless Movies" bit and Jimmy Hinesy substituted for them in the second act.

Ziegfeld treated the leaving of Gallagher and Shean in a philosophically humorous way. He said he had decided that after all the comedies were "naïve and extraordinary", as they had wired him that their salary would have to be raised from \$2,500 a week to \$3,500. He said he wired right back, "Yes, we have no bananas".

The Shuberts have not announced what they will do with Gallagher and Shean. It was believed they would order them into the new Delysia show, but so far no announcement has been made of their appearance in that cast. It is probable that they will be requisitioned for appearances on Sunday nights at the Winter Garden, in addition to appearing in Broadway show. The programs at the Winter Garden Sunday concerts give considerable pleasure to the Shuberts, as most vaudeville acts do not want to appear there and thus make the displeasure of the Keith Circuit, as a consequence the Shubert shows are drawn on and the balance of the program is filled out with those vaudeville turns that are available.

FOKINE JUDGMENT APPEALED

New York, Nov. 9.—The judgment of the lower court for \$1,051.35 awarded to Michel Fokine, ballet master, against J. J. Shubert for alleged services rendered in producing a ballet for "The Rose of Stamboul" has been appealed by Shubert. He alleges that Fokine did not produce the ballet in a manner perfectly satisfactory to him and that Fokine did not complete his work and left.

Shubert claims Fokine never rehearsed the ballet with lights, costumes or orchestra and that he never conducted a dress rehearsal. He says he walked out on the ballet in a fit of anger when the chorus girls laughed at him and that he admits doing this. Shubert also claims that since, by his own admission, he did not complete his work for him, the complaint should have been dismissed and the trial court was in error in not doing so.

Fokine claims there was abundant evidence which justified the jury finding, as it did, that the ballet was accepted by Shubert as satisfactory and that his claimed dissatisfaction was alleged and not real. A decision is not expected from the higher court for some time.

EXTRA DRESSING ROOMS

New York, Nov. 10.—In order to provide accommodation for the large production in "Topics of 1923", which opens on November 30 at the Ambassador Theater, the Shuberts have leased the rear courts of six buildings in the rear of the theater. On this space they will erect temporary structures to take care of the props and costumes. By removing these departments from the Ambassador stage, more space will be provided to take care of the elaborate settings in the show. It is said that eventually the rear walls will be moved back on the leased property and thus materially increase the stage room.

FOY'S SHOW WITHDRAWN

New York, Nov. 9.—Eddie Foy's musical show, "The Casey Girl", closed after a two weeks' tour. While the production was under the management of George Nicolai and Jack Welch, it was solely financed by the star. Foy and his family will in all probability return to vaudeville in a condensed version of "The Casey Girl".

FRITZI SCHEFF IN NEW PIECE

New York, Nov. 12.—Fritzi Scheff, star of many musical comedies, has been engaged for the prima donna role in "The Notorious Renée", a musical play from the pen of Anne Nichols, author of "Ablet's Irish Rose". This offering is a revised version of "Love Dreams", which Miss Nichols presented in New York some seasons ago with Harry K. Morton and Vera Mehelena in the leading parts. Werner Janssen has furnished the score. Miss Nichols plans to launch her production this season, with Chicago set for the opening date.

"GO-GO" IN NEWARK

New York, Nov. 9.—"Go-Go", John Cort's musical comedy, is listed to play eight performances next week at the Orpheum Theater in Newark. This house has been dark, with the exception of brief intermissions, for more than a year.

ARTHUR HAMMERSTEIN ATTEMPTS CHANGE

New York, Nov. 9.—Arthur Hammerstein's decision to again change the title of his musical production, "Mary Jane McCane", has been withheld. The production was expected to open in Boston next week as "Mary Jane", but the producer was advised by his attorneys that such a change would conflict with his original agreement with Erlanger to use the word Jane only in the combination of "Mary Jane McCane". Erlanger's prior right to "Plain Jane" has been definitely established by agreement.

"NELLIE KELLY" FOR CHICAGO

Chicago, Nov. 10.—"Little Nellie Kelly", which was to have opened the season in Cohan's Grand, but which was switched to make way for "The Rise of Rosie O'Reilly", is now dated for December 2 in the Grand.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 10.

IN NEW YORK

| | | | |
|--------------------------------|--------------------|--------------|-----|
| Adrienne..... | Geo. M. Cohan..... | May 26..... | 195 |
| Artists and Models..... | Shubert..... | Aug. 21..... | 99 |
| Battling Butler, Mr..... | Seawyn..... | Oct. 8..... | 41 |
| Ginger..... | Daly's..... | Oct. 16..... | 39 |
| Greenwich Village Follies..... | Winter Garden..... | Sep. 20..... | 61 |
| Helen of Troy, New York..... | Times Square..... | June 19..... | 168 |
| "Jolly Tailors, The..... | Thomashefskys..... | Nov. 2..... | — |
| Little Jessie James..... | Longacre..... | Aug. 15..... | 102 |
| Magic Ring, The..... | Liberty..... | Oct. 1..... | 49 |
| Music Box Revue..... | Music Box..... | Sep. 22..... | 57 |
| Peppy..... | Madge Kennedy..... | Sep. 3..... | 51 |
| Runnin' Wild..... | M. Her-Lyles..... | Oct. 29..... | 16 |
| "Scandals, George White's..... | Fulton..... | Nov. 5..... | 168 |
| Stepping Stones..... | Frod Stone..... | Globe..... | 7 |
| Vanities of 1923, The..... | Earl Carroll..... | July 5..... | 147 |
| Wildflower..... | Casino..... | Feb. 7..... | 421 |
| Ziegfeld Follies, The..... | New Amsterdam..... | Oct. 20..... | 25 |

*Closed November 10.

IN CHICAGO

| | | | |
|--------------------------------|--------------------------------------|--------------|----|
| Gingham Girl..... | Garrick..... | Aug. 29..... | 95 |
| Greenwich Village Follies..... | Apollo..... | Oct. 7..... | 45 |
| "I'll Say She Is..... | Four Marx Brothers Studio-baker..... | Oct. 14..... | 36 |
| Magnolia..... | Leo Carillo..... | Oct. 1..... | 18 |
| Music Box Revue..... | Illinois..... | Oct. 28..... | 18 |
| Rise of Rosie O'Reilly..... | Colonial..... | Oct. 28..... | 18 |
| Wagnerian Opera Company..... | Cohan's Grand..... | Sep. 25..... | 60 |
| | Great Northern..... | Oct. 28..... | 18 |

IN BOSTON

| | | | | |
|--------------------------------|--------------------|---------------|--------------|-----|
| Caroline..... | Myrtle Schauf..... | Majestic..... | Oct. 22..... | 24 |
| "Little Nellie Kelly..... | | Tremont..... | Nov. 12..... | 4 |
| Mary Jane McCane..... | Hay-Skelly..... | Shubert..... | Nov. 5..... | 4 |
| Sally, Irene and Mary..... | Eddie Dowling..... | Wilbur..... | Aug. 6..... | 114 |
| "Scandals, George White's..... | | Colonial..... | Nov. 12..... | — |

*Opened November 12.

QUIT WINTER GARDEN SHOW

New York, Nov. 9.—Florence Mills has quit the cast of "The Greenwich Village Follies". Because of special publicity given Miss Mills other principals of the revue became so embittered against the management that a general walkout was threatened on the Winter Garden stage at one time. Leo Donnelly withdrew from the cast last Saturday night.

The Hickey brothers also left "The Greenwich Village Follies" last week.

MIDGIE MILLER FOR LONDON

New York, Nov. 9.—Albert de Courville, the London manager, who recently arrived in this country, has been negotiating for the services of Midgie Miller for his spring revue, to be presented at the British capital. Miss Miller is at present appearing in "The Gingham Girl" at the Garrick Theater in Chicago. She appeared under De Courville's management in England three years ago in "Joy Bells".

MUSICAL COMEDY NOTES

Bona O'Dear and Gene Wood are now members of the "Artists and Models" Company at the Shubert Theater, New York, having replaced Elsie Bainbrick and Mary Lash.

Lora Sonderson, appearing at the Music Box, New York, in Irving Berlin's revue, has arranged to complete her musical education next summer in Naples. She will return to this country the following autumn in time to join "The Music Box Revue" when it goes on tour.

A large audience greeted Charles Dillingham's production of "One Kiss" on its opening performance last week at the Shubert Theater in New Haven, Conn. Following a two weeks' engagement at the Forrest Theater in Philadelphia, Dillingham purposes bringing "One Kiss" into New York.

Le Ballet Suedois, opening at the Century Roof, New York, November 19, will include in its program a new ballet written around an American subject, entitled "Within the Quota". It met with considerable success when presented last month in Paris and is the joint work of Gerald Murphy, an art student at the French capital, and Cole Porter, a Yale graduate.

Adrian Rosely has replaced Charles Meakens in the cast of "The Magic Ring" at the Liberty Theater, New York. Rosely was a member of the Mizzi production when it was originally tried out in Boston last spring. Carlos and Inez, specialty dancers, have also returned to the cast of "The Magic Ring" after a brief absence. Carlos had sprained an ankle during a performance of the show.

Fannie Brice, in appearing in the Amateur Night scene of "The Follies" at the New Amsterdam Theater, New York, has dug up a faithful reproduction of a dress she wore eighteen years ago on her debut in an Amateur Night performance at Keeney's Theater in Brooklyn. Miss Brice has also added a song she rendered on that memorable occasion, "When You Know You're Not Forgotten by the Girl You Can't Forget".

Mitzi, star of "The Magic Ring" at the Liberty Theater, New York, will render a series of Hungarian folk songs at a benefit for the Hungarian Relief Society to be held this week at the Manhattan Opera House, New York. The star will be gowned in a costume presented to her by Princess Elizabeth of Romania, which has been on exhibition at various times in the Metropolitan Art Museum, the Chicago Museum of Fine Arts and other American art galleries.

Robinson Newbold will appear under the management of L. Lawrence Weber in the musical comedy of "Moonlight", which is the first of four new offerings the producer promises for this season. "Moonlight" will spread its comforting rays in New York around the Christmas holidays. Newbold was seen last in Irving Berlin's "Music Box Revue". Another to be added to the cast of the Weber musical show is Bernard Granville, who recently closed in "Go-Go" and for a time was seen in Earl Carroll's "Vanities of 1923".

Johyna Howland will make her reappearance in musical comedy in "Kid Boots", in which Florenz Ziegfeld will present Eddie Cantor as the star and Mary Eaton as a feature member of the cast. Miss Howland's last appearance was at the Empire Theater, New York, in "The Texas Nightingale". Before her starring engagement in the Frohman production she played for three seasons in "The Gold Diggers". In "Kid Boots" Miss Howland will portray the role of a fascinating society woman. Others in the cast are: Ethelind Terry, Beth Berl, Marie Callahan, Harry Fender, Harland Dixon and Paul Everett.

CHOO SAILS FOR LONDON

New York, Nov. 10.—George Choo, producer of "Mr. Battling Butler", has arranged to sail for London next Tuesday on board the Aquitania. He will confer with the authors of his musical production, and it is not unreasonable to believe that Choo will return to this country with a manuscript or two tucked under his arm.

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"BIRTH OF A NATION" netted nearly \$11,000.00 one week. "WAY DOWN EAST" netted nearly \$19,000.00 one week. "COVERED WAGON" netted nearly \$9,200.00 (three days run). THURSTON netted nearly \$7,000.00 week. GALLI-CUBOI, one night, October 11, \$3,310.00. Legitimate attractions with a name do very big. Write to

DAM GUGGENHEIM, Manager.

STAGE DANCING!

Buck and Wing Routine

Including Music (by mail), \$3.00.

Arranged by JAMES P. KINSELLA

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Private and Class Lessons by Appointment,
2530 May Street, CINCINNATI, O.

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Special Rates to the Profession.
SEN F. GLINES.

TABLOIDS

(Communications to our Cincinnati Office)

JACK DICKSTEIN, for several years a field representative of the Sun Booking Exchange, is organizing a twenty-people musical show in Detroit to play the Sun Circuit. Mr. Dickstein has left the Sun Exchange on friendly terms and expects to go on the road for Mr. Sun again next season.

"**THE KENTUCKY BELLES**", under the management of Chas. Morton, was produced by Cal Levaucue, who is doing the principal comedy. Other members are: Harry Gollie, straight and yodeler; Jules Kimball, general business and tenor; Ted Lester, characters and baritone; Pearl Wilson, ingenue; Dorothy Hager, characters; the Mason Sisters, specialties and chorus; Daisy Morphy, Helen Kimball, Sarada Murlin, Peggy Nelson, chorus; Jimmy Murphy, musical director. The Kentucky Trio is one of the big features of the show.

WHEN **BILLY MAINE'S SHOW** passed thru Peoria, Ill., the other day, the members were the guests of the Garden Players, who are playing at the Hippodrome Theater there, and nothing was left undone in the way of entertaining them.

JACK LARUE, who was stricken with almost total blindness April 8, 1922, is now a student at the State School for the Blind, Nebraska City, Neb., in an effort to learn something to make life a little more worth living. In spite of this handicap Jack is still able to do specialties and will take up his work again in the near future. He solicits correspondence from friends.

RUSS FORTH has named his company "The Pepper Box Revue" and the players include Laura Pollette, Viola Gilbert, Russ FORTH, Harry Collins, Elsie Prost, Billie Reid, Baba Alma, Bobbie Talcott and Jimmie Allard, principals. The company opened at the Cozy Theater, Houston, Tex., October 28, after playing a three months' engagement at the Jefferson Theater in Dallas.

JAMES BOVA writes: "I wish to correct the report that I had died. I am very much alive and will pay you a visit within a week or so. I have quit the show business for a while and opened up a soft drink parlor in Columbus, O., for the winter to be close to my father, whose health is very bad. It is my sincere intention to return to Cincinnati next season and accomplish even bigger things as a tabloid manager than ever before. You might extend my regards to all inquiring friends in Cincinnati."

LEWIS BROS.' SHOW, the opening Sun attraction to play the Hippodrome Theater, Covington, Ky., across the Ohio River from Cincinnati, was favorably received. The members include Artie and Billie Lewis, straight and comedian; Ray McClellan, second comic; Mr. Dyer, general business; Essie Calvert, characters; Thelma Lewis, soprano; Violet Lewis, Teddy Carson, Leona Bell, Ethel Johnston and Grace Bodie, chorus. Mr. McClellan closed with the show following the Covington engagement and returned to his home in New Castle, Pa., where he will resume work in an industrial plant. He was replaced by Chas. Goldin, Hebrew comedian. McClellan expressed his regret in leaving the company, with which he spent twenty-seven weeks, and spoke of the fine treatment accorded him by the Lewis brothers and their wives. The Pitt Trio, including the Lewis boys and McClellan; Mr. Dyer and Thelma Lewis put on a show for the Lions' Club in Cincinnati November 1, at which Mayor Carr of Cincinnati, Miller Hinglins, manager of the Champion Yankees, and a group of Cincinnati business men were present. Sissie and Blake, stars of the Negro production, "Shuffle Along", playing the Cox Theater, and other actors playing Cincinnati houses were also on the program.

THE MARGARET LILLIE COMPANY is playing a return engagement at Des Moines, Ia., the week of November 11, with a return date in St. Joseph, Mo., to follow the week of November 18. The company also has seven weeks booked in Kansas and then goes to fill engagements in Michigan, according to Floyd and Edna Mae White, who refer to their present engagement with the company as the most pleasant of their long career in show business.

BILLY MORAN writes that Herbert E. Camp's "Maid of Mist" Company is doing splendid business on the Sun Circuit. The company includes Herbert E. Camp, straight; Doris Monette, soprano; Harry G. Cook and Billy Moran, comedians; Billie Perry, Billie Cooke, Allie McMaster, Adelaide Cook, May Dorcas and Jane Cook, chorus. The Cooks are not kin and in this case too many cooks do not spoil the broth. We had a very funny experience this week. We sent our advertising matter to the local daily and mistakenly our prop. list went along. Thus the paper came out advertising "One Baby Carriage", "One Small Beer Keg" and "Two Old Munkets". We all had a hearty laugh over it."

JASBO MAHON AND PAUL CHOLET, recent members of a Graves Bros.' Show, were on the seven-act vaudeville bill at the Palace Theater, Cincinnati, last week, and put over an act that was as good as we have seen there this season. The Cincinnati Enquirer had the following to say about these boys: "Mahon and Cholet, programmed as 'Two Boys From Texas', seem destined to be a good advertisement for the Lone Star State. If there are any more like them down in Texas vaudeville can use them to advantage. Monday's audience reluctantly let the program proceed after forcing numerous encores."

GRAVES BROS.' "Saucy Baby" Company, which has been playing Butterfield houses all season, drew big business in the Palace Theater, Flint, Mich., recently, replacing vaudeville.

TABLOID POLICY has once more been adopted in the Regent Theater, Kalamazoo, Mich., with the opening of the Hoyt Revue, which played the house frequently in the past.

GEORGE W. BLACKBURN has added another girl, Celest Sterling, to his "Million-Dollar Baby" Company, which he says is enjoying success on the Spiegelberg Time. "Blackie" also presented his daughter, Baby Lucille, with a toy bulldog.

CORINNE SMITH, a former member of Amsden & Keeffe's "French Follies", is now with Thayer & Sachs' "Oh, Dearie, Revue".

CHIC AND JO DELMAR have closed their "Stratford Revue" after a season of fifty-four weeks of rotary stock in Detroit, as a result of Chic's poor health. They are now associated with the Fox Realty Company of Detroit.

NINA ALTRUP, who has been with Arthur Harrison's "Lyric Revue" since last April,

expects to spend Christmas with her folks in Denmark.

OPENING OF THE FOLLOWING HOUSES with tabloid musical comedy, November 12, is announced by the Springfield (O.) office of the Sun Booking Exchange: Palace, Mt. Carmel, Ill., Ben Loring's Musical Comedy Company; Opera House, Greenville, O., Danny Lund's "Muscle Girl" Company; Mystic Theater, Coshocton, O., Hutchinson's "Zig-Zag Revue". The Pastime, Marius Ferry, O., also changes November 12 from tabloid to vaudeville as a split-week house.

THE SUN BOOKING EXCHANGE booked William Beubow's "Get Happy" Company into the Globe Theater, Cleveland, for the week of November 12, and Lew Kelly's Revue into the Columbia, Shannon, Pa., for the same week.

Ray Andrews, owner of the Star, Lyric and Columbia theaters in Muncie, Ind., was a caller at the Springfield (O.) office of the Sun Booking Exchange November 9 in connection with the routing of the "Why Worry" Company with Verne Phelps and Gene (Money Gal) Cobb on the Sun Time. The company played Lima, O., last week, opening at the New Sun, Springfield, this week, and thence to other Sun Time theaters. "They're going back to Muncie as soon as their Sun Time expires," said Andrews, "for they're 'Muncie's own'. They played over forty weeks straight at the Star and then the town didn't have enough of them. Some of the company have purchased machines and are making their home there, while others are considering the purchase of property. Twenty weeks more and they'll be 'home again'. All of the bills produced by the company are written and directed by Phelps.

PHIL OTT AND COMPANY of twenty entertained the patrons at the Orpheum Theater, Kingston, N. Y., November 1-3, with several bills, one of which was "All Fussed Up". A complete change of costumes and stage settings was advertised for each bill. Ott was called "America's Favorite Comedian" in the newspaper advertising. A feature of the "all-new musical comedy" was the "dancing kiddie chorus".

SCHNITZ SEYMORE, who has assumed management of the Iowa Theater, Des Moines, Ia., and opened the house November 4 with a

presentation of "The Suffragettes", with the Seymour "Midnight Follies" Company, has been prominent in the development of the tabloid show and has toured this country, Europe and Asia with great success. This is not his first visit to Des Moines, for two years ago he appeared there in a vaudeville sketch.

THE MEMBERS of the Margaret Lillie Company, which started its season in St. Joseph, Mo., was outfitted in St. Joseph. More than \$2,000 was expended for costumes and twelve dressmakers were employed to look after the needs of the feminine contingent of the show.

THE MARTY DUPREE SHOW last week played the Dudley Theater, Boston, Mass. This is the first time in the history of the Dudley that it has played a tab. Judging from the many requests for return engagements being received by the Brewster Amusement Company the Dupree show is highly popular throughout New England.

THE CHICAGO OFFICE of the Gus Sun Booking Exchange opened the Crystal Theater at Milwaukee with Fred Norman's "High Speed Revue" October 29.

THE GUS SUN BOOKING EXCHANGE, November 2, announced the following houses as opening November 5: Grand, Newcastle, Ind., with Dave Hammill's "Broadway Follies"; Fremont, Fremont, O., with Harrison's "Big Lyric Revue"; Grand, Salem, O., "Follies Revue"; Temple, Lewiston, Pa., Ross Lewis' "Radio Dolls Revue"; Blue Ridge, Fairmont, W. Va., Orth & Coleman's "Tip-Top Merry-makers"; and November 12, Liberty, Newcastle, with Ike Rose's "Royal Midgets".

THE "WHY WORRY" COMPANY opened at Lima, O., November 4 for a route on the Sun Time after forty-one weeks at Muncie, Ind. Marcus' "Oh, Baby", Company moved from the New Sun Theater, Springfield, O., to the Star Theater, Muncie, November 5.

THE LIBERTY THEATER, Ellwood City, Pa., was opened on Sun Time, October 29, with the "Big-Town Revue". Cartland's "Comical Cutups" played the house last week.

THE SECOND EDITION of "Milkshake's Melody Maids" will go into rehearsal this week. This is to be a sixteen-piece show, carrying a jazz band, and will play week stands until the first of the year and then one nighters. It is booked to open on the Barbour Circuit about November 18.

PHIL OTT'S Musical Comedy is reported going over big on the Coates Circuit. The company includes Phil Ott, comedian and producer; Joe Doran, second comic; Alice Melvin, prima donna and chorus producer; Harry Lelf, straight; Irene Finley, soprano; Frances Hersome, Teddy Lea, Fern Fenmore, Elly Brewer.

(Continued on page 55)

WANTED STOCK ENGAGEMENT

For the Most Superb Musical Comedy Organization in America

ARTHUR HARRISON

BIG "LYRIC REVUE" WITH

JACK "SNOOZE" KINNEARD

| | | |
|--|------------------------------|--------------------------------|
| JANE OLIVER (Soubrette) | EDYTH BATES (Prima Donna) | EMMA MILLER (Comedienne) |
| CHARLES WILLIAMS (Blackface Comedian) | HARRY LYNN (Character) | LAWRENCE HAGER (Tenor) |
| TOMMY SEYMORE (Straight) | BETTY WEIR (Ingenue) | STANLEY POPE (At the Piano) |

PANAMA 4 HARMONY QUARTETTE — 12—Wonderful Dancing Girls—12
A CARLOAD OF SPECIAL SCENERY AND ELECTRICAL EFFECTS.

NOTE
This attraction is under the personal direction of
FRANK WOLF

For time, date and terms write or wire me. No jump too big if you have the Theatre. We will RENT, PLAY PERCENTAGE OR SELL. MANAGERS LOOKING FOR A REAL PRODUCTION, GET IN TOUCH WITH ME. Week November 11, Crystal Theatre, Anderson, Ind.; week November 18, Star Theatre, Muncie, Ind. All productions staged under personal direction Arthur Harrison.

Note—ARTHUR HARRISON BIG LYRIC REVUE is the only and original "LYRIC REVUE" All others using this title are cheap imitations, probably using our material. This attraction has laid off 19 days in 117 weeks.

THE GUS SUN BOOKING EXCHANGE CO.

NEW REGENT THEATRE BLDG. (Main Office), SPRINGFIELD, OHIO.
Booking high-class, clean Tabloid Musical Shows, consisting of from ten to twenty-five people.

BRANCH OFFICES
NEW YORK CITY, CHICAGO, ILL., DETROIT MICH., BUFFALO, N. Y.,
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Chorus Girls and Principals Placed on Reliable Shows
No commission charged. Write, wire our offices.

THE LARGEST TABLOID CIRCUIT ON EARTH

ENSLEY BARBOUR ENTERPRISES

504 Garrick Theatre Bldg., - - - CHICAGO

JACK DICKSTEIN WANTS

Straight Man, Jewelle, Producer and Principal Comedian with script bills worth while. Also Second Comedian, Prima Donna, Character Woman, Fast Dancing and Singing Soubrette, Tenor and Baritone Singers for Quartette and Chorus Girls that can sing and have looks. Musical Comedy People in all lines, write or wire. Those doing specialties given preference. CAN ALSO USE Piano Leader that can transpose and arrange. One with wife for chorus preferred. This is to be a twenty-people show, to play the Gus Sun Circuit of better theatres. Tickets only if I know you. Address
JACK DICKSTEIN, Burns Hotel, Detroit, Michigan
P. S.—Best Southern, write or wire

BE A BOOSTER FOR MILT SCHUSTER

If you want people or you people want work. 38 W. Randolph St., Chicago, Ill., care Hyatt's Booking Exchange, Inc.

WANTED FOR THE Max Golden Co.

in Stock at the
LYRIC THEATRE,
Ft. Wayne, Indiana

Two bills a week. People in all lines. Must have wardrobe and ability. Only REAL Performers need answer. Glad to hear from all my friends.

MAX GOLDEN,
Lyric Theatre, Ft. Wayne, Ind.

WANTED

PLUSH DROP OR REAL VELVET

Must be flashy. State size and price.

No junk wanted.
L. B. HOLT KAMP,
General Delivery, Memphis, Tenn.

NYRA BROWN and JOHNNIE GETZ

in **VENUS** Breaking Records Everywhere
Management—**GEO. E. WINTZ**

HAMMOND'S LIBERTY MINSTRELS

—WANTS—

Musicians for Band and Orchestra. Minstrel People in all lines, Top Tenor, Baritone. We pay all. Pay your own wires. Route: Nov. 14, Montrose, Pa.; Nov. 15, New Milford, Pa.; Nov. 16, Halstead; Nov. 17, Hancock, N. Y.; Nov. 19, Deposit, N. Y.

WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

SAM A. SCRIBNER

PRES. HERK'S DENIAL

FLOSSIE EVERETTE

More Than Usually Active—Bigger and Better
Columbia Burlesque—Burlesquers May
Cancel Sunday Night Concert
Dates in Boston

Means But Little—Why Did He
Go West?

Temperamental Artiste Resents
Our Review

New York, Nov. 9.—Sam A. Scribner has been unusually busy this season in his effort to make Columbia burlesque live up to its new slogan by being bigger and better than ever before, and towards that end makes frequent trips over the circuit for the purpose of inspecting local conditions as it pertains to the operation of houses and the presentation of shows, and on his return from his trips there is always increased activity around the Columbia Amusement Company's executive offices, which is followed by orders to house managers and company managers alike relative to their obligations to the Columbia Circuit. That his activities are bearing fruit is made manifest by the improvement in advertising methods by the house managers and the better production and presentation of shows on the circuit, which have resulted in unprecedented increase in receipts at many points.

During the past week J. Herbert Mack, president of the Columbia Amusement Company, has been confined to his Central Park West, home in this city, suffering from an attack of congestion of the lungs, brought on by too close attention to the business of the circuit at the office during the frequent trips of Mr. Scribner en tour. It was reported late yesterday that Mr. Mack would in all probability be confined to his home for some time to come.

A regular monthly meeting of the Columbia Amusement Company and its allied corporations was held yesterday in the Columbia Building and the regular business was attended to prior to the adjournment.

This meeting was followed by another of the burlesques holding stock in the Brookville Coal Company of Pennsylvania, and reports indicate that the coal company is making much money for the stockholders.

Mr. Scribner entrained late in the afternoon for Boston for a conference with Manager Tom Henry of the Gayety and Charles H. Waldron of the Casino, and while there he will in all probability take up the matter of burlesque principals under contract to Columbia Circuit shows playing vaudeville dates on Sunday night in and around Boston, where many of them are seen at small-time houses on a Sunday night prior to their appearance in Columbia Circuit shows during the coming week.

This state of affairs has caused much comment in Boston and The Billboard called attention to the situation in an issue two weeks ago, at which time it was called to the attention of Mr. Scribner, who is taking the matter under consideration.

Burlesque principals who read The Billboard article claim that they are not cutting into the engagement of vaudeville artistes in Boston by working Sunday nights, for the reason that here is a scarcity of acts and that house managers and agents in Boston and surrounding towns are besieging them to aid in keeping the Sunday concert's going by their appearances.

Don Gillette, manager of The Billboard office in Boston, will confer with Mr. Scribner and Managers Henry and Waldron today in Boston, and if any action is taken in the matter it will be fully covered in another section of this issue, as it is of vital interest to burlesquers negotiating Sunday night concert dates in Boston.

THE BURLESQUE CLUB

Making Preparations for Big
Ball at Palm Garden

New York, Nov. 8.—The announcement of the forthcoming ball and entertainment of the Burlesque Club at Palm Garden for Sunday evening, January 20, may or may not have been the cause of the unusually large attend-

FLOSSIE EVERETTE



"The Little Mamzelle", leading lady-ingenue-soubret, now being featured in Irons & Clamage's "Temptations of 1923" on the Columbia Circuit.

ance of members at last night's meeting, but they came in droves, and in the absence of President Bobby Clark, en tour, and the absence of the vice-president, Secretary Harry Rudder presided and called the meeting to order for the usual routine business, during which it was made known that the club had been enriched by the shows given in the circuit houses to the extent of \$52,529.69.

An innovation is the appointment of a grievance committee to settle all disputes. The conciliators consist of Barney Gerard, James Sutherland, Barney Kelly, Billy Gilbert and Sid Rankin.

The ball and entertainment committee includes Sam Lewis, chairman; John E. Coates, Sam Collins, Meyer Harris, Irving Dash, Lew Samuels, Doc Suss, Harry Goldenberg, Charles Lowe, Phil Caplin, Fred Sears, Barney Kelly, James Sutherland, John Gannon and Sid Rankin.

The publicity committee is composed of Barney Kelly, Meyer Harris, Charles Lowe, John Gannon, Walter Hill, general press agent of the Columbia Amusement Company; Alfred (Nelse) Nelson, Charles (Uno) Feldheim, Harry Ennis and Sid Rankin.

It was decided by the entertainment committee that the general admission at the ball will be \$2 per person.

New York, Nov. 9.—When I. H. Herk, president of the Mutual Burlesque Association, was advised on Saturday last that there was a possibility of Western theatrical people making inducements to him to build up the Mutual Circuit with a view to eventually making it a

We first met Flossie Everette some five years ago on an annual outing of the Burlesque Club and conceded her to be one of the most personally attractive girls that we had ever met.

Since then we have reviewed her personal appearance and work in various shows on the Columbia Circuit, likewise in burlesque stock companies, and always commended her for her pleasing personality, talent and ability as a singing and dancing soubret of exceptional vivaciousness and versatility; for Flossie in her fascinating Frenchified facetiousness is irresistible and admirable, and noting that she was to be the featured feminine in Irons & Clamage's "Temptations of 1923" at the Columbia Theater, New York City, we looked forward with anticipations of delight to seeing Flossie disporting herself about stage as a singing and dancing soubret in all her numbers. But, alas and alack, instead of the Flossie we have known in the past some responsible Broadway adviser foisted onto us a new and altogether different leading-lady-ingenue-Flossie with a Mary Marble bobbed head and ingenue gown, who chanced to male attire for a song recital that didn't mean a thing to anybody, least of all to Flossie, who didn't get anything out of it for the reason that the expectant audience, including ourselves, missed our former jazz baby-dancing Flossie with her shock-shock costumes and slender, symmetrical limbs that have always twinkled in dances as Flossie's eyes have twinkled in her flirtations with the audiences. We one and all resented the misadvised change from soubret to leading lady-ingenue and we reviewed her personal appearance and work accordingly, with the result that Flossie became peeved just because she desires to discard her soubret role because of her aspirations to become a dramatic actress.

Following our usual weekly custom we called on Walter K. Hill, who conducts the "News Bureau" of the Columbia Circuit, for a photograph of someone of the principals, and Walter placed a layout before us for a selection. Not knowing that Flossie had switched from soubret to leading lady-ingenue we picked out a soubret-costumed photo and dropped Flossie a note to the Columbia, inviting her to take lunch with us at the St. Regis and give us a biography to accompany the cut and Flossie accepted in company with Mrs. Warren B. Irons. When we informed Flossie that we had already selected a soubret photo she gave us the most artistic and realistic exhibition of feminine temperament that we have ever witnessed, and words fail to express our enjoyment of the scene that Flossie staged for us in the St. Regis, at which time she declined to give us any information that we could utilize for a brief biography to accompany her picture that appears on this page.

Flossie wishes it distinctly understood by us any everyone else in burlesque that she is tired of being an exceptionally admirable soubret and desires to be a dramatic lead, and the only reason she gives is the well-known woman's reason, "because", so we'll let it go at that, minus a biography. NELSE.

of the inner workings of the Shuberts and their methods of engineering a "dollar top musical comedy circuit" to promote a circuit along more logical and practical lines with the Mutual Circuit as a nucleus for a new circuit that will take in numerous legitimate and vaudeville houses in which the Western promoters are financially interested and which are not being conducted along the lines they consider practical and profitable.

Our informant is a well-known Western attorney and he claims that his clients are satisfied that Herk as the engineer-in-chief, with no strings attached to prevent, can put it over, especially as he is now in a position to utilize the knowledge and experience gained by Dave Krauss in promoting the Equitable Legitimate Theater Circuit, which the Western magnates would have welcomed if Mr. Krauss had been in the position to assure them the required number of fully equipped shows to warrant them cancelling existing contracts with other forms of theatricals that have become unprofitable.

"Coming events cast their shadows before," and Mr. Herk's sudden call for a conference (Continued on page 121)

"dollar top musical comedy circuit" that would possibly make a circuit of fifty-two weeks, he denied all knowledge of such a proposition, and insisted that The Billboard publish his denial of plans along those lines, and we did so, at the same time stating that in all probability the proposition had not reached him up to the time of his denial, at which time Mr. Herk stated that he fully intended to spend all his time in the offices of the M. B. A. and leave the West to take care of its own propositions.

Be that as it may, Mr. Herk was not in his offices at the M. B. A. Monday, and when inquiries were made as to his whereabouts those in charge said that he had entrained for the West, and no one in the office could or would take it upon himself to say why he had gone, or where he had gone, and there was an air of expectancy around the offices until his return Wednesday with one of those Herk enigmatic smiles and more money than has been seen around the Mutual offices since its organization, all of which may mean little or nothing to those unfamiliar with the inner workings of those in control of burlesque, but to us it means that President Herk received an inducement to go west and confer with those who, for reasons of their own, would utilize Mr. Herk's knowledge and experience

MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

"BROADWAY BELLES"

(Reviewed Tuesday Matinee, November 6)

A Mutual Circuit attraction, with Billy Hagan and Anna Toebe; staged and produced by Billy Hagan under the personal direction of Sol Meyers; music written and arranged by Musical Director Sam Compton; numbers produced and staged by Anna Toebe. Presented by Joe Oppenholmer and Sol Meyers for the week of November 5.

REVIEW

THE CAST—Dora Curtis, Jean Fox, Ruth Sheppard, Larry Clark, Art Mayfield, Anna Toebe, Billy Hagan.

CHARACTERS—Belle Stacey, Frances Murphy, Marie Mayfield, Mae Beson, Bess Belt, Edna Lake, Dolly Ward, Theresa Reova, Elsie Jabush, Viola Berno, Betty Ward, Lou Ray, Glo Prince, Edna Berlin, Betty Heek, Jean Gordon.

PART ONE

Scene 1 was a fancy interior for an ensemble of pretty-faced ponies and mediums in barelegs, sufficiently youthful to be firm and attractive. Add to that their vivaciousness and they are above the average on the circuit in personal attractiveness, and that also goes for talent and ability.

Jean Fox, an auburn-haired prima, was evidently suffering from a cold, for her singing was not up to what it has been in the past, but she put over a number with telling effect and it was encored. Jean has a pleasing personality, and in scenes is an able worker.

Larry Clark, a likable juvenile, put over a song number in fair voice, and he is a far better dancer than he is a vocalist; he also made good in bits.

Anna Toebe, a pretty-faced, modelesque-faced, red-headed soubrette, breezed onto the stage with a personality that was enchanting and invigorating, and the base Starites sat up to yawn in admiration of Anna personally and her jazzy singing, dancing and flash of form on the runway.

Billy Hagan, the featured comic, is doing a somewhat eccentric boob with Dutch and Swede dialect, which is sufficiently dry and droll with his facial registrations to garner laughs on his catty appearance, line and act.

Art Mayfield is co-comic in a tramp characterization, and is an exceptionally good second to Hagan, and supplements it with a good singing voice.

Ruth Sheppard, a titan-tinted ingenue, came on for a fast and funny dialog with the comics, followed by Comic Hagan giving his seat in patrol wagon to Soubrette Toebe.

Dora Curtis, an afternoon-attired, clear-dictioned straight, then staged a kissing bit with Prima Fox.

Ingenue Sheppard, as a singing and dancing ingenue leading a number, left nothing to be desired, for she has an ever-smiling, dimpled face, modelesque form and captivating personality.

Straight Curtis staged the "she won't take it" for the comics, who appeared in change of attire and worked the bit with the feminine principals for laughter and applause, in which Comic Hagan got more out of the bit than others whom we have seen work it.

Comic Mayfield, in a singing and talking specialty, proved his vocalistic ability, and his confidential confessions to the audience relative to the feminine principals were laugh-getters, while his yodeling exit was encored.

Prima Fox made a modelesque flash of form in a short-skirt costume while singing to a novelty group ensemble that was picturesque. This was followed by Prima Fox, Soubrette Toebe and Comic Mayfield as a trio singing in harmony, impromptu in pantomime by Comic Hagan in a funny manner.

Ingenue Sheppard, crying for a watch just like her daddy's, frisked Comic Mayfield, while Comic Hagan frisked Detective Curtis for continuous laughter and applause.

Scene 2 was a special silk drop for Ingenue Sheppard in a shadow gown that displayed her modelesque form to good advantage, while she smotheringly put over a violin solo that was well encored by the Italian musical critics, who make up a good part of the audience at matinees. This act gave an air of refinement to the show. Discarding her violin, Ruth broke into a fast song and dance that demonstrated her versatility as a specialist.

Straight Curtis staged the life-saving bit for the comics, and, in doing so, gave the boys out from a treat in feminine forms in one-piece bathing suits, and the comics in ludicrous suits and laugh-evoking lines and action.

Soubrette Toebe, leading a number, brought on the girls in costly and attractive capes, which, when opened, revealed their symmetrical forms for an optical feast. Soubrette Toebe's flash on the runway could have held up the show indefinitely.

A little bit, with Prima Fox getting a laughing jag to the display of Swede Walter Hagan, led up to a parade of feminines, with "George,

How Could You?" and Prima Fox, "George, How Did You?" for rounds of applause and numerous hats from audience to stage.

Juvenile Clark, leading a number, put over a nifty dancing finish with a pretty pony and medium that led up to Prima Fox in song for the finale.

PART TWO

Scene 1 was an Oriental set of splendor, costumed apropos for the King of Comic Hagan and Queen of Prima Fox, along the usual lines for laughter and applause.

Soubrette Toebe, leading a number, stopped the show cold and tied it up in a knot that kept it tied until she was out of breath in response to continuous encores.

Comic Mayfield, as an old man street beggar, led up to a disrobing act by Soubrette Toebe that was artistic, realistic and admirable, and in the bit that followed Soubrette Toebe, as the

H. ARTHUR PARKAY

"The Michigander" and His "Detroit Delineations"

Some four years ago when Charles Barton was promoting the National Burlesque Association Circuit in opposition to the Columbia and American Circuits, we received a contribution of news from Detroit relative to the interest that Irons & Clamage, of that city, would in all probability have in the new circuit. It was an eye-opener into the inner workings of the factors engaged in burlesque, but like many other contributions that come to hand bearing an evidently fictitious name and address, it was useless for publication purposes. But it was a tip that we utilized in getting the real facts which enabled us to give the first authentic news relative to Mr. Barton and his associates in the organization of a new circuit that eventually became absorbed by the American Burlesque Association by the admittance of I. H. Herk as president of that association.

Convinced that the contributor was in a position to get first-hand news of burlesque in Detroit, we advised him that we would accept further contributions, provided that he furnish

H. ARTHUR PARKAY



"The Michigander", contributor of "Detroit Delineations" for several years past has resigned as special representative of The Billboard in Detroit, Mich., to return to his home town, St. Albans, Vt.

nummy, vamped the comics with an Oriental dance while frisking them for their bankrolls. The ghost bit was another laugh-getter and led up to the close of the show.

COMMENT

Sensing something unusual about the scenery, gowning and costuming of this show, we sought Manager Sol Meyers for an explanation, and he informed us that much of the scenery and costumes used in the show had been used in his former show on the Shubert (Unit) Circuit, and that his feminine principals, in keeping up with the scenery and costumes, had expended more than usual on their personal wardrobe.

In this show there are three exceptionally personally attractive, talented and able feminine principals, fully qualified to grace the stage of any Broadway show, and the same goes for Billy Hagan as a comedian. The show was exceptionally clean in every line and act.

NELSE.

READING, PA., WELCOMES BURLESQUE

Reading, Pa., Nov. 8.—Business at the Orpheum Theater has increased to such an extent that it has been decided to have the shows play here two days a week instead of one, commencing with the "London Gayety Girls" Friday and Saturday, November 16, 17. Harry "Hello Jake" Fields was the last to play the one-day stand, Tuesday (Theatrical Day), November 6.

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came an adept, thence an expert, to such an extent that he attracted the attention of other publications, which offered him a highly lucrative inducement to handle their periodicals, but he laughed their offers to scorn, for the reason that he was a "burlesque fan" and looked upon The Billboard as being the only reliable representative of that form of theatricals; secondly, that he was a "Billboard fan" and could not and would not consider any other publication; thirdly, because he was a high-salaried engineer, to say nothing of his income from much real estate holdings in the State of Vermont.

Be that as it may, Mr. Parkay, otherwise "The Michigander", author of "Detroit Delineations", made his last contribution of news from Detroit last week for the reason that he has resigned his position of engineer in the motor-car factory, likewise his position as special representative of the Billboard in Detroit, to answer the call of duty by going to his home town of St. Albans, Vt., to make happy the declining years of his aged mother by relieving her of the management of extensive real estate holdings in St. Albans and adjacent towns.

When a young man of Mr. Parkay's well-known convivial habits sacrifices his own inclinations for life in the city to respond to the call of filial duty to a loving mother by retirement to a small town it bespeaks a sentimental attainment seldom met with in these days of unappreciative youth for the loving devotion of parents who have sacrificed much in the rearing of their sons, therefore our hat is off to Arthur Parkay, who has been more than a representative of this publication, for he has been a highly esteemed "pal".

NELSE.

"GEORGIA PEACHES" IS HALLOWEENED

New York, Nov. 6.—When Marty Johnson, manager of the Empire Theater, Hoboken, N. J., and Ben Levine, the theatrical promoter, settled their differences relative to the operation of that theater, in an amicable manner, they decided it a fitting occasion for a jubilant celebration, and as the Ed. Rush-Max Quitman "Georgia Peaches" was the attraction at the house they became the recipients of the good-fellowish feeling of Messrs. Johnson and Levine in the form of a "Halloween" party after the show, that lasted until the wee small hours of morn, for there were cats, drinks, mirth, melody and music, the music being furnished by the Empire Orchestra which contributed its services. Johnson and Levine were the toastmasters and the many nice things they said of each other and the "Georgia Peaches" were masterpieces of artistic diplomacy. Sam Cohen and Buster Sanborn were the masters of ceremonies. Ben Levine started the specialties with a dance that would have done justice to "Fifi". Manager Max Quitman led a number in which his silver-tone tenor was equal to that of Joe Smith, of Milton Aborn comic-opera fame. Sadie Farrell, Lillie Payne and Eva Cappelli in their specialty were encored repeatedly. Sam Cohen, Willie Wendt, Paul and Sid De Savignus, a vocalistic quartet, were the envy of all the masculines present, for their singing vamped all the feminines. Mr. Wendt in his dancing specialty, caused Manager Quitman to call for an attorney to sign Wendt up for life. Other members of the theater and company did their stuff in a commendable manner and were vigorously applauded by Ben Levine, Marty Johnson, Eddy Brady, Sid Harf, Marice and Lew Quitman, Ed. Bush, Dave Horn, Lou Marko, J. F. McFarland, Ed. Coyle, Joe and Jim Dreyer, Franklin Nelson, Jas. Butler, Chas. Zumbel, Billy Tanager, Pete Stalkneck, Wm. Brander, Wm. Quinn, Jack Wetherill, Sam Cohen, Irving Max, Dave Weissman, Paul and Sid DeSavignus, Willie Wendt, Joe Cassidy, Chas. Kelly, Harry Poisser, Paddy Hughes, Buster Sagdorn, Messrs. Bennett, Penny, Bill Clave, Misses Farrell, Payne, Cappelli, Milyt, Cain, Rafferty, Anderson, De Rosa, O'Brien, Coleman, Worth, Casey, Nixon, Klein.

The affair was a wonderful success and Messrs. Johnson and Levine promise to give parties on every holiday to the company playing the house.

From being a novice journalist and promoter of circulation, Mr. Parkay be-

GLOBE THEATER, VILLAGE THEATER, NEW YORK

Beginning November 5, 1923

EARL CANNON Presents

"WHITE CARGO"

A Vivid Play of the Primitive

By Leon Gordon

CHARACTERS

(As We Meet Them)

| | |
|---------------|-------------------|
| The Director | Conway Wingfield |
| Music | A. E. Anson |
| Assistant | Frederick Roland |
| Proprietor | J. Maxwell Dunn |
| The Manager | Carrie Karpis |
| The Assistant | Tracy Barrow |
| Lighting | Richard Stevenson |
| Sound | Arthur Harrison |
| Wardrobe | Harris Gilmore |

The blizzarding effect of a tropical climate on men's characters and dispositions is well pictured in "White Cargo," a play of life on the west coast of Africa. Unfortunately, for the play's good, it is told a bit repetitiously. The author keeps pounding home his plea that the withering heat of Africa will send a man's principles almost as quickly as it will a pan of milk long after the dialog situations and scenery have done their work abundantly. Then, too, there is an effort made to create sensation by devious devices. This is particularly so in a scene where a half-caste Delilah tempts the local Samson by a very frank display of her form, stripping herself from the waist up and giving the audience a good look at her bare body. It was not necessary, and, to my mind, took away from the scene rather than added to it. This entirely aside from the question of good taste in using such a cheap and obvious method of pulling in the customers. I wonder if Mr. Gordon realizes that if his play is a success, this scene will be given the credit for it and the rest of his work forgotten; while, if it is a failure, it will be said that even with a naked woman the play couldn't get over. That is what will happen; and, either way, he will be the loser.

I have purposely noted the bad points of "White Cargo" first, so that I may be free to speak of its good ones without qualification for the rest of the play is gripping, and, as far as one who has never been to Africa can tell, faithful. Mr. Gordon writes crisp dialog, he builds a stirring situation and his characters are all well developed and differentiated from each other.

I do not say there is anything startlingly new in "White Cargo", but, I do say that the author has worked his theme out well and has written a tense and enthralling play. We see a rubber camp, with its scant white population rotting under the influence of the sun, the dampness and alcohol. The central figure is a cynical, brutal man who spits out his venom on all he comes in contact with. A new man arrives at the station with lofty ideals, including a desire to make the place more habitable, to lay off the booze and to eschew the native women. The cynic informs him that, one by one, each of these resolutions will lose its potency and he will become like the rest of them. Then we see the lad doing just that. But his hatred of the man who foretold all this becomes such an obsession that he marries a half-caste girl, a primitive soul with no idea of the sanctity of the marriage tie and, who, tiring of him, gives him poison to cut the knot. She is discovered at this and given a dose of the drug herself while the young hero is carted off to civilization.

A. E. Anson is cast as the prophet of evil and he gives a most forceful and telling performance of the role. The play may not have been designed to center around him; in fact, I believe it was meant to revolve around the young man with the ideals. If so, the splendid playing of Mr. Anson entirely decentered the proceedings and the interest was plastered right on him. It was entirely right that this should be so, too, for it was the sort of acting that compels attention by its

THE NEW PLAYS ON BROADWAY

force and admiration by its artistry. Conway Wingfield ran Mr. Anson a close second by a mellow impersonation of a rum-soaked doctor who still managed to keep a spark of decency going within him. Richard Stevenson was the young man who fell for the dusky lady and he managed the role well enough. Frederick Roland gave a first-rate rendition of a man driven hysterical by the blighting effects of climate and monotony, while J. Maxwell Dunn as a missionary, was excellent. The tawny belle was not well done by Annette Margules. She looked the part but played with too much sweetness of gesture and delivery to make it entirely effective. Smaller roles were splendidly done by Curtis Karpis, Tracy Barrow and Harris Gilmore.

The staging of "White Cargo" has been done very convincingly and the setting is thoroughly good. In fact, it in itself portrayed the boiling sun and the torpidity of the tropics quite as well as Mr. Gordon's dialog, and he could allow it to plant some of his atmosphere, and cut some of the talk to the play's advantage. At the same time I would advise cutting some of the dressing. It is entirely unnecessary and wholly meretricious. I see no reason why, with the many good qualities this play possesses and the excellent interpretation given it by the cast, it could not be made into a real success. It needs very little work to effect the changes needed and the play would be infinitely bettered by a little judicious alteration. In the meantime, whatever the fate of "White Cargo", keep your eye on Leon Gordon. He is a dramatist to be reckoned with.

A tense drama, well played; marred by some unnecessary coarseness.
GORDON WHYTE.

GLOBE THEATER, NEW YORK
Beginning Tuesday Evening, November 6, 1923

CHARLES DILLINGHAM Presents

FRED STONE

In a Fantastic Musical Play in Two Acts

"STEPPING STONES"

Music by Jerome Kern. Lyrics by Anne Caldwell. Book by Anne Caldwell and R. H. Burnside. Staged by R. H. Burnside.

CAST OF CHARACTERS

| | |
|----------------|----------------------|
| Peter Plug |Fred Stone |
| Prince Silvio |Roy Hoyer |
| Otto DeWolfe |Oscar Ragland |
| Rennus |John Lambert |
| Richard |Harold West |
| Captain Paul |Jack Whiting |
| Antoine |Gerald Gilbert |
| Gypsy Jan |Bert Jordan |
| Eddie |Willie Torpey |
| The Landlord |George Herman |
| Rougette Hood |Dorothy Stone |
| Widow Hood |Allene Stone |
| Lupina |Evelyn Herbert |
| Radiola |Primrose Caryll |
| Mary |Lucille Elmore |
| Nurse Marjorie |Lydia Scott |
| Charlotte |Lillian White |
| Eclair |Ruth White |
| Rose |Hazel Glen |

"Stepping Stones" bears more resemblance to an English pantomime than any show I have seen on Broadway. It is not quite the same, of course, but if it had a "harlequinade" it would come pretty nearly passing as one.

Now, this is quite in line with the brand of entertainment which Fred Stone wishes to provide. In a certain speech he is telling his audiences that every bit of the show is clean and wholesome, and points to the business as indicative of the wish of the American public for this sort of show. He is quite right, of course. If anything in the theater is capable of demonstration, it is that the public has al-

ways risen to a clean show. But, while I can admire the judgment displayed by Mr. Stone in staging such a show, I do question his wisdom in charging \$5.50 a seat for it. That is the charge for the entire orchestra floor, and, tho this is an excellent entertainment, I do not think it is worth any such price.

The main interest in "Stepping Stones" lies in the Broadway debut of Dorothy Stone, the daughter of the star. I carefully watched the audience on the night I saw the piece, and, when Fred and Dorothy Stone were on the stage, it was at her that the house was looking. As a matter of fact, she deserved their attention. In my opinion she is a decided acquisition to the stage, and will some day, if she keeps on developing, inevitably be a star in her own right. Miss Stone dances exquisitely. She bears the hallmark of the true dancer, she puts her whole body into her dancing. Real dancers do not only use their feet; they use their hands, their heads and their torsos. This is exactly the way in which Miss Stone dances, and she is the epitome of grace besides. Now add to this a genuine gift for acting and a small but sweet voice and good looks, and you have a combination that is pretty hard to beat. But, best of all, Miss Stone has inherited prime showmanship. I do not hesitate to say that she is a better showman than her father, and this is evidenced particularly in her dancing. Miss Stone, unlike her father, seldom looks at her feet, and is continually looking at the audience. During an exit her last glance is at the audience, never at the wings. With it all she has uncton and lots of attack, and the sum total of her talents promises a glowing future and affords present delight.

Fred Stone is the same good entertainer he has always been. He is not doing anything new this year that calls for great physical exertion. In fact, he seems to me to have slowed down. In past seasons a new physical feat was always prepared by him, and he has his audiences expecting some such thing. From lobby comment, I take it they were somewhat disappointed at not getting it in this show, tho this was in a great measure made up for by the presence in the cast of Dorothy Stone. Undoubtedly Mr. Stone gains by the reflected glory of her triumph; for the rest he contents himself with doing a lot of dancing and a few acrobatic stunts, all of which mightily please his audience.

Among the rest of the cast are Oscar Ragland and John Lambert, who both sang well; Roy Hoyer, who is excellent both as singer and dancer; Evelyn Herbert, who in the prima donna role was very pleasing; Allene Stone, who shared in the honors of the rest of the family by a fine interpretation of a character role, and Primrose Caryll, who sang nicely. George Herman, he of the skeleton dance, stopped the show with his specialty, and the Tiller Sunshine Girls amazed, as usual, by the perfection of their ensemble dancing. The rest of the cast, including Harold West, Jack Whiting, Gerald Gilbert, Bert Jordan, Willie Torpey, Lucille Elmore, Lydia Scott, Lillian White, Ruth White and Hazel Glen, were quite right for their parts. Specialties introduced by Cortez and Peggy, The Breens, The Brightons, and a marionet show by Tony Sarg, were all well received.

The score of "Stepping Stones", by Jerome Kern, is exceedingly tuneful, and it is splendidly scored by Russell Bennett. Mr. Bennett makes use of a basso ostinato quite frequently, and it is not only most effective, but quite a novelty in musical comedy. The settings are beautifully done and so are the costumes. The numbers are all effectively staged and go at a swinging pace. There is little doubt that "Stepping Stones" will be the usual Stone

hit, but even so I still do not think it is worth \$5.50 a seat. To my way of thinking that is an outrageous price to charge for any but the most exceptional shows, and "Stepping Stones" is not that.

A good, clean musical entertainment.
GORDON WHYTE.

FRAZEE THEATER, NEW YORK
Beginning Monday Evening, November 5, 1923

"THE DEEP TANGLED WILDWOOD"

The Latest Comedy by George S. Kaufman and Marc Connelly
Authors of "Dulcy" and "To the Ladies!" and of the Dramatization of "Merton of the Movies"

Direction—George C. Tyler and Hugh Ford

CHARACTERS
(In the Order of Their Appearance)

| | |
|----------------------|------------------------|
| James Parks Leland |James Gleason |
| Harvey Wallik |Robert McWade |
| J. Warren Patterson |T. M. Cahill |
| Amy Meade |Devah Morel |
| Anni Sarah Parks |Blanche Chapman |
| Edwin Palmer Corliss |George Allan |
| Francine La Forge |Angela Ward |
| Pearl Corliss |Mary Daniel |
| Tom Wilson |McKay George |
| Joe Inglis |Ralph Sipperly |
| Bates |Fred J. Nichols |
| Mary Ellen |Mildred Booth |
| Deacon Flood |James K. Applebee |
| Mayor Combel |Harry Cowley |
| Phyllis Westley |Gertrude Hite |
| The Photographer |Harry Irving |
| The Electrician |Sam Janney |
| Schwartz |George Spelvin |
| Willette |Denman Mayle |

The authors of "The Deep Tangled Wildwood" were animated by a splendid idea when they tackled this play; the idea that there was the making of a first-rate satire in the small town which apes New York. It is still a good idea and some day a great play will be written on it, without a doubt. But, equally without a doubt, "The Deep Tangled Wildwood" is not that play.

The Messrs Kaufman and Connelly seem to have been too intent on punching up their play with "wise cracks" and "nifties". The characters rush on, pull one of them and then rush off. Meanwhile, the play stands still. There is no use denying that many of the gags are rib-tickling. There are any number of laughs in them but they hurt the play, as a play, because they do not push it on. I will wager that what one will remember the easiest and the longest about "The Deep Tangled Wildwood" will be the gag which appealed to him the most.

Briefly, the story of this comedy has to do with a dramatist facing his first failure. He resolves to visit the town of his youth, the town of simplicity and kindly feeling and settle down there. A wise friend of his scoffs at the idea, but the playwright goes thru with it. We then see him in Millersville, where everyone is wealthy, due to a dye works which has come to town, and all are trying to make the town another New York. Even to a broadcasting station. Our hero finds trickery and money-grubbing where he expected homeliness, honesty and good fellowship and comes back to New York, engaged to a New York girl, whom he finds to be the only simple creature in the town.

To add to the author's difficulties, the cast of the play is not all it should be. There are some excellent performances and there are some inadequate ones. Foremost among the good is Robert McWade, the doubting friend of the hero. Mr. McWade is the best of our sour-faced comies, in my opinion, and he made the very most out of a not too good part. I can easily imagine another player not getting half the value out of it that Mr. McWade does. As it is, he is well-nigh continuously amusing.

The seeker after rural joys is played by James Gleason, and not too suc-

cessfully. It is difficult to say just what the matter is with his performance, but it seems to be an inability to sense the temper of the role and get under the skin of it. The New York girl is nicely done by Gertrude Hitz and a prime hit was made by Denman Maley as the operator of the broadcasting station. There are any number of small parts, and excellent characterizations were made of several of them by Ralph Sipperly, Devah Morel, Blanche Chapman and Harry Cowley. Those played by T. M. Cahill, George Alison, Angela Warde, Mary Daniel, McKay George, Fred J. Nicholls, Mildred Booth, James K. Applebee, Harry Irving and Sam Janney were well enough done in the main, but in some instances could have been bettered.

"The Deep Tangled Wildwood" is not an important play, either as literature or entertainment. It in no wise compares with the previous work of its authors. This time they have attempted a subject which eludes their grasp. It needs more earnestness of treatment than they have given it. While it has its amusing moments, as a whole, one has the feeling that the laughs are being too deliberately provoked by an overzealous joke-smith.

An attempt at satire which shoots wide of the mark too often to be altogether enjoyable.

GORDON WHYTE.

AMBASSADOR THEATER, NEW YORK

Beginning Monday Evening, November 5, 1923

CALVERT, INC., Presents "A LOVE SCANDAL"

— with — NORMAN TREVOR

— and — EDITH TALIAFERRO

A Play in Three Acts By Carlos de Navarro and Sydney Stone. Staged by Armand Robi

CAST OF CHARACTERS (In Order of Appearance) Aunt JeanneCharlotte Granville Constance AdairMona Kingsley Winthrop FieldPercy Waram Dr. Besson (afterwards Arthur Presby)Norman Trevor Lady ArmsfordMarjorie Chard Bettina TiltonEdith Taliaferro

"A Love Scandal" is one of those fluffy comedies of high life in English society which depends quite as much on brilliance of speech as on situation for its appeal. This sort of play must be smooth as a kitten's fur if it is to be completely successful, and, to tell the truth, "A Love Scandal" is a bit jumpy. I mean there is not the even flow of language, the melting of one scene into another by almost imperceptible gradations, that marks the good "drawing-room comedy". I do not mean, tho, that "A Love Scandal" is a bad play by any means. It is an entertaining one, that would be more so if the authors were better prepared to handle the material.

They have devised a pretty plot for their play by driving a woman into marriage with a successful man instead of her marrying an author with little prospect of providing for her. Then they bring this author into the household of the married pair. Whereat gossip starts, and the woman, being loath to see an American girl take away her former sweetheart, coolly informs the girl that the story is true. The American miss, being a bit wiser than that, tells the husband, and they masquerade a love affair for themselves. Then everybody wakes up and everything is as it was before.

A neat plot this, which receives splendid treatment by an excellent cast. Norman Trevor plays the husband and gives the part a well-rounded performance. It is child's play to him, of course, and he carries himself with ease in all the scenes.

Mona Kingsley plays the wife, and she makes a lovely picture of her. This is not an easy part to play, for the audience looks on her as a chump and she forfeits their sympathy almost from the start. Miss Kingsley is a thoroughly competent actress, tho, and made the character believable and true by just the right sort of interpretation. Why she is not seen oftener on Broadway is quite beyond me. Here is an actress who performs the all too rare feat of uniting beauty with sound, artistic intelligence and acting knowledge. That is a combination too seldom met with to pass by, and yet Miss Kingsley is seen so seldom in New York that I wouldn't blame her if she went into the movies and stayed there.

Edith Taliaferro is the American girl, a breezy, slangy, vigorous maiden, with plenty of audacity and sound sense. It is a good part, and Miss Taliaferro gives it a vivacious interpretation. Percy Waram is the author, and is manly, likable and earnest in the part. Charlotte Granville is well cast as a plain-spoken spinster, and Marjorie Chard, as Lady Armsford, is very good. Altogether a truly fine cast, and they do a lot to make "A Love Scandal" entertaining.

The production of the piece is quite up to standard and the staging has been well managed. I liked "A Love Scandal" very much. It is not a great play, but it is a pleasing one, and affords rather a jolly evening's entertainment.

A light comedy, made the most of by a good cast.

GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"White Cargo" (Greenwich Village Theater)

TRIBUNE: "It is a nearly good play." WORLD: "There seems to be little in this play which one may recommend as being exciting."

TIMES: "A violently uneven play. At times it is good theater and at other times absurd hokum."

POST: "A slender and wavering drama without much internal evidence of conviction, but rendered plausible by an unusually good performance."

"The Deep Tangled Wildwood" (Frazee Theater)

HERALD: "A rather pedestrian play of which the undistinguished quality is emphasized by the earnest energies of a largely unhelpful company."—Alexander Woolcott.

TIMES: "Highly original and almost continually diverting."—John Corbin.

TRIBUNE: "The satirical extravagances of the play are well modified by the acting of an excellent cast, and it is a good show for the showgoers with a sense of humor."—Percy Hammond.

POST: "On the whole it is burlesque of a pretty thin, obvious and ancient sort."—J. Ranken Towse.

"A Love Scandal" (Ambassador Theater)

TIMES: "The dialog is a curious combination of clever vernacular, racy turns of character and pompous authorship."

TELEGRAM: "A very interesting light comedy."

TRIBUNE: "A diverting play with entertaining dialog and excellent acting."

POST: "As an attempt to write a comedy of English life is without veracity or sincerity, and the acting is no better than the play."

"Stepping Stones" (Globe Theater)

TRIBUNE: "Just another large, good-looking and wholesome Fred Stone extravaganza."—Percy Hammond.

WORLD: "'Stepping Stones' is fine to look at, the jokes are not so much, but the dancing is as fine as the town has known."—Heywood Brown.

MAIL: "It is a good show, one of the best of its kind Broadway has seen in a long time."—James Craig.

POST: "The same zestful Fred Stone show of all times, only in a more ornate setting and with a charming new partner."

NEW BOSTON PLAYS

PEABODY PLAYHOUSE, BOSTON

Beginning Saturday Evening, November 3, 1923

THE STAGE GUILD Presents

"AMBUSH"

A Play in Three Acts

By Arthur Richman

CHARACTERS

Walter NicholsAllan Wallace
Harriet NicholsLillian Hartigan
Harry GleasonEdward Massey
Margaret NicholsMadeleine Massey
Seymour JennisonE. Irving Locke
Mrs. JennisonJoy Higgins
A ChauffeurWilliam Wilson
Alan KralgneElliot Lothrop
Howard KralgneEugene B. Jackson
George LithridgeWalter A. Wilson

The efficient manner in which The Stage Guild has put across its first presentation, Arthur Richman's "Ambush", augurs most favorably for the success of this new organization. If there were slight faults in the production on the opening night, they were due more to hastiness in preparation, restrictions in the matter of resources and the general excitement of the occasion, rather than to lack of capability.

Considering that the majority of the cast are making their first professional appearance in this none too easy play, a generous expression of praise is no more than they deserve. And, having conferred the merited commendation upon them, there are a few minor points of criticism which likewise deserve to be brought out.

The first of these concerns the acting in general. In many cases it was too manifestly acting. The characterizations lacked life because the actors were not really living their parts. Allan Wallace's interpretation of the role of the father was not entirely convincing. It is hard to believe that a man with such strength of principle as he professes can be so submissive and helpless in the administration of his domestic affairs. Even tho oppressed into a state of resignation, he might have indicated, by his actions and expressions, that there was some manhood and paternal authority in him. Wallace undoubtedly played his part according to his understanding of it, and his efforts were very earnest. With more activity in his facial work and better use of his hands, he ought to show up to good advantage.

Lillian Hartigan did creditably well with the

part of the hardened, material mother. Her makeup was rather bad, however, as it made her face appear streaky from out front. Madeleine Massey's performance, tho one of the best in the play, was entirely too high pitched. So high, in fact, that there were times when it left the character completely behind. It is possible to be vehement and still go deep into a role, but in this case the agitation was mostly on the surface. Mrs. Massey has ability, but she must dig it out of herself instead of taking it for granted. E. Irving Locke fitted most appropriately into the part of the jovial, easy-going Seymour Jennison. He is another, however, who needs to exercise a little more facial play. It will enable him to score many of the points that missed on the opening night. The role of Mrs. Jennison gave Joy Higgins just enough of an opportunity to demonstrate that she is capable of handling a good part. Both Edward Massey and Elliot Lothrop were poorly suited for their roles. Massey is essentially a comedy character man, and Lothrop does not very much resemble a man who would contribute to the waywardness of a girl. Eugene B. Jackson showed himself quite capable, and Walter A. Wilson's brief appearance was an outstanding piece of work. Wilson is not yet adequately equipped with stage knowledge, but he has unusual possibilities and good use can be made of them.

There was nothing at fault with the staging, direction, setting, lighting or other technical details. The performance ran along with surprising smoothness, and it is only necessary for some of the players to get under the skin of their parts to make the production a remarkable achievement.

In its very first offering The Stage Guild has merited the consideration and support of those who want the really good things in the theater.

DON CARLE GILLETTE.

Berlin News Letter

By O. M. SEIBT

BERLIN, Oct. 17.—Max Reinhardt will call November 3 by the Aquilana for your side. He has engaged Wolfram Humperdinck, son of the famous composer, as orchestra leader and assistant manager. Wolfram comes from the National Theater Weimar.

Victor Hollander is definitely out of the Grosse Schauspielhaus, Heutsches and Kammerspiele, and Reinhardt has appointed Karl Rosen his successor.

The first legitimate breakdown in this city, connected with the economical difficulties of recent times and the introduction of the gold standard, is the Neues Volks Theater, managed by Heinz Goldberg, with classical drama. Situated in a poor neighborhood, with numerous movies in opposition, the Neues Volks could not overcome the disastrous financial difficulties. The house will reopen next week with musical comedy, having been rented by Mr. Hunt, who not long ago went broke at the Neues am Zoo with "The Life-Coachman of Fredericus Rex".

Madame Emmy Destinn, former star of the Metropolitan Opera House, is suing a Prague beauty parlor for \$3,000 damages. She avers that she took extended treatment for her hair and as a result lost nearly all of it.

Commedia Valetti is Berlin's latest legitimate, due to open next week in Luetzow strasse by Mme. Rosa Valetti with Fjodor von Karpaw's drama, "Emigrants".

The Players' League, under Karlheinz Martin, will open at the Friedrich-Wilhelmstadtisches November 11 with "King Edward II", by Christopher Marlowe.

Since the introduction of vaudeville features in musical comedies and revues has proved successful, it is now quite the fashion to star a vaudeville dancing act in the big houses. The Comique Opera has Dick Douglas, an excellent step dancer, while the Admirals' revue features Alfred Jackson, the Englishman; at the Apollo, the Three Manleys are the bit of the show, and at the Grosse Schauspielhaus, the Four Borrys, excellent Russian dancers, are a mild sensation in "The Beggar-Student"; another Russian dancing act is at the Neues Operetten, the Dolynoff Troupe, appearing in "The Victress", and the Berliner has booked the Three Hugos for a new musical show by Louis Hirsch, "Dolly", due next Saturday.

The German Actors' Association, with about 20,000 members, has its own court of arbitration and is supposed to settle differences between managers and actors, or between authors, managers and publishers by recognizing its arbitration court as final authority. However, things are not always working smoothly. Guido Thielscher, Berlin's favorite comedian, recently broke a contract with Manager Sladek, of the Deutsches Kunstler and again contracted with the Metropole. The A. A.'s court decided that Thielscher is guilty and must appear under Sladek. The same evening Thielscher appeared at the Metropole and is still there. Another flagrant case is Manager Eugen Robert, of the Kurfurstendamm and the Tribune, whose license was strongly opposed by the A. A., since he was

(Continued on page 89)

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Notice for All Company Deputies

WE suggest that all deputies call a special meeting of the members of their companies, and that The Billboard article of November 10, containing the account of the general meeting at the 48th Street Theater, November 4, be read aloud, and a vote taken on the action of that meeting forwarded to headquarters.

The Council would be more than glad to learn what the feeling of the membership outside of New York is on the negotiations to date.

Aftermath of the General Meeting

The aftermath of a general meeting is always very interesting. We are glad to say that commendations on the proposed agreement with the P. M. A. have poured into this office. That is very satisfactory, for to be endorsed by the membership is the goal and ambition of every Council.

Of course there are those who feel that the A. E. A. should never have exempted from Equity Shop the few paid-up members of the Fidelity League, and some express themselves as being willing to call a general strike on that one point.

But you cannot legislate for extremists, whether in one camp or the other. It is the vote of those with moderate views ordinarily carries the day.

And is it not the duty of good citizens to sacrifice something to avoid revolution, except a great principle be at stake, and then one should go the limit, no matter what the cost? Skitsemanship is the art of compromise.

"All Things to All People"

Within the last few days we personally have been called a "ruthless radical" and a "lily-livered" secretary.

While the altercation may be good, it is hard to reconcile two such extremes.

A Radio Echo From Boston

We cannot help feeling sad when laymen do not understand us or our motives.

Following is a letter received from a "radio fan":

"It was with great regret that I listened in over the radio on Sunday morning, October 21, cancelling the engagement of members of the 'Thank You' Company now playing in Boston.

"While it was a great disappointment to me, what about the poor unfortunate soldiers to whom that performance meant such a treat? Think of those helpless souls lying on hospital cots, many we know beyond all medical skill and power, waiting patiently for the messenger of the Almighty to relieve them of all pain and suffering.

"These same fellows sacrificed much on the battlefields of France to preserve the safety of our beloved country, to enable these same professionals to continue their performing and increase their bank rolls. What a pity to deprive these unfortunates of such a treat. I ask you, all for the good for money.

"I thank you most kindly for your valuable time spent reading this short epistle."

To this letter, we replied:

"We regret to say that we feel your letter of the 26th is rather cruel, and must have been written without due consideration.

"We venture to think that no class in our great country has done more to soothe the suffering of soldiers and of all sick than the actors. We give them freely of our time. We have committees in our various clubs which have worked daily to show our lasting appreciation of what the soldier did for us.

"This question of radio broadcasting is a bigger issue than some realize. Ever since the invention was made actors have been appearing at the broadcasting stations and speaking to 150,000 and sometimes 200,000 people. They have received nothing for their services, and yet the radio companies have, according to report, waxed rich. We artists have nothing but our talents on which to live, and if commercial companies are making money out of the entertainments which we give, surely we are entitled to a small part of it. We do not ask enormous salaries, but just a little to provide against the long months of idleness between engagements which come to nearly every actor.

"If the performance asked of the 'Thank You' Company had simply been a proposition to help the invalid soldiers, there would have been no protest, but when it comes to entertaining hundreds of thousands of perfectly well

people without pay, that is quite a different matter.

"We trust that on second thought you will change your opinion of us."

Call for Aides for Sale of Christmas Seals

Those of our members who are willing to assist the Christmas Seal sale of the Committee for the Prevention of Tuberculosis should present themselves at the Brooklyn office, 69 Schermerhorn street. For further information communicate with the Chairman of Volunteers, Mrs. Thomas J. Riley, at the above address, or Telephone Main 8200.

A Greek Tragedy

A member of Sir John Martin-Harvey's company, presenting "Oedipus Rex", at the Century Theater, tells a story about the London production, which story will no doubt be transplanted to the New York locale.

The mob was composed of all kinds of people, actors out of work, stage-struck boys and girls, "soldiers" from the army of the unemployed, derelicts, etc.

A friend meeting an old actor on the street asked if he was working.

"Yes, I'm at Covent Garden."

"In 'Oedipus Rex'?"

"Yes, Harvey's the 'Oedipus'—and I'm one of the wrecks."

He Knew All About Shouts

Also there is a story of an old super in a Shakespearean production:

After the performance the star was "bawling out" the company, and especially he complained about the battle scenes and off-stage noises. Finally the old man's professional pride forced him to interrupt with: "Just a minute, sir. You may know all about acting, but I've been 'shouts-off-stage' for twenty years!"

One-Night Stands Not Dead

Here's some news on road conditions from our member, Antony Stanford, with Fiske O'Hara in "Jack of Hearts", writing from Minot, N. D.:

"I am taking the liberty of writing you in the hope that it may be of some value to the profession at large.

"This is the first time I have been over this territory in twelve years, and the business has been a revelation to me, capacity in practically every town. The road is far from dead for recognized attractions; the big pictures are too expensive for the medium-sized cities and the ordinary program picture no longer satisfies.

"I feel sure that if you will give as much publicity as possible to this message it will

reassure managers who are uncertain, and may possibly help a great deal with the problem of the unemployed in our profession."

Equity Salutes Dramatists' Theater

The dramatists announce that they will follow the actors' lead and have a theater of their own, so Porter Emerson Browne, Owen Davis, James Forbes, Cosmo Hamilton, William Anthony McGuire, Arthur Richman and Edward Childs Carpenter have formed The Dramatists' Theater, Inc.

Equity wishes them the best of luck.

Equity Assists English Associate

An English artist, a member of the Actors' Association of England, with which we are affiliated, came over here recently, and instead of playing the full guaranteed period, the play being a failure, closed in a week.

She was offered, however, a part in another of the manager's companies, but as he would not star her she refused, and her lawyer wrote the manager to this effect: whereupon the manager declined to have anything more to say about it—except in court. This might have taken two years in the present congested condition of the calendars.

It was then that she came to Equity. She was a stranger in a strange land and without funds. We got in touch with the manager and by courteous and diplomatic methods finally persuaded him to adjust the matter by sending a check for more than \$2,000.

This is only one incident of the week.

The eyes of some of our members would be opened, we believe, if they knew how much money is being collected for them by the association.

Los Angeles Office Collects 13 Claims

The latest report from our Los Angeles office contains results on the following amounts recently collected (it isn't possible to give the names of the members): \$35, \$40, \$80, \$30, \$105, \$80, \$75, \$10, \$150, \$700, \$350, \$16.75, \$31.25, a total of \$1,725.

FRANK GILLMORE, Executive Secy.

Executive secretary's weekly report for council meeting November 5, 1923:

New Candidates

Regular Members—Frederick Earle, Mildred Mae Leod, George Mac Entee, Franklin G. Sinclair, Wm. J. Spencer, Thomas Swift, Geoffrey Wardwell, Rena Wahl.

Members Without Vote (Junior Members)—Alney Alba, Mary Angell, Hugh Brooke, Edward Brooks, Edwin A. Brown, Carlos Calde, Elizabeth J. Carmichael, Jotta Goffen, Barton

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

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

The contemplated new agreement between the Equity and the Producing Managers' Association, as discussed at the Equity meeting on Sunday, November 4, is one with which every member of the organization should be more than pleased. There are several improvements on the present contract—such as a reduction of the probationary period from ten to seven days. This agreement would guarantee an Equity Shop to the Chorus Equity. While it has not yet been ratified by the Producing Managers' Association we have every hope that this ratification will come within a few days. Whatever happens the Equity has done its part toward a peaceful settlement—should a fight be necessary the responsibility will not rest with us.

Every chorus member of one of the "Blossom Time" companies was raised five dollars a week. This raise was a voluntary action on

the part of the Shubert management—the reason given was that there were many more one-night stands and split weeks than the members of the company had counted on. Such fair treatment on the part of the management must be heartily appreciated by the members of the company.

There were seventy lessons given in the dancing school last week. We now have a graphonola for the class so that the more advanced pupils may have the benefit of music. Members wishing to make appointments for this class may do so either by telephone or by calling in person.

Members holding cards good to November 1, 1923, owe six dollars to place them in good standing until May 1, 1924. Beginning December 1 there is a fine of twenty-five cents a month for members whose cards are good only to November 1 and who do not hold an excused card.

DOROTHY BRYANT, Executive Secretary.

Hepburn, Nana Kondo, Ruth Maxwell, Allen W. Nagle, Florence Ravel, Marianne Walter.

Chicago Office

Regular Members—Bobble Brewster, Jane King, Jean King, Frank R. McCormick, Olin E. Martin, Jack Pomeroy.

Member Without Vote (Junior Member)—Gladys Andes.

Kansas City Office

Member Without Vote (Junior Member)—Gene Stuchbery.

Los Angeles Office

Member Without Vote (Junior Member)—Edw. A. Woods.

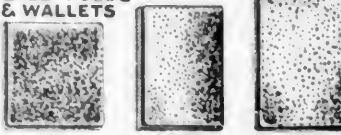
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The Greek Voice

ONE of the six essentials of tragic poetry was Diction. The one essential of the tragic actor was Voice. Lucian remarks that the actor is responsible for his voice only. Aristotle defines the science of acting as being concerned with the voice and the code of adjusting it to the expression of the different passions. Demosthenes is reported to have said that actors should be judged by their voices, politicians by their wisdom. Harmony of voices and professional courtesy were requirements of good art. Cleero records the fact, for he remarks that when the actors of the second and third parts had louder voices than the protagonist they used to modulate their voices and restrain them.

Voice was far more important in Greek drama than it is at the present time. A fine musical voice was a matter of absolute necessity. A considerable portion of the words were sung or delivered in recitative. The Attic Theater, with its audience of twenty or thirty thousand citizens, required voices of enormous power, with ringing intonation, and deep volume of sound. Ancient authors often refer to the sonorous utterances of the tragic stage. At the same time, the audience demanded expressive voices and natural quality. Only bad actors were guilty of bombast, and the Greeks had a special word for describing voices that showed "hard" training and artificial strain. The principal excellence of the tragic actor, Theodorus, Aristotle remarks, was the thorough natural quality of his speaking voice. As the actors wore masks and stately costumes, the voice was the only means of expressing fleeting emotions. The second and third actors played several parts, sometimes a woman's part, so that character variation was another requirement of vocal flexibility and range.

It was necessary that the actors should receive a musical education as elaborate as that of a grand opera singer in modern times. Cleero informs us that the Greek tragic actors spent many years in the training of their voices, and used to test them before each performance by running over all their notes from the highest to the lowest. They had to be careful and abstemious in their diet, as excess in eating and drinking was found to be inconsistent with the requirements of their profession.

The tragic actors seem to have restricted their diet, but the Greek chorons was notoriously well fed. The appetite of an Attic chorontae passed into a proverb. The diet was selected, however—a sort of training-table diet—in order to put the choron in the best possible condition on the day of the contest. Plutarch mentions some of the delicacies that contributed to good voices—eggs, lettuce, garlic and cheese.

Bad results from this schooling were natural. Actors fell in love with their voices and were tempted to give exhibitions of their skill. They sought applause by giving startling effects such as the rushing of streams and the cries of animals, but beauty and naturalness was the ideal of the audience and the standard by which actors were judged.

In diction, both written and spoken, the Athenians were a most exacting audience. The actor was required to give careful articulation of separate words and to observe the rhythm and meter of the verse with sensitive musical feeling. The ancient audience had a keener ear for melody of verse than is found in a modern theater. Even with the masses who had no theoretical knowledge of versification there was an instinctive feeling for rhythmical utterance, a refined ear and a sound of uncorrupted taste. A slovenly recitation of poetry and a failure to emphasize the meter would have resulted in immediate resentment and disapproval. All this was in the fifth century, B. C., when drama was born. Voice is neglected in the modern theater, but it has not lost its charm. Any student of an audience can see evidence of that.

In the "Oedipus Rex" at the Century, Sir John Martin-Harvey brings the Greek voice to America. If he does not bring the Greek voice of ancient Athens, he at least approximates its power and sonorous beauty. Its depth of tone and natural quality. The naturalness of his voice in its tremendous range is its chief characteristic. Many actors have high notes for an exclamation and a "stage whisper" of great tensile. This actor has a depth of resonance in lower modulations that surpasses anything in my memory. The very boards of the stage seem to vibrate with this depth of resonance and yet the pitch of the voice remains under perfectly normal control. The differentiation between pitch and resonance is admirably illustrated. The actor's speech in this deep resonance is as much on the tip of his tongue and the vowel is as clear and brilliant as it is on any note of the scale. There is no basso profundo swallowing of the voice and speaking down in one's boots. These powerful notes are like the deep tones of an organ on a low frequency vibration. They are vastly impressive. If a deep sonorous quality was characteristic of the Greek actor, our English guest at the Century is master of it.

It is obvious, too, that Sir John Martin-Harvey has made a careful study of rhythm. There is a musical flow to his intonation, but always a speech rhythm and never a true.

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

It is conspicuously dramatic speech, free from the bare outlines of "declamation". Although the loftiness of style gives a first impression of deliberate speech, there is a lilt to the phrasing that carries the thought on rapid wings. The speech is therefore tremendously alive. In the grandeur of the action there is ample room for the dramatic pause, the "reversal" or recoil, the "recognition" and the transitions to the "tragic incident". These transitions require acting, they require dramatic "notes", change in tone quality, and an all-embracing compass that connotes the revelations of the story. Sophocles is more modern than Aeschylus, less modern than Euripides. Human passion sways his characters, but it is conceived on an ideal level not too realistic. This intensity of passion, guarded by a sublime sense of harmony, is manifest at the Century. In lofty figure and repose of countenance Sir John Martin-Harvey is a noble manifestation of the Greek mind.

Miriam Lewes ranks next to her protagonist in these particulars. Her voice is entirely adequate. It has an ideal purity, a human feeling and musical quality. Miss Lewes' acting is admirable. It keeps a splendid balance in its sense of values. She often conventionalizes her attitude and gesture according to the standards of the Greeks, but she does this with a grace and strength of purpose that makes her conventions an expres-

sion of the soul rather than an outward picture. Her tragic exit after the "recognition" of Oedipus as her son was powerful to the eye and deeply moving to the conscience.

Harvey Braban as leader of the choron filled an important place in the impressive interpretation of "Oedipus". He has a cathedral voice of rich quality, sympathetic in its wisdom and evenly poised in stately movement. The choron as a whole gave a blended orchestration of deep tones and the rhythmic action was in keeping with the mood of the play. There were other good voices in the cast, but the speech at times showed modern habits and less control of the sonorous intonation and lofty style. For this reason some of the audience remarked that they could not follow the speech of all the characters. It could hardly be expected in these times to assemble a whole company with the vocal endowment and Attic Theater technique of Sir John Martin-Harvey, who has schooled himself for classical drama. Great art comes by training, not by accident.

Jane Manner gave me something to think about at her drama reading at the Plaza October 31. Miss Manner read the second play of the Duse cycle, "Thy Will Be Done", in English. In pairs of consonants, in words like try, strength, from, creature, cross, gray, pray, crave, crawl, preculous, crowd, drab, transfigure, trade, sprink, true, close, treat, decline, etc., Miss Manner appeared to take particular care

to sound each consonant separately. This method was so obvious through the reading, and so audible in a small auditorium, that it was impossible to ignore it. It raised the question of "What is English?"

We may use "pray" and "try" as sample words, for it was in pairs of consonants involving an "r"—sometimes an "l"—that the process stood out most conspicuously. I listened to these words carefully, often with surprise, for Miss Manner's elocution had a studied deliberation in these respects that I have not been conscious of in the theater. "Try" was one word that troubled me repeatedly, for I have vivid memories of that word as uttered by various actors, and by Lionel Atwill in particular. Miss Manner is so particular to make two sounds of "t" and "r" that she is always on the verge of making "try" into two syllables. It approaches "tury" or ("tu-ral). In striving for distinctness in each consonant she separates the sounds to the extent of allowing a glide vowel to slip in between them. The effect is displeasing. I am used to "pray" as a one-syllable word, not as "praray". I am too familiar with the word "strong" to wish to hear it pronounced "sturong". "Drab" was another word that left a distinct two-syllable impression, "durab". If I am to be told that Angela enters transfigured, I wish to get the thought with as little friction as possible. I am therefore annoyed to hear "trans" spelled out as "tu-rans". This is a new or, at least, a rare form of "spelling pronunciation", and I see no background for it except a false idea of precise speech and elocution. Miss Manner has a certain skill, apparently a carefully developed one, for doing this sort of thing, but it is an effort wasted. Miss Manner has a cultured mind, a well-trained voice and a good deal of adaptability in the interpretation of character. I should have been absorbed in the story of the mother, but I left the recital thinking of that two-syllable "try" and "drab".

English does not like too many consonants in combination. We have dropped the "d" out of "handkerchief", and the first "d" out of "Wednesday". We usually drop the "d" out of "grandfather". We have dropped the "t" out of "castle", the "p" out of "empty" and the "b" out of "victuals". In pairs of consonants we have dropped the "g" out of "gnarled", the "k" out of "knife", the "w" out of "sword", the "p" out of "psalm". This simplification can be observed in an endless number of words.

In pairs of consonants that we still sound we give them a close connection. We care nothing for the letters as individuals. If the word is "glad" the teacher of diction requires that the back consonant "d" be brought forward, not only in the interest of the vowel that is to follow, but for the sake of bringing the two consonants reasonably together.

After listening to Miss Manner, I saw Sir John Martin-Harvey play Oedipus and E. H. Sothern play Hamlet. I watched particularly for these pairs of consonants, and in neither case could I sense this separate distinctness that Miss Manner appears to strive for. Mr. Sothern might do this in the part of Malvolio, but not in the best moments of his normal speech. Mr. Sothern, incidentally, was in an extraordinarily artistic mood on the last night of his Hamlet. I don't know how to account for Miss Manner's reverence for consonants when they come in pairs. It isn't English. "Zeno" is frankly preposterous but lively. The mechanical explanation which exposes the seams is more wonderful than rappings from the dead. But granted that the stage electrician has had to wire everything in the theater except the nails of the actors' boots, the "mechanical devices" fly thick and fast and work the audience into a state of thrilling jollification. The real Zeno has to be someone in the cast and so it may as well be William King as King William.

The company as a whole plays "straight". The comedy relief is sometimes overdrawn, partly for laughs and partly to put the audience off the scent. This is dress-suit melodrama. The actors wear clean linen and speak intelligently. An actor can have skill even in playing bunk. One voice has to be "honest" than another, one more credulous, and one more mystified or inscrutable.

Frederick Bickel was especially clean cut as the honest juvenile and first lover. He has a good face, a manly bearing and a convincing voice. In spite of all the suspicion thrown upon him he unflinchingly convinced the audience of his honor. His "I am telling you the truth" had the genuine ring of pretty good acting.

William King is a rapid speaker and a successful one. He kept things moving at the necessary pace without tangling his sentences. A Zeno melodrama must have a nasal-voiced detective of mysterious air. Hugh O'Connell meets the requirement in this case. He uses nasality with moderation, gives a pleasing characterization to his unassertive voice and inquisitive intonation. He gives his embarrassing situations a delicate sense of humor.

Paul Byron was apparently intended to be the clown of the piece. He was perhaps the least convincing of the Zeno gang, but he had to do something to differentiate himself from the rest of the blonds. Edith Lovell gave

(Continued on page 42)

SOPHOCLES 495-406 B. C.

A GOOD deal of dramatic history can be linked to the name of Sophocles. While Sir John Martin-Harvey is playing Sophocles' "Oedipus Rex" at the Century, New York, we should recall some of that history. The great period of Greek drama was in the fifth century B. C. The three great dramatists—all tragic poets—were Aeschylus, Sophocles and Euripides. Aristotle considered Sophocles the greatest of the three, and that is the general opinion of critics today. Each poet gave individuality to his work:

Aeschylus painted mankind as it never could be.
Sophocles painted it as it ought to be.
Euripides painted it as it was.

The broad lines of literature all find their origin in Greek. The masters created their forms of expression. There was no literature, no books back of them. They had no yesterdays with authors. The drama developed from the choral festival in honor of Dionysus, together with love of epic verse, which led to recitation in the choron. The choron leader who became chief reciter, later became the first actor. Thespis, the reputed founder of tragedy, lived in the middle of the sixth century B. C. He introduced a single actor who took the part which had previously been taken by the leader of the choron. The actor filled pauses in the choral odes with monologues or with dialogs between himself and the leader. As he is said to have employed masks, he may have represented different characters in successive scenes. The drama of Thespis was essentially lyrical. Aeschylus introduced two actors and made dialog the essential and prominent feature of the performance. The choron was not abandoned, but functioned in the dramatic action. Sophocles introduced scene painting, and, by raising the number of actors to three, he made the representation completely dramatic. It was seldom that the dialog required more than two actors to speak in the same scene. This gave time for the second and third actors to change costumes for their different parts. The protagonist or first actor played only the principal character. In "Oedipus Rex" it is probable that the division of parts was as follows: Oedipus, first actor; Creon, Messenger, and Second Messenger, second actor; Jocaster; Priest; Tiresias, and Shepherd, third actor.

When Aeschylus increased the number of actors to two, and converted tragedy from a lyrical to a dramatic form of art, the poets ceased to perform in their own plays and the actor's profession came into existence. At first the poets were their own stage managers and made selection of the actors. Somewhere in the middle of the fifth century, the duties of poet and actor were separated, and actors were selected by State officials. The training of the choron fell into the hands of professional teachers so that the director became a person of importance.

Sophocles seems always to have had an intimate connection with the stage of his day, and he appeared personally in some of his plays. In the "Nausicaa" he won great applause by the skill with which he played ball in the scene where Nausicaa is sporting with her maidens.

With the growth of the drama, actors became famous. Aristotle says that in his day the success of a play depended more upon the actor than on the poet. It was partly due to this reason that the number of actors was limited to three. The professional actor became a skilled artist, and he required a handsome salary for his services. He became a public idol, ranked with the poet and the director of the choron, and was looked upon as rendering religious service to the State. As Sophocles had set the precedent, three actors became the accepted number, just as the five-act division of the play established a precedent of long standing influence. This limit was favored by a strong, social, communistic instinct, as well as by problems of economy and artistic excellence.

The first "Actors' Equity" dates from the fourth century B. C. During this period, members of the theatrical profession of Athens, together with the performers in the various lyric and musical contests, formed themselves into a guild, for the purpose of protecting their interests and increasing their importance. The members of the guild were called the Artists of Dionysus. Poets, actors and choron singers, trainers and musicians all belonged to the guild. It was fully established by the time of Aristotle (384-322 B. C.).

Aeschylus made the central idea of his moral system the disastrous effect of the sin, not only upon the sinner himself, but also upon his remote descendants. The curse entailed in a sinful act clung to a family from one generation to another. In later tragedy the doctrine in hereditary curse declined and the chief motive became human passion.

From the great dramatists, Aristotle drew his theory of tragedy: an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play, in the form of action, not narrative; thru pity and fear effecting the proper purgation of these emotions. The six parts were plot, character, diction, thought, scenery and song.

Sophocles lived in unbroken prosperity, a polished man of the world and an ideal Greek. His conceptions are less vast than those of Aeschylus, but they show refinement of detail, harmonious proportion, careful development of character and plot and a general feeling of artistic perception. Sophocles dealt with the Greek traditions of accursed families, but his emphasis was on the springs of action in the human heart. His divinity is in the background. His first concern is in the moral acts of his characters, as we find it illustrated in the bleeding eyes of Oedipus Rex.

Feminine Fritills

By Elita Miller Lewis

The Shopper's Christmas Suggestions

All communications should be addressed to Elita Miller Lewis, care The Billboard, 1492 Broadway New York.

Money orders should be made payable to The Billboard Publishing Co.

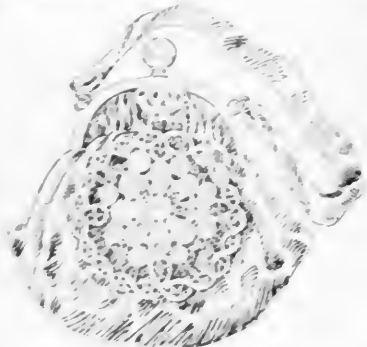
Please do not make remittances in the form of checks. The merchants will not accept them. Money orders are always acceptable.

A stamp should accompany letters in which replies are desired.

Every article described in this column may be purchased thru The Shopper.

The space on this page is not for sale.

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.



A handbag is always an acceptable Christmas gift. In fact, it is an everyday necessity and no woman can have too many of them. The bag illustrated herewith is made of black satin of fine quality and lined with a contrasting shade of more silk. Gold braid and vari-colored beads form the outside design, while the knob on the clasp is jade-green decorated with fugate flowers. Offered to our readers at the special price of \$5.

Those desiring to rent costumes for Shakespearean, biblical, historical, operatic or minstrel productions will be pleased to know that a leading New York costumer, who carries a stock of unusual elegance and who caters to a select clientele, is willing to rent costumes for any of these occasions at prices ranging from \$3 up, according to grade, character and accessories required. Terms are part cash with order, balance C. O. D. References are required for the safe return of costumes in good order. He also carries a complete comic line: Circus freaks, specialties, wigs, riding boots for men and women, shoes and animal heads. If you desire further particulars this costumer will be glad to correspond with you thru The Shopper.

Indescribably smart and chic is this wrist band of glistening black grosgrain ribbon, elaborated with a sparkling ornament of finely cut rhinestones, with an adjustable slide that adapts it to the slender, the plump or 'twixt-and-between' wrist. An adornment that will harmonize with gowns of all kinds and colors. The price is \$6, postage prepaid. The ideal gift for the particular woman who prefers accessories of decided refinement.

Those interested in fur trimming for costumes will welcome the following information on imitation furs, which come in yard pieces, one inch wide: Sealine, a lustrous black imitation seal, \$1.15 a yard; Beaveret, which is somewhat darker than genuine beaver, \$1; Kolinsky, made from Coney, 90 cents; imitation ermine, \$1.25; imitation sable, dark brown and lustrous, \$2.80. This sable usually comes in five-inch widths, but as the fur naturally spreads out it gives the effect of being six or

(Continued on page 42)



RUTH CLIFFORD

As she appears in "Mothers-in-Law", a Preferred Picture, wearing a striking tea gown of rose chiffon velvet, with novel detachable sleeves, which serve also as a train.

Elsie Janis Gives a Costume Recital

On Friday afternoon, November 2, we attended the first concert in New York City by ELSIE JANIS at Aeolian Hall, and on the following afternoon went to a "Follies" matinee. We emerged dizzily from the "Follies" with hazy impressions of the riot of splendor conveyed by the costuming (mentally thanking our lucky stars that we had jotted down everything with our trusty pencil, for we had formed no distinct memories). BUT when we emerged from Aeolian Hall we were in a happy state of normalcy, with distinct impressions and memories of Elsie Janis, her beauty (and Elsie IS beautiful to the American public), talent and gowns. We had breathed the rarefied air of delicacy and refinement and had held Elsie Janis' hand for a brief moment, discovering that her eyes were not blue as we had always imagined, but a lovely soft brown. Of course, we could go into raptures over Miss Janis indefinitely, but as we were assigned to the costume end of the recital we shall have to get down to business.

While waiting for Miss Janis to make her appearance we looked about us and discovered many stage notables among the audience.

VIVIENNE SEGAL, star of "Adrienne", at the Geo. M. Cohan Theater, sat in front of us with her husband, Robert Ames. She wore a short chic white fur boxcoat and a saucily draped black velvet cloche, trimmed with a provocative cluster of ermine tails that seemed to wag approval of Miss Janis.

CISSIE LOFTIS was also there, beaming sisterly approval on her fellow mimic. She looked remarkably well in a brown meline swirl turban, decorated with a rhinestone butterfly and a brown velvet coat collared and cuffed with gray fox.

MADGE KENNEDY, star of "Poppy", at the Apollo, was in attendance minus makeup, plus a smart gray caracul boxcoat, hip length, and

a black felt bell-shaped hat, trimmed with silver-gray rat-tail braid.

ELSIE JANIS received an ovation in a pink taffeta frock that resembled a cherry blossom in shade. The skirt, rather full, was scalloped petal fashion about the bottom, from which extended deep gold lace of an extremely delicate mesh. A deep bertha of exquisitely fine silver lace trimmed the low-waisted, sleeveless bodice. A flat hand-made rose of the pink taffeta, with steel beads nestling in the petals and suggesting dewdrops, with stems and leaves of the pink taffeta gracefully cascaded from waist to hem. Silver-brocaded pumps and flesh-tinted hose completed this girlish costume.

After a brief intermission Miss Janis made a breath-taking entrance as a Parisian concert-hall artiste, attired in a wonderful gold-cloth gown, with subdued Persian brocading; we have seen nothing comparable to it among the city's gold-cloth offerings. It was a sheath effect, the décolletage lower in back than in front. The draperies were wound into a tunic or two-tier skirt and caught to the left hip with a flat buckle fashioned from the brocaded gold, finished with deep gold bead-fringe. The fullness falling from the buckle was fashioned into a train. A scarf of fine gold net was arranged with artful "studied carelessness" over the right shoulder. A hair band, fashioned from the brocade, encircled the artiste's coiffure and was set off with two immense yellow paradises, one curving upward and the other sweeping downward, their colorfulness emphasized by a center brilliant of deep amber. Our Elsie makes a wonderful Parisienne, for she speaks French with glib ease and English with a French accent cleverly simulated.

Again she flashed forth in a nimble-toed patter dance, clad in a startling adaptation of Pierrot's costume. Said costume was developed

(Continued on page 42)

SIDE GLANCES

"RED SHADOW"
A PERSIAN
OF PEDIGREE



Isn't he just too cunning for words with his baby face and inconspicuous octogenarian whiskers? His name is "Red Shadow" and he is a pedigreed prize-winning Persian, entered for exhibition at the Empire Cat Show by his owner, Mrs. F. E. Robinson, Glen Morris, Long Island, N. Y. The Empire Cat Show will be held at the Park Avenue Hotel, Park Avenue and 33rd Street, New York, Thursday and Friday, November 22 and 23.

There was so much discussion about the coming Empire Cat Show at recent meetings of the Professional Woman's League and Drama Comedy Club that we came to the conclusion that all of the women present either owned or had some woman friend who did own the best prize-winning Persian cat in America. Being familiar only with a paddy-toed, but nevertheless adored Maltese, who came to an untimely end by surreptitiously topping off a heavy dinner with two pounds of snet being held in reserve for the Christmas plum pudding, we consulted our oracle "Nelse", who claims to know something about everything. "What's a pedigreed Persian cat?" we inquired.

"Show me a man who does not love women (with an impressive gesture that reminded us of Napoleon defying his enemies) or a woman who does not love cats and I will show you a man and a woman who cannot be listed as 'regular folks'," replied "Nelse".

"Many women now engaged in the world of arts and sciences find recreation in rearing Persians, the thoroughbreds of Catdom. Persians differ from the 'plain or garden variety' of cats quite as much as an African diamond differs from a rhinestone. It is just as difficult to find a genuine thoroughbred Persian puss as it is to find a South African diamond."

All of which decided us to attend the Empire Cat Show.

BELLE GOLD TELLS US ABOUT A REAL UTOPIA

Belle Gold, of musical comedy, vaudeville and concert fame, told us recently about a veritable Utopia. It is called "Mooseheart", a great institutional home located in the State of Illinois, founded and maintained by the Loyal Order of Moose and the feminine branch of the lodge known as Mooseheart Legion. This institution is devoted to the maintenance and education of minor children of deceased members of the order. Miss Gold, who has been appointed Deputy Grand Regent at Large for New York City, states that about 1,200 orphans, who are referred to as students, are now being cared for at Mooseheart, which has all the facilities of an up-to-the-minute town, including a post office and a high school, which is rated one of the finest in the State of Illinois. Vocational training and guidance is part of the curriculum and the students are also taught the arts. In fact, they are taught everything from scrubbing floors to sculpture, so that were any of them to be suddenly set down in Times Square they would soon find a means of livelihood. No uniforms are worn at Mooseheart. Instead the students are given requisitions with which they purchase from the local shops whatever apparel appeals to them, thus teaching them the value of money. There is quite generally music in the air at Mooseheart, for it boasts a Philharmonic Orchestra, consisting of 110 students, and also a boys' military band, the members of which wear cadet uniforms and report for military review twice a week.

Mothers of Mooseheart students are also provided for. They are given work with a salary, which is entirely exclusive of the maintenance of the children, which is borne by Mooseheart.

There is also a Pennsylvania baby village in this Utopia-come-true, donated by the Philadelphia branch of the order, consisting of five buildings—four baby buildings and one mother

(Continued on page 42)

The Guardian of a Good Complexion



Holds the centre of the Stage

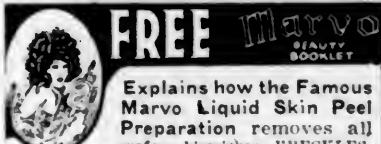
HOLD UP the SAG



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It helps you, the paper and advertisers, to mention The Billboard.

MANSTYLES

Clothes Make the External Man and Often Clinch the Engagement

It seems that as the fall wanes into winter a showman's fancy lightly turns from thoughts of good-looking street clothes to unusual stage costumes. As the preponderance of interest leans toward magicians' regalia, we have secured from Mystic Clayton a photograph of himself, posed in his true-to-type but idealized Rajah costume and worn by him at the Palace Theater, Lakewood, N. J., last week. It was made by the Russell Uniform Company and designed by Mystic Clayton himself. The total cost was eight hundred and some odd dollars, a modest sum considering the splendor of the materials and perfection of the workmanship.

The coat is of mulberry shade silk, embroidered in gold and oriental colors. An inverted plait at each side of the skirt causes it to flare when the magician stands erect and to hang straight when he relaxes. The cape and trousers are of panne velvet, mulberry shade, the cape being lined with a rich yellow satin. Gold cloth over buckram forms the girdle, on which reposes a wild boar's tooth. The vestee is of white brocaded silk, trimmed with rhinestones, while the turban is of flowered georgette, Persian shades, trimmed with an ornament of brilliant rhinestones. The shoes with their up-turned toes are of gold (from Capozio) and the medals are purely American, won by Mr. Clayton for distinguished service in the Spanish-American War.

Mystic Clayton's Rajah Regalia



SHOPPING TIPS

Theatrical costumes and uniforms of all types and periods for men are illustrated and described in an interesting booklet that is yours for the asking and a two-cent stamp to cover cost of mailing.

Here is a genuinely worthwhile "tip": Imported English broadcloth shirts, pure white, that have the appearance and luster and workmanship of \$5 shirts are offered at \$2.29 apiece or three for \$5.95. These good-looking shirts make acceptable Christmas gifts.

It is "Darn EZ" to mend your socks without the aid of mother, wife or sister if you keep handy a tube of "Darn EZ". It is a laundry-proof patching cement that may be used not only for patching hose, but for underwear and even leather harness, etc. No trouble to use. Thirty-five cents a tube. Order thru The Shopper.

Just a reminder: Dorothea Antel is selling two assortments of Christmas cards. One as-

MILADY BEAUTY BOX

It is very gratifying to know that it is possible to procure a complexion beautifier made by a specialist whose own beauty of complexion proves all that she claims for the preparation. We refer to Mildred Holland's Rejuvenating Cream. It acts as a skin food, astringent and toner, providing a fine base for powder that causes it to adhere unusually long. The price is \$2 a jar. A companion beautifier made by Miss Holland is a cleansing cream at \$1 a jar.

Elizabeth Arden is recommending Venetian Orange-Skin Food for nourishing an impoverished skin, made parched and dry by exposure or the too frequent use of cosmetics. In three sizes, \$1, \$1.75 and \$2.75.

We believe that we have at last found the peculiarly tinted orange rouge about which so many of our readers have been inquiring. It is called Carrott Rouge and is put up by a well-known theatrical cosmetics concern in attractive container, with puff, at fifty cents. The Shopper will be glad to fill your order for this Carrott Rouge.

Those desiring a harmless and powerful astringent night cream, which removes redness and other irritations and has an almost magical effect in "ironing out" wrinkles, are reminded of Creme Damascus. This preparation does not stain the pillow. The constant use of this fragrant compound will bring about a surprising improvement in complexion in the course of a week. Despite the fact that this cream is made of the finest ingredients it sells at \$1 a jar.

Now is the time to try Lucille Savoy's Waterproof Fruit Rouge. It is ideal for cold-weather use because it contains healing ingredients that prevent the lips from chapping, imparting to them softness and luster that is most effective for stage makeup. One of the enthusiastic users of Miss Savoy's Fruit Rouge is Alice Brady. It is \$1.50 a jar.

There is a pretty legend told about "Funori", the Japanese shampoo. Long, long ago, runs the legend, a beautiful Japanese princess, named Yamato, traveled all over the sunny land of Nippon in search of the purest resort, where she might erect a sacred shrine to Tensho, the sun goddess of Japan. After a long and tiresome journey she finally reached the balmy Isle of Hiburi. Wary from the long travel she sat down to rest and fell asleep. When she awoke she beheld a flock of stately white birds cleaning their plumage among the seaweeds which grew on the rocks encircling the shore. Emulating the birds she too washed her tresses in the rich seaweed, "Funori". Then she marveled at the clean, waxy, fluffy luster and softness of her hair. Ever since "Funori" has been used by Japanese men, women and children as a shampoo, continues the legend. "Funori" is dissolved in a cup of boiling water and rubbed into the scalp. It is said to be a real cure for dandruff, falling hair and itching scalp. It is free from alcohol and alkali and is guaranteed to be 100 per cent pure. Large packages fifty cents, samples ten cents.

The woman who finds it necessary to cleanse the face at various times during the day will find Virozol, a genuine Swedish face bath, a wonderful convenience, as easy to use as water. No grease to stain one's clothing. The maker of the face bath writes: "Anita Stewart says: 'I will continue to use it, for it is indeed a wonderful and scientific beautifier.'" Procurable in two sizes, \$1 and \$2.

We hope that our women readers will read the gift suggestions in the Manstyles column.

sortment costs \$1 for fifteen engraved cards and the other \$2 for fifteen ultra fine cards, engraved and in tissue envelopes. She is also selling silk hosiery for women and men. Hosiery is always an acceptable Christmas gift.

FREE HAIR NETS

For a limited time only, to introduce our brands. Just fill in below. Color of hair..... Name..... Address..... WHOLESALE NOVELTY CO., INC., 136 Fifth Avenue, New York.

VIROZOL The Genuine Swedish Face Bath

is a cleanser, tissue builder, astringent, in short, the refreshing beautifier that the modern woman needs. Constant use thereof brings out the individual beauty of features and complexion. Whenever the skin has been exposed to dust VIROZOL is used in place of soap and water or creams.

Anita Stewart says: "I will continue to use it, for it is indeed a wonderful and scientific beautifier."

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Send for NEW edition "The Quest of the Beautiful." Write describing your skin and Elizabeth Arden will send her personal advice for its correct care.

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The exceptional qualities of Long Acre Cold Cream have made it a favorite with the profession for over 20 years. Among its many attractive features, one is its remarkable economy, especially as a foundation for make-up. This is made possible by its velvety soft texture and the ease and quickness with which it "spreads". Long Acre Cold Cream is absorbed instantly, protecting the skin without clogging the pores.

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Reflections of Dorothea

THE person who said "The friends who make this desert world blossom as the rose..." certainly knew what he or she was talking about. One day last week I had a visit from a dear old friend, Mrs. Louise Faust.

It was Mrs. Faust who gave me words of encouragement and advice when I first entered the business. Mrs. Faust is a member of the famous Faust family and mother of the Faust Sisters, who were formerly well known in Keith vaudeville and various Broadway productions.

"Mother" Faust is in her seventy-ninth year and is still a professional at heart. For many years she has received a subscription to The Billboard as a Christmas present.

She is the mother of ten children, all of them having been or still are professionals. There are five children left, two living in Australia where the Faust family had made their home for many years.

That winsome leading lady, Nancy Dunan, with the Brockett Players at the City Theater, Brockton, Mass., is on a fine footing of late, having had a new style of footwear named after her.

Mabel Rowland gave two of her well-known polylogs at the Drama Comedy Club, Friday, November 11, and presented a full evening's entertainment at the National Theater on Sunday, November 13.

Betty Lawrence, clever ingenue, recently joined the New Bedford (Mass.) Players, succeeding Madeline Fairbanks. Miss Lawrence was in Duluth, Minn., last season.

Olga Petrova has promised me a box for the opening of her new play, "The Hurricane", in the spring. Hope that I can be there by that time.

Heard so much of Zelda Sear's original rendition of her own classic "The Hen and Her Career", that I am wondering if she would come up and recite it to me.

Recently when Lloyd George spoke at the Metropolitan Opera House there were so many people outside the theater who cheered and made so much noise that William Faversham, co-starring with Emily Stevens in "In Love With Love" at the Thirty-Ninth Street Theater,

felt it necessary to leave the stage during the first act of the play to reprimand the crowd to keep quiet so that his play could go on.

Woodward Barrett formerly with Richard Mansfield for a number of seasons, also with Douglas Fairbanks in "Secret Service" and in "Hands Across the Sea" and other legitimate attractions, has returned to Miami Beach, Fla., after spending a two months' vacation in the North.

Florence Reed has promised to visit me after she gets over her awful cold. She certainly must be wonderful to get thru eleven scenes with such a hindrance and still keep her audience from suspecting.

Abandoning dramatic stock after a very large number of successful years, during which he has played many cities in the United States and Canada, Bob McClung has entered vaudeville, joining a sketch entitled "Wanna Make

Some Money", which has been enthusiastically received on the Keith Circuit. Associated in the act with Mr. McClung are three clever vaudeville artists, Tom Hayer, Malcolm Arthur and Peggy Warner.

The dramatic stock known as the Drama Comedy Players gave the first performance of a new play by Marietta Resner, "Efficiency". In the cast were Clara Evelyn Rice, Myrtle Sub-Cman, Joseph Green and Eleanor Lawlor.

Charles B. Lawler, writer of odd-time vocal successes, the tallly blind, is appearing in vaudeville in an act which is a revision of one seen long ago. Together with his daughter, Mr. Lawler's compositions of long ago are being being revived with surprising enthusiasm.

I want to thank my readers for the many interesting news items they have sent me, and hope they continue their good work. Am always at 600 West 150th Street to receive them.

Dorothea Antel

ELSIE JANIS GIVES A COSTUME RECITAL

(Continued from page 40) from black velvet, draped into pointed bonifancy at each hip and continuing into pantslets that fitted snugly from knee to ankle.

HARD WORDS (FRENCH)

- 1. ADIEU (ah-'dyu'), farewell. The (n*) has no equivalent in English. Make a delicate or artificially close obscure e-sound, (u) as in "better" ('bestu), and "cover" it by protruding and lengthening the upper lip.
2. AFFAIRE D'AMOUR (ah-feir-dah-'moo:r), a love affair. The (e); as in "there" and the r-sounds trilled. Dotted vowels (i) are long.

the collar. An immense rhinestone buckle rested just above the left hip and a saucy black velvet tam, perched rakishly on a bandeau edged with narrow gold braid, was trimmed with a similar rhinestone buckle.

The final group of songs, terminating in a waltz dance, was delivered in an airy creation composed of tiny ruffles of white maline on a slightly bouffant underslip, over which was posed a filmy skirt decorated with tiny ruffles of silver hair-cloth braid.

After the concert we asked Miss Janis who designed her charming costume. She replied in that inimitably ingenious manner of hers: "Mother and I designed them," with a proud glance at Mother Janis, who was helping her talented daughter to receive in the artists' reception room, "that the gold-cloth gown came from Paris."

THE SHOPPER'S CHRISTMAS SUGGESTIONS

(Continued from page 40) seven inches wide. There is also imitation mole, made from Coney, one inch wide, 50 cents a yard; imitation fox, all colors, in-

cluding cocoa, beige, platinum, blue and gray, difficult to tell from the genuine, \$1.75 a yard; imitation wolf, in any desired shade, \$1.65. Monkey fur (Italian goat fur), in black only, in widths of one-half inch, 50 cents; three and five inches length of fur, \$1.30.

Anyone desiring to have repairs, remodeling or retinting of furs may have the name of a reliable furrier on request.

On our list of Christmas suggestions is an attractive black flexible binder for your theater programs at \$1. This is a very unusual value at the price quoted.

In case you have discarded costly hosiery because of "runs", they may be reclaimed and made as good as new. A New York hosiery repair service specializing in runs (not holes in the feet) undertakes this work and bases its charges on the amount of work done.

Another repair service specializes in the re-footing of hosiery at 50 cents a pair. The material used is of good quality silk and the work of re-footing cannot be detected.

RUMMAGE SALE
SLIGHTLY USED FUR COATS AS LOW AS \$25
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Thousands of CHILDREN are under-nourished and are in daily contact with this needless scourge.
The big, plain fact is that Tuberculosis is a social disease and that aridly speaking, it should not exist at all. It means simply the presence in this or any other community of bad housing, poor or insufficient food, lack of fresh air, overwork and too little rest.
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If you have a cough or a cold that "hangs out," see your doctor. Have a thorough medical examination once a year.
For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.
SPECIAL NOTICE—The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get correct and numbers), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

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BANJOS New Catalog
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TENOR BANJOS, CELLO BANJOS, ETC.
THE VEGA CO.
155 Columbus Avenue, BOSTON, MASS.

SIDE GLANCES

(Continued from page 40)

house. Here babies under three years of age are taken care of by their mothers, who may reside in the Mother House, or by special baby nurses. There is also a home for the aged down at Moosehaven, Fla., where man and wife may spend their declining years together.

To return to the subject of Mooseheart, the only entrance requirements are that a child be white, normal and healthy. It is nonsectarian and the child is reared in the religion of its parents.

Belle Gold told us many more interesting things about Mooseheart and its wonderfully Utopian atmosphere, which certainly stamps it as all that its name, Mooseheart, implies. We regret that lack of space precludes our telling you more about it, but we are sure that should you chance to meet Belle Gold she will be only too glad to do so, for she holds Mooseheart very close to her own.

Please do not forget that The Shopper has on hand some interesting shoe catalogs, including stylish stout models. When asking for catalogs, please state whether you are interested in evening, daytime or sport shoes.

Unusually distinctive sports stockings, imported from London, are being featured by a Fifth Avenue shop. They may be had in gray and blue and tan and brown diamond designs. The hosiery is of fine texture wool while the design is of thread silk. Just the thing for the stage sports ensemble, at \$13.50. A cheaper design is a soft-ribbed hose of pure wool in a variety of shades, including the new coating browns and heather mixtures of blue, tan or brown, as well as mottled effects in brown and white, at \$3.50.

THE SPOKEN WORD

(Continued from page 30)

a self-contained characterization to Dr. Dodge and kept us guessing as to what sort of a quiet little gentleman he was. The medium of a mystery melodrama must at least be "foreign". William B. Mack succeeds in being foreign. He fills the bill adequately without distinguishing himself for subtlety.

All the women are well cast. Mina C. Gleason has a lovely voice, a voice that is entirely natural in its motherly sweetness and simplicity. Her speech is entirely pleasing. Catherine Lexow has a wholesome personality, and a sprightliness that is free from pose and artificiality. Her spontaneous youthfulness is by no means colorless.

Helen Gill is too lovely to play a maid. Remembering her in other parts on Broadway, we

are a little shocked at her cap and apron in the first act, but before the play is over Miss Gill turns out to be "Sadie Smith" and "Lady Kate" and not a French maid at all. She is ring-leader of the crooks and the madly devoted sweetheart of Zeno himself. Miss Gill's accomplishments are wasted in melodrama. While the part sounds the gamut of her voice and emotion, it gives an inadequate measure of her talent. Her charm is felt from the beginning, and I observed that the subtle points of her acting were noticed and appreciated by the audience. The part appears to offer almost nothing until the last act, and yet Miss Gill makes the part stand out without in any way overstepping her bounds. Even her long periods of standing still with nothing to say had their dramatic value and Miss Gill knew better than to break the spell even to the extent of moving a finger. When the crash came this charming maid had a soaring scream and unusual emotional strength. Miss Gill meets the requirements of melodrama without being melodramatic. She couldn't be. That is the pity. We prefer such cultured talent to better parts.

A LONDON LETTER

Treating of the "Legitimate" By "COCKAIGNE"

"Mrs. Pat" to Play Cleopatra

LONDON, Eng., Oct. 26.—The announcement that this superb artist contemplates a return to Shakespearean parts has sent an anticipatory thrill thru wise playgoers. Except for a brief series of appearances as Lady Macbeth to the Macbeth of J. K. Hackett three years ago, it is twenty-five years since Mrs. Patrick Campbell has played in a Shakespeare play here.

She is all too seldom seen in the West End nowadays, but one hopes that her return in a part which, above all actresses of the times, she would play magnificently, will be the beginning of a series of appearances in roles suitable to her great gifts and unique personality.

"Beggars Opera" to End

Nigel Playfair announces the approaching end of this phenomenal run which began on June 6, 1920. It was played October 19 for the 1,300th time. "Chu Chin Chow" holds the record with 2,238 performances at His Majesty's and next is "Charlie's Aunt" with 1,496. When first produced at Lincoln's Inn Fields Theater in 1729 "The Beggars Opera" broke all previous records with a run of 62 nights.

Anglo-American Actorily

When Fred Kerr, who plays the earl in the Englishman in "So This is London", completed a nonstop run of 65 years two weeks ago Edwin Robins entertained him at the "Midnight Follies". Madeline Marshall, Frances Carson and Margaret Bannerman were of the party. "Bobby" Loraine, Edmund Gwenn, Paul Arthur, Herbert Waring and Allan Ayresworth also shared the fun of the evening, which, in the words of one present, "did not in the least remind you of Ellis Island or Dr. Frank's fame".

Clemence Dane Pleads for Poetry

Lecturing on "The Future of the Theater" at the Old County Hall, Clemence Dane pleaded for more poetry in the theater, insisting that every great age has expressed itself in verse.

"I do not believe that the theater is going to die," she said. "I believe it is going up and up and that the theater of the future will be the theater of verse." She further stated that if she had children and could not afford to send them to the university she would send them on the stage and let them tour the finest education in the world.

If the theater is no use and serves no purpose in life, it has no future," was her judgment.

Theater Guild (London)

Saturday, October 13, was the forty-ninth and last performance of "Ambush" and on Monday the Guild brought to the West End Sutton Vane's "Outward Bound", recently seen at the Everyman.

With all the best intentions and wishes to an association of artists who are apparently anxious to do original and creditable work, one cannot help protesting against this policy of needless boredom. Vane's play has an interesting basic idea, but it is essentially an idea for a one-act play, and when a notion is dragged out from half an hour to two and a half hours poor service is done to the public or to an admirable movement. Had the play never been produced the Guild would have had the excuse: "Here is a play by a modern English author that ought to be produced if only to encourage the others and to test its strength and weaknesses." This is a reasonable excuse (no more) and the Everyman Theater will probably find its true place in theatrical London as an experimental laboratory of the kind. But the author has not learned, or at least not applied, his lesson and out the play down to less than half its length or less, and that is why the Guild has in my opinion made a tactical error of the first magnitude for which the combined opinions of the playgoing public will probably make it pay.

Let the English Guild look more closely to the practice of the American parent organization and remember that there is a world of difference between experiment and dullness and between the new and the puerile.

I should in justice add that Sutton Vane's play was quite cordially received at the Garrick. This shows that London is ready for unusual subjects, if my strictures seem harsh, I can only excuse myself by saying that I have been looking into the work of the American Guild lately and more recently have read the English edition of Elmer Rice's play, "The Adding Machine", with Lee Simonson's settings. After that "Outward Bound" is a poor thing, if our own.

Wireless Shakespeare

Considerable excerpts from "Macbeth" were given last Friday night by artists from L.O.

the London distributing station of the British Broadcasting Company. Norman V. Norman was the Macbeth with Beatrice Wilson as his lady. Ron Webster and Ivan Berlin were the Macduff and Banquo. Cathleen Nesbitt arranged the play for broadcasting.

Bare Legs and Cusses

The Watch Committee of Sunderland Corporation distinguished its otherwise undistinguished self some time ago by an unsuccessful attempt to persuade neighboring municipalities to join in a veto of bare legs in the theater. It is not that Sunderland has an interest in the tights industry. The objection to bare skin was not economic, but moral (the some people claim that the adjectives are interchangeable, this is untrue of the Sunderlanders).

The latest "unco-guinness" has taken the form of placards behind the scenes forbidding artists to use the word "damn" and all such expletives on the local stages. So if any artist wishes to express his opinion of the town or its watch committee he must wait until he gets outside the area of the committee's jurisdiction.

And Sunderland will never see Shaw's "Pygmalion" now!

But apropos of these bare legs, the dear old "Referee" was on the warpath against bare-legged dancers again lately. And I don't believe Willy Clarkson owns a single share in the paper either!

Bristol's Repertory Theater

The Rotary Club, of Bristol, has persuaded the corporation to convert one of the largest halls into a theater which will be leased to the Rotarians and run by them as a repertory theater. The house will seat over five hundred and the first pieces to be offered are Ibsen's "Pillars of Society", Galsworthy's "The First and the Last" and "The Little Man", St. John Ervine's "The Ship", Pinter's "The Enchanted Cottage", Milne's "The Truth About Myself", Sutro's "The Two Virtues", Gilda Sowerby's "Lutherford and Sons", Brighouse's "Tobson's Choice", R. C. Carton's "Other People's Worries" and H. H. Dayles' "The Mollusc".

This conservative in the man and very staidy repertoire suggests that Bristol Rotarians are playing for such safety as amounts almost to inertia. However, as Rupert Harvey is to manage and produce for the club it may be that the season will prove more interesting than the list of plays leads one to suppose. For Harvey has learned his business in the best schools, having been for some years associated with Granville Baker and Laurence Irving. During his lengthy stay at the Old Vic, he proved himself a spirited, powerful and imaginative actor. I should say he is just the man to bring the Bristol scheme to fruition.

Brevities

A commemorative portrait medallion, inscribed "Henry V. Esmond, English actor and playwright. Erected by Eva, his wife, and his fellow craftsmen," is to be placed on the

headstone of the late "Harry" Esmond's tomb at St. Germain on Laye. The portrait medallion is by the well-known sculptor, Albert Toft, and many actors and playwrights subscribed to the fund opened by Cyril Harcourt and Dion Clayton Calthrop.

At a propaganda meeting of the A. A. last week the secretary corrected erroneous membership figures quoted in a theatrical journal recently. He stated that the membership was now 6,334, of which number 4,995 were in full benefit, an increase of 1,691 over last year's figures.

Lagg also dealt with the case of a well-known manager, F. G. Lloyd, who was adjudicated bankrupt owing artists nearly \$2,500. Lloyd had omitted to stamp artists' Unemployment and Health Insurance card and as a result was fined on all six counts by the court and was also ordered to pay three times the value of the insurance contributions. In default of payment he was to be imprisoned for twenty-four weeks.

"Have", a new play by Harry Wall, is to be the next Repertory Players' production, due Sunday, November 4.

William Henry Sams, professionally known as Penryn Forster, publicly examined in bankruptcy last week, stated he lost \$12,500 of \$30,000 capital on tour of "The Skin Game" and \$6,500 on revue productions. Liabilities of \$4,855 and assets \$390 were disclosed.

"The Bystander" having made circulation out of its stupid stunt, "Who is the most popular actress?", now offers a first prize of \$1,250 and a similar sum to be divided among other prizewinners who select the winning or nearest lists giving the order of popularity of leading English actors.

Owing to a serious ear affection requiring an immediate operation, Joseph Coyne has had to give up his part in "Katinka", at the Gaiety. Laddie Cliff replaces him.

Percy Broadhead lends the Pavilion, Liverpool, for a matinee in aid of the Actors' Association Valentine Memorial Pension or Fund. Many artists appearing in Liverpool on October 31 will assist.

"The Green Goddess" proves highly popular and has passed its fiftieth performance. Gilbert Miller is arranging a Number One tour to open after Christmas. "Richard the Third" will be the second Fellowship Players' production of the season, November 18. As a result of this first effort this autumn a rise of twenty per cent in membership has been achieved.

Basel Dean, George Harris, the decorator, and Golding Bright, the agent, went North to hunt the real thing in Scots for "The Little Minister" revival. They found two, but visits to Scotch theaters so scared Dean that he bolted South once more and engaged Norman McKinnel. Dean confesses that the Scots' accent was too much for him—or for a West End audience.

Nine "Royalties", including the Prince of Wales, have seen "Stop Flinging", their visits including many repeats, totaling 23. Another score for the admirable Astaires.

Leo Fall's operetta in three acts, "Pompador", will replace the successful revival of "The Merry Widow" at Daly's about December 20. Bertram Wallis leaves "Catherine" to appear as Louis XV to the Pompadour of Evelyn Laye. Derek Odham is the Comte d'Arstrades. Only the great success of "The Merry Widow" has delayed production thus long. A tour of the Lehar opera, with Carl Brisson as Danilo, begins at Manchester.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas. 899 Main Street, Buffalo, N. Y.

Chicago Lodge No. 4

At the October meeting a nice class of new candidates was initiated into the mysteries of the order. Brothers Lubin and Brooks served refreshments and a good time was had by all.

Any T. M. A. members passing thru Chicago may get in touch with the lodge and members by calling on President Herb Franksen, MeVicker's Theater, or on A. E. Byrne, deputy grand president, at organizing headquarters, 38 West Washington street.

The charter is now open in lodge No. 4 and any members of the craft who wish to join the order may receive details regarding applications and entrance requirements by calling upon Brother Byrne.

Buffalo Lodge No. 18

Grand President Charles W. Leake and Brother D. Romanelli, deputy grand president, of Toronto, were callers at the office of the grand secretary-treasurer Sunday, November 4, to talk over matters of publicity for the advancement of the order. They reported progress in Canada and are trying to place some more lodges in that country.

San Francisco Lodge No. 21

San Francisco Lodge held its thirty-third annual benefit at the Wilkes-Alcazar Theater, Tuesday afternoon, October 23. The committees in charge were as follows:

BENEFIT COMMITTEE—Al R. Cohn, chairman; Ike Marks, secretary; F. M. Billingsley, Peter Boyle, Adolph Bohring, Barney Barnett, O. A. Eustace, Edward Langmaid, Louis Felpman, George Sauer, W. F. Schofield, George Ward, Harry Etting, Charles Mills, Eugene Walcott, Ike Tucher, William Porter, Dan Porter, P. Dodson, Jack Cooper.

MUSIC COMMITTEE—W. F. Schofield, R. I. Barnett.

PRINTING AND PROGRAM COMMITTEE—Al R. Cohn, Louis Pirman, O. B. Eustace, Ike Marks, Eddy Langmaid, P. M. Billingsley.

COMMITTEE ON TALENT—Alcazar Theater, William Davis; Columbia Theater, John Ludwig; Curran Theater, Robt. Wakeman and George Ward; Capitol Theater, W. R. Whorff; Casulo Theater, Harry Lord; California Theater, James Gibson; Golden Gate Theater, Tony Kenna; Granada Theater, Wm Draycott; Hippodrome Theater, H. W. Newell; Pantagos Theater, John Harris; Princess Theater, H. Kimball; Portola Theater, E. Hallihan; Warfield Theater, Oscar Melby; Wigwam Theater, John Heavey.

PRESS COMMITTEE—Phil Hastings.

AUTOMOBILE COMMITTEE—W. F. Schofield, O. B. Eustace, Dan Potter.

The program was a pretentious one, as follows: Overture, T. M. A. Orchestra; opening address, Hon. Brother Julius Kahn; First Trio, songs; James McNally, "The Man With the

MADISON'S 18 BUDGET No. 18 ONE DOLLAR

The encyclopedia of comedy material that gives universal satisfaction. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single acts, instrirel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Ave., New York.

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TICKETS
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Hats": Dainty Loretta Thomas, song and dance; Corinne Tilton, "The Chatterbox Doll"; "Application of Locks and Holds", boxing; Geo. Lipschultz, violin solos; J. Aldrich Libbey, songs; Geo. E. Reed and Alice Lucy, "California Poppy and Mamma"; Perrell, shadowgraphs; Bob Cross, comedy songs; M. E. G. Lime Trio, "The Gollywog"; Joseph K. Watson, "A Biscarament of Farts"; Sophie Tucker, International comedy-one and her syncopator, Ted Shapiro; Phil Berg and The Casino Girls; Carroll and Gorman, "Two Men and a Piano"; Thomas E. Shea, "Bits From Spotlights"; "Cardinal"; "The Belles"; "Dr. Jekyll and Mr. Hyde"; Roy Clair with Mayal Gardner and Gayety Girls; The Romig Twins with Danny Silva; Kester and Alberts, "Ecce-terribity"; Mayme Geirnis, characteristic dances; Duncan Sisters, circle of songs; Willie Meehan and Partner, short boxing bout. Al Herman, "The Black Laugh", was the official announcer.

Jersey City Lodge No. 24

Brother W. W. Baxter informs that they have a drive on for new members and expect to report a large gain in membership very shortly. This is indeed the right spirit and all lodges should follow the example and push the good work along.

Bronx Lodge No. 38

Brother Frank Giovanni has been appointed publicity man and promises some good things for the column each week.

On Saturday evening, October 27, there was a house-warming party for members and friends. The entertainment committee was: D. Krupp, chairman; Max Queen, treasurer, assisted by Bros. W. Eunis, F. Giovanni, E. Benheim, J. Caputo, A. Rouvo, A. Lazarus, P. Lynch, R. Friedman, J. Krulick. Brothers Romeo and MacQueen were in charge of music and refreshments; D. Weiss and F. Giovanni looked after the decorations. A good time was had by all. This is going to be a regular affair. President D. Weiss having appointed a house committee to look after it as follows: W. Taylor, chairman; D. Krupp, treasurer; H. Hammerstein, P. Lynch, J. Fonder, E. Benheim, F. Giovanni, E. Stewart and H. Greenburg.

This lodge extends an invitation to members of all lodges to attend and join in these social functions.

New Orleans Lodge No. 43

The officers of lodge No. 43 have been honored by local 39, I. A. T. S. E. and M. P. M. O. to serve on the reception committee of the big ball to be held November 15 at the Athenaeum. From the looks of the decorations and light effects that the stage boys are building it will be SOME ball, probably the best the local has ever staged.

President Davidson, Financial Secretary Gonzales, Recording Secretary Glucksmann and Treasurer Wagner have dug out the old full-dress suits to make a flash. So you can see the T. M. A. glad-hand committee will be right there at the door.

President Davidson has been honored by the grand lodge to act as district organizer.

Brother Davidson has his grip all packed and will start on a State tour to gather new material to build up the T. M. A. in Louisiana. Go to it, Dave, let 'em know you are a hustler.

Brother A. J. Skarren has been presented with a gold badge as second grand vice-president. He takes pride in showing all members this badge of honor.

At the November meeting the lodge will hold nominations for officers for the ensuing year. Since the lodge has grown in New Orleans there has been a good attendance at the meetings.

Any visiting brother in New Orleans at this time is invited to make himself at home at the T. M. A. hall, 1913 Common street.

T. GLUCKSMANN.

LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICE.)

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COLUMBUS TO HAVE A LITTLE THEATER
 Columbus, O., is to have a little theater of its own.
 The Players' Club, which was organized recently, has secured a lease on the old barn located on the Joyce property in East Broad street, and it will immediately be remodeled into a complete little theater.

The Players' Club has a membership of 250 people, divided into active and associate members. The active members will supply committees on acting, lighting, costumes and scenery.
 Members only will be admitted to the performances. It is planned to give several performances during the coming winter months. The club will confine itself to producing mostly one-act plays of the kind seldom produced on the larger stages.

The "Playhouse" which will be the name of the "home" is located very near the center of the city, easily accessible to street-car lines. It is thought considerable latent dramatic talent in the city will be developed and the venture starts out under the most favorable auspices.
 The officers of the club are: President, Mrs. Frederick Shedd; vice-presidents, Albert Miller and Mrs. J. R. Taylor; corresponding secretary, Mrs. Henry L. Gilbert; recording secretary, Mrs. W. A. Graves; treasurer, Austin Melroy; directors, Frederick Shedd, M. Walter Jeffrey and Mrs. Henry R. Arnold.
 The plays will be under the supervision of Mrs. Henry Waldart and Mrs. Charles St. John Club.
 All communications should be addressed to Mrs. Frederick Shedd, 261 North Drexel avenue, Columbus, O.

LOS ANGELES GROUP MAKES ITS BOW
 Word comes from Los Angeles, Calif., that the New Fine Arts Theater, in the downtown district, may now be regarded as an assured success. "Managed by Francis Goldwater, the only woman producer in the West, the Fine Arts Theater gives promise of filling a long-felt want in many community groups which are inclined to give their support to amusements out of the beaten tracks," says The Illustrated Daily News.
 "Androcles and the Lion", by George Bernard Shaw, was presented at the Fine Arts Theater November 5, under the direction of William Wilkes. Helen Jerome Eddy, stage and screen star, played the role of Lavinia; Franklin Pangborn, Androcles, and Lucille Cavanaugh, renowned dancer, contributed a colorful Chinese curtain-raiser.

John R. Lyman, publicity manager of the Brown University Dramatic Society, Providence, R. I., advises us that the college players will produce Shakespeare's "Measure for

Measure" in the Elizabethan manner early in December.

The Little Theater editor has received a note from Elizabeth Vera Lusk, who contributed her play "The Little Theater Art-Club" dated Boston, October 13, asking that a correction be made. She says: "You have called me Director of Dramatic Association, Boston (Mass.) and I'm not. I am instructor in speech and dramatics; the stage management of the college is in my charge and I also direct a dramatic club."
 The Editor is in charge of Hunter College, continues Miss Lusk. "Each week Mr. Lusk's articles are pasted on our bulletin board, as well as your reviews of New York plays."

HART HOUSE, TORONTO CAN.
 presented "The Man from Blankley's", by F. Ashton, created by the Hart House Players, on the evening of October 25. According to local newspaper reports the event was a great success.

BURLETTY PLAYHOUSE BEGINS SECOND SEASON
 The Playhouse at Berkeley, Calif., which was founded last year by Irving Pichel, former

assistant director of the Greek Theater, began its second season in new quarters with a production of "Lilium" the first week in October. In outlining the season at the Playhouse Mr. Pichel says:
 "The casts will be chosen from talented members of the community and following last year's precedent the university actors will be called upon to assist. For myself, I prefer directing to acting, and I shall take comparatively few parts in the plays this season."
 Other productions to follow are "Jane Clegg", by St. John Ervine, one of the early successes of the New York Theater Guild; "The Man Who Ate Popomack", by W. J. Turner, a tragic-comedy in novel form, and "The Red Bird", by William Ellery Leonard, professor at the University of Wisconsin.
 The new quarters of The Playhouse, in Center street, will be remodeled for a permanent home. Ray Coyle, who is in charge of scenery and costuming, will design the interior of the theater.

cover", "Stop Thief", "The Prince Clasp", "Mrs. Temple's Telegram" and "Charley's Aunt".
 Father James Farrelley is spiritual director of the St. Monica Dramatic Club.
"CAPS AND BELLS" HAS CHRISTMAS ITINERARY
 The Cape and Bells Dramatic Society of Williams College, Williamstown, N. Y., will start on a Christmas season tour with A. A. Miele's "Mr. Pim Passes By", opening at Albany, N. Y., December 10, followed by engagements at Rochester, December 20; Syracuse, December 21; Buffalo, December 22; Erie, Pa., December 24; Cleveland, December 25; Columbus, December 27, and Pittsburgh, December 28.

UTICA (N. Y.) PLAYERS OPEN DECEMBER 5
 The fifteenth season of the little theater group of Utica, N. Y., known as The Players, will open December 5 with the production of a three-act comedy entitled "Egypt's Eyes", by Constance Wilcox. This will be followed by two programs of one-act plays and a musical comedy.
 One of the features introduced each year by The Players is the invitation issued to some other little theater organization to present a

An allegorical character with the title of "A Councillor in the Court", portrayed by Charles Ganan, introduced the society to the audience.

The Art Department, under the direction of Henry Tietjen, provided new and original settings for this production. Henry Zasowski and John Thoman are the able assistants of the art director.

An efficient executive staff attended to all details: George Schmitt as stage manager, Alice Seiden as master of properties, Antoinette Auer as publicity manager, Bethold Lafrenz and Marie Dolle as business managers, Gertrude Meyer as house manager. August Dole was responsible for the splendid program which will be issued as a special number of "On Stage", the society's official publication.

The Court Players were organized last May. By dint of hard work during the hot summer months the members perfected a well-knit organization. Strangely enough, the society has no president, the executive authority being vested in a board of managers whose members are Adele M. Busch, Edmund Bischoff, Dorothee Delmhorst, Walter B. Kasparek and Henry Tietjen. Wilhelmina Wendel is secretary of the society, George Schmitt is assistant secretary, Beribold Lafrenz is treasurer and Irma Troetschel is librarian.

All the members of the Court Players take an active part in assisting the directors and managers. The members are: Katherine Gull, Emma Bohr, Florence Schief, Herbert Mohrens, John Rathjens, Katheryn Peters, Clara Busch, Marguerite Doscher, Robert Wendel, William Wendel, Fred Gatzje, Ulrich Sosna, Caroline Blaschke and Johanna Weblerson.

The above-mentioned performance was the premiere of the society and every possible effort was made to make this first bow a distinct success.

PARSONS COLLEGE CLUB SELECTS ITS CAST
 The dramatic club of Parsons College, Fairfield, Ia., is busy on two of three plays scheduled for early production, after casts were selected in tryouts which indicated the wide interest in dramas in this little college. Margaret Wheatley is business manager of the players and Averill Hammer property man.

Announcement in Iowa City, Ia., this week is that Prof. E. C. Mable, leader and sponsor of the Middle West collegiate dramatic movement, has been made chairman of the Little Theater Circle of the Drama League of America, succeeding Walter Prichard Eaton, who resigned because of pressure of other duties. Mrs. A. Starr Best, active in establishing little theaters, paid high tribute to Prof. Mable during a recent national meeting and this appointment is a general recognition of his ability and service.

The first Drama League production of the Ft. Dodge, Ia., unit this year will be "Mr. Pim Passes By". Mrs. Seth Thomas, Mrs. Ward Newman and Mrs. H. S. Vincent are supervising details of the production.

UNIVERSITY OF IOWA SELECTS ITS PLAYERS
 Forty-three men and women of the University of Iowa, Iowa City, Ia., have been selected to membership in the University Players, a dramatic organization of the university, after tryouts in which 237 participated. Gordon Johnson, of Des Moines, president of the association, predicts that it will be the most successful year in the players' history and plans are going ahead for an unusually strong program of activities.

The Quincy (Ill.) Little Theater has set November 28 for its first offering, "A Successful Calamity", which will launch this new dramatic club on its career, sponsored by the leading amateurs and society people of the community, altho it is enlisting the services of every one of stage talent. Very Rev. George Long, dean of the Cathedral of St. John, experienced in amateur dramatics, will direct the first play; C. A. Elfer, Julius Buerklin and Walter Wood will be stage directors; Mrs. Mark Penick and Mrs. John Redington, technical directors.

The Springfield (Ill.) Community Players have selected November 20 and 21 for their first productions, and the plays scheduled are "Everybody's Husband", by Gilbert Sinner, "The Locked Chest", by John Masfield, and "The Game of Chess", by Kenneth Goodman. Costumes and settings are being designed by members of the players, of whom Mrs. J. H. Hollbrook is secretary.

A balanced program of three one-act plays with musical prologs was presented by the Court Players at 61 Schermerhorn street, near Court street, Brooklyn, N. Y., Wednesday evening, November 7, and Thursday evening, November 8.
 The first play on the program was "Finders-Keepers", a one-act play by George Kelly, directed by Dorothee Delmhorst. The characters were portrayed by Dorothy Paulus, Jack Steckert and Elizabeth Blaschke.
 The second play was a tragedy in three scenes by Harry Greenwood Grover, who attended the Thursday performance. This play was directed by Walter B. Kasparek, also a member of the cast. Adele M. Busch, who has starred in several dramatic productions, including the last Chase Bank Club's play, "Pippins", portrayed Jane Thompson. Carl A. Probst and Walter Naeser were the remaining members of the cast.
 "Suppressed Desires", a Freudian comedy in two scenes by Susan Claspell and George Cram Cook, of the Provincetown Players, concluded the program. The cast consisted of Henry Tietjen, Dorothee Delmhorst and Elsa Neumerkel, Edmund Bischoff, producing director of the society, directed this play.
 Each play was preceded by a musical prolog played by Vincent Zasowski, violinist, and Henrietta Wambach, pianist.

The Springfield (Ill.) Community Players have selected November 20 and 21 for their first productions, and the plays scheduled are "Everybody's Husband", by Gilbert Sinner, "The Locked Chest", by John Masfield, and "The Game of Chess", by Kenneth Goodman. Costumes and settings are being designed by members of the players, of whom Mrs. J. H. Hollbrook is secretary.

LITTLE THEATER ARTICLE CONTEST CLOSING NEXT WEEK

MEMBERS of Little Theater groups who are writing articles for the contest are reminded that they have just one more week to send in their contributions. The contest closes November 24. All articles received up to that date will be published in The Billboard and selection of the prize winner by the judges will be deferred until all submissions have been printed. Please remember, however, that November 25 is the "deadline".

The contest is confined solely to Little Theater members. The subjects suggested are Organization of the Little Theater from the standpoint of problems overcome—Stage Lighting, Costuming and Scenery.

The length of the article should not exceed five pages of double-spaced typewriting.

Your contribution will be judged by its helpfulness and not by rhetorical flourishes.

The judges in the contest are: Wm. A. Brady, the well-known theatrical manager; Walter Hartwig, director of the Little Theater Service of the New York Drama League; Kathleen Kirkwood, director of The Triangle Theater, New York, and Gordon Whyte, dramatic and literary critic of The Billboard.

Address all manuscripts to the Little Theater Editor, care The Billboard, 1493 Broadway, New York, N. Y.

assistant director of the Greek Theater, began its second season in new quarters with a production of "Lilium" the first week in October. In outlining the season at the Playhouse Mr. Pichel says:
 "The casts will be chosen from talented members of the community and following last year's precedent the university actors will be called upon to assist. For myself, I prefer directing to acting, and I shall take comparatively few parts in the plays this season."
 Other productions to follow are "Jane Clegg", by St. John Ervine, one of the early successes of the New York Theater Guild; "The Man Who Ate Popomack", by W. J. Turner, a tragic-comedy in novel form, and "The Red Bird", by William Ellery Leonard, professor at the University of Wisconsin.
 The new quarters of The Playhouse, in Center street, will be remodeled for a permanent home. Ray Coyle, who is in charge of scenery and costuming, will design the interior of the theater.

METHUEN (MASS.) CLUB ANNOUNCES ITS PLANS
 St. Monica's Dramatic Club, Methuen, Mass., now in its fourth season, announces the production of "Thirty Days" on Monday evening, November 26. This play, the work of A. E. Thomas and Clayton Hamilton, is now in rehearsal, under the personal direction of Thomas Quinlan, who is, to quote our correspondent, "a young man of excellent coaching and acting ability. He has played leading parts in all the plays presented by this club. His work was so cleverly done that he was requested to coach. So successful was Mr. Quinlan as a coach that he has received offers from nearby dramatic clubs to direct their plays."
 Some of the most recent successes of the club were "Nothing But the Truth", "Under

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LITTLE THEATER ARTICLE CONTEST

Article No. 23: SETTING SHAKESPEARE AT SMITH COLLEGE

By PATRICIA BROWN

LONG before the present revival of interest in Shakespeare in the theater—a revival due to the growth of a new stagecraft amongst us which can let Shakespeare speak for himself, unthwarted by the requirements of a picture stage—the senior classes of Smith College were yearly producing a Shakespeare play in the Northampton Municipal Theater, with scenery that accurately reflected the standards of the passing years—now Irvingsque, now "doped", anon "new" and even "Expressionistic". Twenty years ago the Sheep-Shearing Festival in "A Winter's Tale" was doped out with green sward and waterfall—real water flowing over white pebbles, meandering across the stage from "up C" to "down L". Ten years ago "Romeo and Juliet" appeared in the soft monotony of gray-green velvet curtains, tastefully rearranged when the properties were shifted to indicate a change of place. In 1920 "The Merchant of Venice" was given with a makeshift variety of methods dictated by the very high cost of production that year, but alive with glimpses of new and vividly theatrical effects; and two years later "A Winter's Tale" was repeated, with the same combination of different styles, but with even more daring and experimental stimulation. The present writer saw these last two productions and will limit this article to them.

The first and most expensive item in "The Merchant of Venice" setting was a platform, three steps high, covering almost the whole playing area. Professor S. A. Elliot, Jr., the producer, wanted those three steps in the foreground so badly that he sacrificed unity of style and even solid beauty in order to pay for them, and I don't believe he had heard of Jessner and the "Jesnerstrepfen" at that time. His imagination had been fired by two early designs of Robert Edmond Jones, one showing, for Portia's house, an immense round window, with three steps in the foreground, and the other sketching in glaring color an idea for Shylock's return to his home after the trial scene—the bent and broken figure crossing a steep Venetian bridge in silhouette against a glowing blood-red sky and tangled masts and spars. To realize those two pictures Mr. Elliot devoted most of the money appropriated for scenery. From his long, shallow front platform with its steps to the apron two end platforms were built upstage, leaving a supposititious pond or canal between, and across this at the rear rose and descended the Venetian bridge. Behind was the cyclorama and a profile piece of masts and spars, at either side tall house fronts—Shylock's door and balconied window in one of them—and at the down-stage end of the central trough a long curved seat. This served for the Venetian exterior and stood through the first four acts. Portia's house and the Court of Trial were shallow front scenes played on the platform, steps and apron.

Portia's house was a very successful set and cost nothing. Into an old blue-gray backdrop of the Municipal Theater's was inserted the twelve-foot circle that had been made for "The Yellow Jacket", 1919's senior play, and the gray-green velvet curtains of the earlier "Romeo and Juliet" were draped at either side. To shift from Venice to Belmont required only to (1) pull the long seat backwards into the trough, (2) set Portia's bench, draped with a rich blue, on one side, the casket table on the other; (3) lower the circle drop and the green velvet legs and border framing it, and (4) lower the backdrop in front of the Venetian bridge—a backdrop of sky with a few cypress trees at one side of it. A spotlight was placed just behind the circle drop, shining into the window upon whomever sat on the bench or the window ledge. Grouping of brilliant costumes upon the various levels of this shallow set afforded all the rest; beauty was achieved.

To shift to the trial scene was almost as simple. The dais and canopy, throne and stools, for the duke and judges, were set down left; a long table and bench for the clerks center. A black velvet drop was rented and a seam in it slashed open at right center. Outside all was aglow with blood-red light; the slash suggested a gaping wound. The bright red and white color splash at the left was balanced by this, by the towering dais in red at the right, and by the flashing costumes of Antonio's friends. Shylock was in dull, glowering maroon. Portia, when she came, brought another gleaming red note to stage center. The greatest art was displayed in Mr. Elliot's maneuvering of these

characters and colors about the shallow, black-draped stage.

There was no more money for Portia's garden. Act V was set with old-fashioned tree wings and foliage borders, heritage of the Municipal Theater's stock company. Only the moonlight playing on the front steps where the lovers stretched themselves had a momentary glamour. But this relapse to an outdated and ridiculously artificial manner was of small matter to those who had devised or had witnessed the amber sunset playing over Portia in her window, or Nerissa's yellow hair as she gazed after her departing lover; the bitter red gleam that gashed menacingly the somber court scene, and the shriveled figure of Shylock crawling up and down the bridge against a flaming sky, even as R. E. Jones had imagined.

"The Winter's Tale" of 1922 showed the same general elements. The palace of Leontes remained standing through the first part (then Hermione's trial). In a totally different style the "runs", stuck with real trees and bushes, stayed thru part II, the Bohemian scenes. And drapes were used for act V, together with special lighting, making that the most artistic portion of the production. Leontes' palace was pretentious and dominated by a lofty central arch of strange, symbolic shape, which was gauzed with red in the bulbous upper part and gleamed green below. The same two

slanting rain. Gathering darkness, rain—and wind machines, thunder and lightning, surf on the not-distant shore, boating horns and halloo off left were more illusionistic attempts at storm atmosphere which almost extinguished Antigonus' speech. A huge bear, with unnaturally brilliant red eyes, poked his head and forepaws over the back of the "run", growled and galloped off behind the "run" after the shrieking Antigonus. Then as the hubbub diminished and the lights began to brighten the old shepherd entered and found the child. In this scene was glaringly evident Mr. Elliot's principal fault as a Shakespearean producer: the mingling of disparate styles—real foliage with crepe-paper rain, melodramatic bear with natural, too feeble feeling and speech.

"Time's" chorus speech and the dialog between Polixenes and Camillo took place with but a moment of darkness between them on the apron against a purple hanging. The clown's encounter with Autolycus and the sheep shearing were given as one continuous scene in the half circle of bushes—Autolycus after picking the clown's pocket climbed a "run" and dropped out of sight behind it. The clown discovering his loss ran home across the stage bawling "Thief! Rascal!" etc., and then Florizel pursued Perdita on in the opposite direction. The crepe-paper borders were still in evidence, but hoisted high, imparting a certain festive atmosphere as of bunting which

Article No. 24: SUCCESS IN THE LITTLE THEATER

By ARTHUR H. FAUSET

(Director of The Catholic League Players and The Young People's Club of St. Stephen's at Minneapolis)

AFTER all is said and done the ultimate success of any little theater project is based entirely upon the support given it by the public. A theatrical success must be fashioned just as well in the little theater as in the legitimate house. A body of people may be gathered together for the fundamental purpose of producing an amateur theatrical for the benefit of some one thing or other and then their organized efforts may possibly derive momentary financial success. But if a permanent organization is to be established, and upon a sound financial basis, the public must be given the first consideration in this as in any other business undertaking. For the little theater is a business—amateur theatricals, that is not. It is without question the public that will either make or break a little theater. I have known any number of people personally who would buy tickets for a benefit and never use them. This is unhealthy. Public interest in little theater success and that success and that interest is only gained by legitimate production of standard drama fostered by a people with sound, practical understanding of the presentation.

I would say then that success for a little theater group lies chiefly in the selection of the play. The play's the thing, it's what the people come to hear and see. The actual production itself or the people in it are a secondary issue. In my eight years' experience as actor and director of little theater groups I have seen organizations rise up and burst in a day with garnished productions or some highbrow thing or other, or as in a more recent presentation by a social service club, containing several departments such as chore, dancing and dramatic art, where all of these were banded together into a conglomeration of color and light called a "revue". It was very evident by the attendance, which was most conspicuous by its absence, that this sort of entertainment was dead, and the production was put over at a loss instead of a profit. I have watched with special interest the growth of dramatic clubs, their productions, their successes, both artistic and financial, and this is my opinion based upon facts. The bizarre production of flashy costume, plotless revues, together with the tedious one-act play, has died a lingering death, while the little theater group producing a standard comedy or drama legitimately will thrive and make the money. Art for art's sake is nil. The coffers must be well filled to insure further production and long life, and the needless presentation of tire-some revues will not suffice. People go to the theater to witness a performance of a standard play presented as it might occur in any person's library or drawing room, and not to see some trigger-brain author's fantastic with the leading man in long robes.

I would give as an example a group of people banded together from The Young People's Club of St. Stephen's of Minneapolis. They are fortunate enough to have a little theater of their own seating a little over 100 and fairly well equipped. This club has three officers, a president, secretary and treasurer, and also contains three committees, which are production, properties and exploitation. The president appoints five people from the group and with the assistance of the director they select the play. After the selection is made the entire production is then placed into the hands of the director and he in turn works with the three committees. With his personal attention the production committee, with the assistance of the stage crew, plans the setting, the exploitation committee the advertising and the treasurer promotes the ticket sale. Only regular standard flat scenery is used or built of wood frames and canvas. As the stage at present is only equipped with borders and foots, the spots and lunch lights are borrowed from local theaters. Furniture, rings and drapes are rented for the run of the play. Another feature of this club is the program prepared by the exploitation committee, which contains enough advertising to nearly cover the actual cost of production. Some of the club's more recent productions have been "The Christ School", "The Famous Mrs. Fair", "Billeted", "The Unconquered" and now has in preparation for November production Rita Weisman's "The Acquittal". As the club is yet young much is to be expected of it. It plans a special clubhouse, a green room, a scene dock for



Setting for Shakespeare's "Merchant of Venice" at Smith College. Act I, Scene 2, Portia in the sunset glow, Nerissa below. Produced by S. A. Elliot, Jr.

colors were scattered over the purple walls so that when, as Leontes' frenzy grew, red and green footlights alternately flashed over him, intensifying his rage or jealousy, the whole building seemed to answer and reflect that color. In the up-stage corners red and green steps led up to high, shallow platforms, and so off thru painted, straight, red doorways. Outside in a far-away green light rustled the shrubbery of the palace garden. Inside on the great hearth, down right, burned the red fire, its fierce light glaring in Leontes' passionate face, or anubering the queen and her little son. The great dark hall was thick with gaudy Renaissance costumes. There was a febrile Southern atmosphere, an oppressive nocturnity, a sense of something sensual and deranged about these Sicilian scenes usually represented, especially by amateurs, in cold, chaste, classical scenery and dresses.

The prison was represented by a conventional front drop, very plain, with a prison gate set into it. The trial scene was done quite daringly in the same side walls as the palace—only the backdrop with the great set arch was "struck", revealing the semicircle of sloping platforms within the cyclorama, covered with bushes and in this scene crowded with the Sicilian populace. On the high right platform Leontes sat in his throne, on the left one was Hermione's chair. Between them sat the judges at a long narrow table. Courtiers filled the foreground at each side. A thrilling effect was when, upon hearing of her son's death, the Queen swooned from her platform into the arms of her ladies below.

The storm scene where the baby is exposed was staged in the amphitheater of shrubbery before mentioned now moved downstage. Overhead hung three borders of very long strips of crepe paper of different dull colors, each agitated by an electric fan behind a tree wing on the right. The effect was an "Expressionistic" attempt at the look and sound of

the alternative sky borders could not have given. The high point of this long scene was the Satyrs' Dance, when the spry, hairy figures sprang up suddenly from behind the runs and pranced down thru the greenery.

The first scene of act V, dark and cold with Leontes' grief, was staged in the foreground, where the grayed king's throne faced the audience on a low dais against a curtain of purple, flanked with looped black drapes. The throne was lighted by two spotlights—one in the footlights, one overhead; the sides of the stage receded into shadow. When Florizel and Perdita arrived, in yellow and cloth of gold, a second amber footlight spot came on. Here Mr. Elliot added to his text the scene from "Pericles", where a mourning father miraculously recovers his daughter—a scene, he says, deliberately omitted from "The Winter's Tale", where it is needed only because its close predecessor in "Pericles" had been so successful. It was in the general opinion the most moving and lovely scene in the whole production, and was undeniably much helped by the spotlighting concentrated upon its two principals. Then followed the conversation scene (V. 2), acted between two powerful side spotlights which cast such bright rays towards each other across the stage that the background was wholly invisible thru them. This is an extremely interesting scenic device, and lights the actor in a highly theatrical, sculptural way, but it allows little movement and few characters because each player must always stand in the full glare of the spotlight he faces or be quite obscured. Considerable rehearsal was required to prevent the five characters from casting shadows upon one another. Finally was reached the statue scene, where the inevitable gray-green drapes formed the background, and purple drapes the wings, and a profile piece of spring flowers led up along the foot of the rear hangings to the

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With the Stage Employees and PROJECTIONISTS

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Roy Huey, formerly operator at the Elite Theater, Bethany, Mo., has taken a three-year contract as operator at the Elite Theater in Topeka, Kan., and expects to begin work soon.

The whereabouts of Greag (Shorty) Cathcart, moving picture operator, is being sought by his sister, Mrs. P. J. Howard, who writes from her home, 400 North Taylor street, Amarillo, Tex., that Cathcart's aged parents are worried over his silence.

The editor of this department thanks the unknown contributor of a lengthy writeup and portraits of four veteran members of the Stage Employees' Union, of Toledo, O., taken from the Toledo Blade. The veterans are Louis Lyman, Edward Smiley, James Heck and Charles Emig, who began their careers "backstage" in the old Wheeler Opera House, which was located at the corner of Monroe and St. Clair streets and was destroyed by fire March 17, 1893. The picture also shows a sketch of the Wheeler Opera House, known as the "finest playhouse in the West" before the fire. Space is not available to publish the data given in the Toledo Blade of these, the four oldest active stage hands in Toledo, but will be placed in our files for future reference.

The supreme event of the year in theaterdom in New Orleans, and the South as well, will be the annual ball of the International Alliance of Theatrical Stage Employees, Local 39, to be held at the Athenaeum on the night of November 15. Novelty galore will be instituted and handsome prizes will be given for the most popular personage in the masculine and feminine divisions. A grand march and other features not yet divulged will be on tap. All the artists playing that city week of November 15 will be there, as well as a generous share of the public. Local managers are lending their time and assistance to make it one of the greatest successes of years, particularly Col. Campbell, of the Tribune; Earl Steward, Orpheum; E. A. Greenblatt, St. Charles; Rodney Toups, Crescent; Maurice Barr, Saenger Amusement Company, and others. Robert Murphy, president of the local branch of the alliance, is directing the affair, and L. J. Knoebel is chairman of the reception committee. The committee on arrangements are: A. J. Skarren, R. J. Murphy, James Dempsey, A. Alloy, J. Rizzo, Ben Maus, E. J. Mauras, Joseph Thomas, A. J. Hamilton, E. J. Mather, Thomas Sinnott, D. W. Mason, Touro Gluecksmann and Joseph Alloy. Members of the press committee are: Maurice Barr, chairman; Harold Wright, Fred Coburn, James Crown, O. M. Samuels and J. W. Leigh, local Billboard correspondent. Music will be furnished by Schilling's Band.

SETTING SHAKESPEARE AT SMITH COLLEGE

(Continued from page 45)

platform, curtained in with spring green, where the statue was revealed. This scene was lighted almost entirely by floodlights in the right wings and a spotlight thence upon the statue.

In this last act Prof. Eliot did a consistent and beautiful piece of staging, using only draperies, lights and set pieces. There was none of the "Expressionism" and "monodramatic" tendency to let the stage and lighting reflect only Leontes' state of mind, which obscured his earlier scenes, and none of the gross incongruity and confusion that marked his Bohemia. It was pure Shakespeare in the modern picture-stage manner but uncluttered and often intensified with lighting effects just as his casket scenes and trial scene in "The Merchant" had been. As EXPERIMENT the first scene of the oncoming of Leontes' frenzy was perhaps more interesting, and certainly an extraordinary accomplishment with immature girls for sole performers, but for satisfying artistry the scene from "Pericles" remains in my mind as one of the most perfect bits of Shakespeare I have seen.

SUCCESS IN THE LITTLE THEATER

(Continued from page 45)

production purposes, the purchase of adequate lighting apparatus, and the promotion of a drama study club and a special orchestra.

The policy of this club then is, and will



(Communications to Our New York Offices)

THE LIFE OF A BALLET MASTER

OLGA RACSTER has written the memoirs of Enrico Cecchetti, the noted ballet master, under the title of *The Master of the Russian Ballet*, and it is a book of mixed interest. I say "mixed" because some of it is extraordinarily interesting and some of it is plain flub-dub.

I am quite sure that anyone reading *The Master of the Russian Ballet* would have been much better pleased if Cecchetti's method of teaching had been treated in detail. Surely it is of major importance that the way in which a master taught such dancers as Pavlova, Nijinski, Karsavina, Lopokova, Massine, and numerous others nearly as famous, should be made known. But of this there is scarcely a trace in the book. We are told that Pavlova had the undivided attention of Cecchetti for three years, but of what happened during that time, what she did and what he did to turn out the finished product, is withheld from us. There are plenty of anecdotes told; there is lots of gossip; there are many good stories; but of information about the art of dancing and the teaching of it there is mighty little.

The most interesting parts of the book are those devoted to the rise of Cecchetti to fame. He came of a family of dancers and was trained by a great master. In his youth he was a favorite in Italy and created more than one important role in the ballets of his time. He was a dancer of marvelous agility and the possessor of a great technique, and this brought him his just reward. After a deal of touring he settled down in Petrograd as second maitre de ballet and remained there until professional jealousy and intrigue got too much for him. For several years he was with Diagelev's Russian Ballet, and while there taught many dancers who are known the world over. A hard-working, conscientious artist and teacher is presented to us in *The Master of the Russian Ballet*, one who was wrapped up in his art and found little time or had little inclination for anything else. Anyone who thinks the life of a ballet dancer is an easy one will be deceived when he reads this book. It is a life of grinding toil and incessant practice.

As I said, there is not much to be gleaned from *The Master of the Russian Ballet* about dancing and dancing methods; but I do find some words of advice to intending dancers that, coming from the source they do, must be counted of value. Speaking of what is necessary for a dancer to possess, Cecchetti says: "There must be three natural gifts—(1) strength sur les pointes; (2) high elevation; (3) great facility in turning. In other words, blessed are they who are not tight about the hips, whose instep is firm and pliant, and whose limbs are supple and agile! For these there is hope, but even such gifts are not sufficient. There is the question of looks. A girl must not be too tall; she should have a face capable of looking pretty on the stage; she must be intelligent. To be really great she should have the soul of an artist and the determination of a prize fighter."

I have mentioned before that there are some really good stories in *The Master of the Russian Ballet*. I doubt, tho, whether the author, being apparently a Britisher, realizes just how funny one of them is. I quote it so my readers may have the laugh, too. Here it is: "American audiences—out West—were sometimes very amusing. At most of the towns in the United States there was always a terrific amount of enthusiasm, Madame Pavlova's exit from the stage door being generally awaited by a crowd. There were demonstrations at her hotel and around her car, but for sheer enjoyment nothing could beat that of a certain gentleman at Buffalo. He occupied the stage box, and from the wings nothing could be seen of him but the soles of his boots. Madame Pavlova called Cecchetti and asked him what he thought of the spectacle. Had the boots any abstruse meaning? Had they been sent by the purchaser of the box to represent him, he being called elsewhere? When she went on the stage to dance she obtained a good view of the apparent phenomenon. She discovered that the boots were attached to a gentleman who was sitting with his feet out before him on the balustrade, his thumbs thrust into the arms of his waistcoat, a cigar in the corner of his mouth. He was enjoying himself thoroughly! Critics of American manners say that the attitude is peculiarly typical of the 'wild and woolly West!'" I am sure we should all be grateful for this thrilling narrative about wild and woolly Buffalo. I wonder if the author is quite sure it was Buffalo? It sounds to me more like way out west in Maine, where the wild and woolly cowboys and Indians hunt the savage gazookus in the cotton fields.

Howsoever, as the native American puts it in his crude way, *The Master of the Russian Ballet* is good reading, as far as it goes. I only wish it went further. The things I want to know are not in it, and they could easily be there, but what is there is entertaining enough to make a couple of hours' pleasant reading.

PLAYING THE VIOLS

I am credibly informed by an eminent musician that one of the most remarkable advances made in the field of executant music lies in the technique of violin playing. He tells me there is little doubt that Paganini purposely wrote his "Etudes" in a manner which he considered impossible of execution, so that his reputation as an incomparable violinist would endure for all time. Nowadays all good violinists play them as a matter of course, and they present no great difficulties.

Something of what underlies this, something of what these advances in violinistic technique are, is made clear in *String Mastery*, by Frederick H. Martens.

Mr. Martens has interviewed some forty violinists, many of them of the very first rank, and has devoted a chapter to each one's views on a particular phase of his art. Thus one will talk on bowing, or on tone, or methods of study, and so on thru forty points of view of forty men who know what they are talking about. Then Mr. Martens gives the viewpoints, in the same way and style, of the viola, viola d'amore, cello, double bass player, and a chapter each to the accompanist, the piano trio and the string quartet.

It strikes me that here is a mass of material for the players of stringed instruments which must be of extraordinary value. I have read chapter after chapter with absorbed interest and found them to be all delightfully written, free from pedantry and packed full of facts. *String Mastery* should fill a gap in the literature of the violin, for never before, so far as I know, has a symposium of opinion such as this ever been brought out. The beginner should be grateful for the opportunity *String Mastery* gives of learning what the masters of his instrument are willing to pass on to him, and the experienced player is sure to find something in all the wealth of information here that will be of value. It was a big task which Mr. Martens set himself, and he has accomplished it in an admirable way.

THE MASTER OF THE RUSSIAN BALLET, by Olga Racster. Published by E. P. Dutton & Co., 681 Fifth Avenue, New York City. \$8.

STRING MASTERY, by Frederick H. Martens. Published by Frederick A. Stokes Co., 443 Fourth Avenue, New York City. \$3.

continue to be, the presentation of standard drama and comedy only—the tried and proven successes first given by New York players. Its motto is "Let the other clubs experiment with the fantastic." Result—An interested public, an artistic performance and a little theater laid upon a financial foundation as solid as a rock.

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NO, we are not talking about the sleek, soft seals that go to make up milady's coat, but of an entirely different kind of animal—the sticky little Christmas seals that are so much in evidence around the holiday season and that you always buy to support the fight against tuberculosis.

If you can stop to think of eight billion seals, you will get some idea of how many of these holiday messengers of cheer and hope have been distributed in the last fifteen years. When the National Tuberculosis Association began to sell Christmas seals in 1908, only a few hundred thousand were distributed. Last year over a billion were distributed, and this year the total will run up to nearly 1,250,000,000. All told, since 1908, the total number of seals distributed has been well up to 8,000,000,000. Of this number fully 2,500,000,000 have been sold. What could not have been accomplished had the rest of the eight billion been sold! How many lives might have been saved! How many homes might have been made happy! How many boys and girls might have been restored to health! Think of the paths in those unsold billions of seals!

But this is not to be a pathetic story. It is to tell how the eight billion seals have been multiplied by that unknown quantity in life, good cheer, service and hard, self-sacrificing work, which we cannot call anything better than "X". Every dollar's worth of seals that has been sold and distributed has been expended by enthusiastic, altruistic workers to make happiness for others. Most of it has been spent to spread the message of tuberculosis cheer; namely, that sufferers from the disease may be cured, and that this plague which now kills 100,000 persons every year may be reduced to a minimum of only a few hundred perhaps.

More than that this story is designed to tell you how the comparatively few Christmas-seal dollars multiplied by education, courage and conviction have persuaded county, municipal, State and Federal officials that tuberculosis prevention is not only a humane, but a sound business proposition. They have succeeded in getting them to build sanatoria, hospitals, open-air schools, preventoria and similar institutions, and to provide nurses, health officers and many other workers, the total valuation of which, if put in dollars and cents, would run into hundreds of millions of dollars. Thus, every Christmas-seal dollar has not only produced interest, but it has multiplied itself by five, ten, twenty, thirty or even a hundred.

There are some who think that Christmas-seal dollars spent in education and organization work might better be spent in buying milk and eggs. But suppose that every Christmas-seal dollar was used to get somebody to spend \$10, \$50 or \$100 on milk, eggs and hospital care—isn't that a better investment? Who would not put his dollars where they would be multiplied many times in a life-saving enterprise? Such is the Christmas-seal campaign. This is what it does and what it stands for.

We might even say that every man, woman and child of the 110,000,000 in the United States has been made happier and stronger by the Christmas-seal dollars that have been spent in the last fifteen years. Who will deny, for instance, that the cutting of the tuberculosis death rate since 1905 from 200 per 100,000 to 100 per 100,000, with a consequent saving of over 100,000 lives in this year alone, hasn't benefited everybody in the country? It has indeed, not only in pocketbook, but in health.

The Christmas-seal dollars are life-saving dollars. They buy the machinery that saves human lives, they bring the nurse into the home, they teach the family how to live, they provide hospital and sanatorium care for the hopeless or the curable cases, they build up the health and vigor of the child who is below par and who is threatened with tuberculosis, they keep the careless, sipping consumptive from spreading disease about the home. In short they spread happiness, cheer and prevention.

Why not be a lifesaver and buy your Christmas seals in a larger measure than you have ever contemplated before? Let your dollars also be multiplied by X.

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By "WESTCENT"

Box Holders Till A. D. 2866

LONDON, Oct. 27.—The Albert Hall doesn't have to apply to anybody to get a license. That was specially granted to it when it received its charter when the hall was built as a memorial to the Prince Consort, the husband of Queen Victoria and the grandmother of our own George Rex. On the Consort's death it was proposed that two memorials should be erected to him, one a statue and the other a mammoth hall to be devoted to the sciences and arts. This latter proposition flopped thru lack of the funds. Then his son, subsequently King Edward, took a hand and thru his personal influence came the support of many wealthy people. The money was gotten mainly thru the sale of the permanent rights to boxes and stalls to be held for a lease of 999 years. Thirteen hundred were thus sold in the year 1871, but the few of the original purchasers are alive today the leases have been either sold or inherited. The L. C. C. is trying to abolish this "protection" stuff as regards no restriction, and this they want to extend also to the Theatre Royal, Drury Lane and the Royal Opera House, Covent Garden. In patent theatres the liquor bars can be kept open practically indefinitely, or at any rate as long as the show is running, and the license authorities cannot say nay. However, the managements generally conform to the local hours as regards the paying public, but the custom is or was to keep the "staff" bars open for the use of the performers until half an hour after curtain fall.

M. H. A. R. A.

This we think is one thing in which we do have the beating of your vaudeville folks, namely the three-quarters fare concession to parties of five or more vaudeville artists traveling to the same town or zone. Apart from our individual vaudeville artists are allowed 50 pounds extra free luggage on a third-class fare, making 168 pounds free for the three-quarters fare and all excess scaled at a very reduced rate.

All this is conditional on their belonging to the Music Hall Artists' Railway Association, which, like the V. A. F. and the V. A. R. F., is operated entirely by vaudeville artists themselves. The yearly subscription is \$3.75, of which 62 cents is earmarked as a compulsory donation to the V. A. R. F. During the prosperity of vaudeville the M. H. A. R. A. numbered about six to seven thousand, but came then the slump with the consequence that the membership fell off so much that this March the "rates" owed about \$2,500 and was steadily losing each week about \$60, with no hope of recovery. The "concession" given by the combined railway companies to the association was too valuable to be lost, so the strong men of the organization got together and made drastic revisions and alterations, with the "tax" much in evidence. Messrs. Marlow, Claff, Voyce, Herbert, Bruce Green and Monte Bayly, the honorable treasurer, can now show their exertions were right. They introduced a quarterly card for those in reduced circumstances at \$1.25 and what with economies they have paid off \$1,500 of debts and got the show in a safe financial position. There is still a debt of \$1,000 owing, but with expenses down to \$150 and an average income of \$200 things seem on the upgrade. Cannot the N. V. A. or some organization get Mr. Albee interested in a like "concession" from the American railroads?

"Yes, We Have No—Pantomimes"

And Christmas without these shows is like a house without central heating. The only ones we ever saw in New York was at Macey's—or was it Segal-Cooper's. Still, as already hinted, the hip has quit, as it would be foolish to disturb the "Brighter London" money-maker, and with Drury Lane running a big success the Lyceum is the only one that seems to be in the field, altho we do know that Sir Oswald knows there's a market for this class of entertainment at Christmas and the announcement is out that he has engaged Lily Morris for the part of "principal boy". Will it be at the Alhambra? We wonder! Oh, yes, the Palladium will also run panto. Time was when panto, at the Martello Tower, like theaters in suburban London, was a great event for all con-

cerned, but busses and trolleys have annihilated space and there you are. Nevertheless some straggler has trotted out the fact that we are to have 200 this year all over the country and he is marvelling at the fact that George Robey goes into panto, of the curious name the "Queen of Hearts". He played this character at Liverpool fully fifteen years ago. Robey had great experience in this class of work and the shows used to run from twelve to sixteen weeks. Ask Sir Harry Lauder. He knows something about panto. When Robey broke into revue in London all the metropolitans stared and rubbed their eyes—they had only thought of him as a single with a penchant for "blue gags". Struth.

This Is New for England

The workmen at the Wembley Exhibition have now filled in the ornamental lake, which will be lit by four vessels thirty feet long, representing four periods of history, Columbus, Armada, Nelson and the present. The whole of these things will be picked out with colored lights, while light will flood from the interior onto the water, which will be mechanically agitated, thus getting wave effects.

That Sunday Opening

It's started and good and hard and you'll note very early. Shall the exhibition be open on Sunday? Those for the opening say there is a vast horde of folk who cannot possibly

see the show except on Sunday and, as for example, all continental exhibitions are open on the Lord's Day. That's torn it—that mention of continental. It is said that if the exhibition is open, on no account will the Pleasure Park be open on that day—hold that, you concessionaires. This we are given to understand is definite. Lord Gisborough says he quite approves of the plan to open as it would keep folks out of mischief. Sir William Bull says ditto, emphasizing the screwing down of the amusement joints. Sir John Norton Griffiths okay's the idea and suggests that "star" preachers be let loose in a specially erected hall. And there's a good many more like that—but all say cut the midway stuff. They won't cut the entrance fee, Sunday or no Sunday. You bet.

Big Circus Losses

Here's some figures given out by the official receiver relative to the National Entertainments, Ltd., which was floated by and landed under the direction of T. M. Sylvester, who has a reputation for bad luck yearly as regards this kind of enterprises. The parent company was incorporated in 1912 with a capital of \$5,000, which was shortly increased to \$1,000,000 on \$2.50 shares. It ran a circus at the Crystal Palace and the whole of the invested capital of \$25,000 was lost. It sent on tour the Imperial Circus, which visited Liverpool, Manchester, Oldham, Preston and Bolton, grossing \$28,800, with expenses at \$37,000, and when it got to Manchester it had only \$45 in hand. All the available assets amounted to a marquee valued at \$10,000. The late secretary coolly stated that most of their losses were due to the high salaries of the artistes. Good gracious me, the poor dijes, so it is alleged, never got their salaries!!!

THEATRICAL BRIEFS

The Regent picture and vaudeville theater at Centerville, Tenn., is being remodeled inside.

Police suspect an "inside job" in the theft October 30 of \$103.00 from safe of the Rialto Theater, Burlington, Ia.

Defective wiring is said to have caused a fire at the Rialto Theater, Beatrice, Neb., last week, damaging it to the extent of about \$200.

W. H. Gilbert, of Seward, Neb., has taken possession of the Onawa Theater, Onawa, Ia., which he recently bought from Messrs. Greenhaugh and Harlock.

Mrs. L. V. Cottrell has sold the Rex Theater, La Grange, Mo., to S. N. Graham. Mrs. Cottrell has gone to the home of her daughter, Mrs. Lola Barnacle, in Weaverville, Calif.

The Idle Hour Theater, Stephen, Minn., which has been dark for some time, was recently reopened by Clifford J. Nyland, who has taken over the property.

The new Hubbell Theater, Trenton, Mo., which has been in the process of rebuilding for the last three months, has just been opened. The show house is now one of the finest in the Northwest.

John Christine has taken over the management of the Folly Theater, Sterling, Neb., for the second time. The house is open two nights a week, but if patronage warrants Mr. Christine intends to operate three nights a week.

The Palace Theater, Sheffield, Ala., has been purchased by Louis Rosenbaum, who controls the Lyric and Palace theaters in Sheffield, the Princess and Majestic in Florence and the Strand Theater in Tusculuma.

The only picture theater in McPherson, Kan., has changed ownership. John T. Graham, who recently sold the Lyric Theater, Osceola, Ia., having taken over same. The house seats about 700 people.

I. Stevens, of Treeco, Kan., bought the Gayety Theater, Plover, Ok., effective November 1. He now owns ten theaters, five of which are in Ottawa county, four in Nowata County and the one at Treeco.

L. W. Alexander, manager of the Universal Exchange office in Kansas City, Mo., has been promoted to the position of general manager at Chicago. Cleve Adams, manager of the Central Western division, will be in charge in K. C. temporarily.

Don Smith, former manager of the Rialto Theater, Clinton, Ia., and later manager of a theater in Marshalltown, Ia., is going to Columbus, Neb., to assume management of a picture house for the Hostettler Amusement Company.

The Van Carler Theater, Schenectady, N. Y., is now operating on a seven-day-a-week basis, pictures being shown on Sunday. Columbia burlesque Monday, Tuesday and Wednesday, and legitimate attractions Thursday, Friday and Saturday. The policy of presenting pictures on Sunday is a new one.

The Fulton Opera House, Lancaster, Pa., may change hands on or before December 1. If legal matters can be arranged satisfactorily, John Guerrini and Harvey Butzer are the present owners and Ralph W. Coho the prospective buyer. The former have been in possession of the house since 1920.

James P. Martin, of Sioux City, Ia., has succeeded Ralph Erickson as manager of the Strand Theater, Marshalltown, Ia. Mr. Erickson will manage the Garden Theater at Mason City, Ia. Mr. Martin has been in the employ of the Blank Enterprises since its organization. His wife and two children will also make their home in Marshalltown.

Led by Matt Sanders, manager of Polli's Palace Theater, Bridgeport, Conn., at which theater they were playing, the entire troupe of Slinger's Midgets recently visited Mountain Grove Cemetery and laid wreaths on the graves of both Tom Thumb and P. T. Barnum, whose bodies are buried there. The midgets also staged a show in front of the city hall, where they were received by the mayor.

The Grand Theater at Worcester, Mass., now boasts a beautiful golden-silk drop, with a center disc painting, in vivid colors, of Cymbeline and Plerrot against a dark-blue background, bordered by black. Two delicately slender vases, of ornamental rattan entwined with posies, filled to overflowing with luxuriant flowers of many hues, have been placed one at each end of the proscenium.

Manager Granville Rives, of the Orpheum Theater, Nashville, Tenn., has made the following announcement as to his booking for the balance of 1923: "Good Morning, Dearie", November 22, 23 and 24; "Lasses" White Minstrels, November 28, 29; "The Fool", November 30, December 1; "The Glugham Girl", December 6, 7 and 8; Harry Lauder, December 10; "The Clinging Vine", December 21, 25.

Home Productions

The second annual home-talent minstrel production staged in Jackson, O., was a great success. Two performances were given at the Grosbeck Theater before large audiences. Harry Barnett produced this minstrel show every year along with several others in Southern Ohio.

George Washington Chapter No. 224, Eastern Star, Bad Knob, Ark., presented a home-talent play November 9 in the high-school auditorium.

Nine players of the University of Iowa, Iowa City (Ia.) appeared in West Branch, Ia., Oct. 27 in "Tully's."

The Molokai (Hl.) high-school junior class has chosen "The Churn School" for presentation November 30 in the school auditorium. Dolph Lahn is directing rehearsals.

The Aurora (Ill.) Council, Knights of Columbus, will organize a dramatic club and William Owen, dramatic instructor, has been engaged to supervise classes and direct such productions as may be undertaken later in the season.

The Monticello (Ia.) Dramatic Legion will present "The Follies of 1923" shortly the first of the cooperative dramatic undertakings in which five legion posts in that community are joining, guaranteeing a brief tour for each company. W. Shumate is directing the Monticello project.

The Alamo (Hl.) high school has started rehearsals of "His Majesty, Bunker Bean" which will be presented in December. Ivy Mae Smith is directing rehearsals.

The dramatic season of Cedar Rapids (Ia.) public schools opened November 2 with the presentation by the Grant School Club of "The Doctor in Spite of Himself." The Delta Sigma Dramatic Society assisted under direction of Esther Chapin.

"A Tickless Time" is scheduled for presentation by the Payer Folks for the last week in November at the auditorium of the First Unitarian Church, New Orleans. William Gregory and Frances Shaw will play the leads, to be supported by a capable cast of amateurs selected from Tulane University and Newcomb College. On December 29 the organization will entertain the veterans at the Marine Hospital. A choir, composed of students of Tulane and Newcomb, is being organized under the direction of Prof. Bentley Nicholson.

"All Over", a musical revue, was given at Jefferson City, Mo., November 7 and 8, by members of the Woman's Association of Commerce. About twenty young ladies participated. E. A. Dempsey directed.

The orchestra, glee club and choral club of the high school, Carthage, Mo., will give their annual oratorio in December to raise money necessary to defray expenses in taking part in various competitive meets in the district.

The Unitarian Players of Worcester, Mass., coached by Jack Leigh and composed of well-known amateurs, aspired to the dignity of a "road tour" when the entire company, presenting "Three Live Ghosts," traveled to Hopkedge and Exbridge, Mass., recently and scored big hits in both towns.

The Council of Jewish Juniors of Worcester, Mass., will present "Come Out of the Kitchen" Thanksgiving Day. Temple Emanuel in Elm street is being used for the rehearsals.

The minstrel performances the last three nights of October given by the Elks' Glee Club in Harmanus Bleecker Hall, Albany, N. Y., drew crowded houses. The opening chorus number was an original arrangement by George Bossford—a gorgeous spectacle with the seventy members of the chorus attired in white suits and the ends in brilliant red. The premier ends were Thomas G. Baker and Joseph E. Nelson, assisted by James Clark, Bert Boers, Michael Rote and Joseph Nestor. The singers were Harold Cooper, tenor; Harry LaPerche, tenor; Anthony Soeco and Ralph Fletcher. The Elks' quartet and double quartet sang with the soloists. Reynolds King Townsend was interloper and James Doady and Oscar J. Perrin, Jr., were the pages. The second part opened with Edward J. Delehanty and Edward LaPerche in their double piano specialty, followed by Thomas E. O'Neill in violin selection; Lucille and Genevieve Fisher and Russell Van Valkenburg in juvenile dances and songs; Arthur Ungerman, monologist. In "A Day in the Store", and Willis Beglin in Barbary Coast dances. Edward J. Delehanty was musical director.

J. MAHLON DUGANNE

Composer of "The Charm of Hell", "Hello! Hello! Hello!" "Clinging Vine", "Professor Napoleone", "Girls of America", "March of the Marines", "A Night in Spain", and other hits, is probably better qualified than any other American composer to write for HOME TALENT PRODUCTIONS. Special Song or Dance Numbers, Possible Numbers, etc. Lyrics supplied when desired. Prosa high, but all numbers guaranteed to be eminently satisfactory! Address: BOX 181, Altoona, Pa.

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 say it."*

observer, it is quite perceptible that an over-feeding has been going on for some time.

In The St. Louis Post Dispatch of November 5 the following appears on the editorial page: "Mr. Carl Laemmle, president of the Universal Film Co., will discharge 5,000 employees at Universal City, giving, among other reasons, the 'rainy season' and the public's distaste for 'cheap trash' pictures. Mr. Laemmle at least is truthful, but it would be well for him and others to bear in mind that the public has likewise grown tired of 'expensive trash', tired of unfair exhibitor-producer-distributor combines, tired of Mr. Hays' platitude, tired of a monopoly that attempts to force it to see pictures willy-nilly, to the exclusion of meritorious productions; tired of seeing a few men amass millions unfairly, tired of hunk and eager to see fair play."

That the above is true is borne out by the fact that no longer can many of the better picture houses run successfully on the merit of film productions alone; they are showing expensive added attractions, while the theaters in the smaller cities are opening up to the road shows, and therein lies the opportunity we have been looking for.

The public is tired of "trash" in pictures, likewise "hunk" in the legitimate theater. Now is the time to rid ourselves of many evils that infest the theatrical world. Let us get down to action.

Forget that we ever had such a thing as a theater owners-producer-managers' association-looking combine trust; let them have their houses and their plays—they are more interested in the real estate business, anyway, and we do not need them. Theaters are opening daily all over the United States and we have only to show these owners and managers that back of the independent productions are better plays, more artistically presented, with a reliable, up-to-the-minute management, than you have won them and never again will they enter into a contract that will place them in the arms of the octopus from which they have just cut loose.

Mr. Helasco, I understand, said: "We have too many theaters and not enough good plays." This is only partly correct; we need all our theaters; we do need good plays. I would like the dean of our profession to advance some logical reason why we have so few really good plays. It would be interesting. Turn the authors loose, let them write their own plays and not have to build up some press-agent-made star or manufacture an actor-proof manuscript.

Give the theatrical critic a free hand, remove any obstacle that prevents free expression on his part, and he will soon run off a lot of dross.

Eliminate the so-called "type" actor and use those that have devoted time and study to acquiring education and culturing their voice and facial expression. Give us actors who can command the respect and confidence of the theater-going public—we have lots of them.

Let us stand upon our individual and collective respectability and discard immoral and suggestive productions. Above all, let us get together and we can climb to a higher elevation than the dreams of the old alcohol actors' paradise.

If getting together I mean let us all have an even break. With Equity and affiliations we have the nucleus of great things, but we must associate with us real business men, and to get them we will have to remember that capital also must have an even break. "The theater is not a bake-shop. It cannot increase its seats as a bakery does its loaves of bread." The public, too, must have an even break. We cannot overcharge. We must awake from our dreams and theoretical ideas—practice has put many a theory on the junkpile—take a pencil and go to figuring; the situation will not be hard to understand.

This may seem like a gigantic undertaking. It is not. It is simplicity itself; all that is necessary is the application of a practical system and modern business methods. Would that you could give the space and I be journalist enough to clearly point out the way that with little help from all interested would accomplish so much, but we should need you—"Billboard", our one dependable paper, more than ever.

Let's go, now is the time. Let us get on the run and show the world that we can achieve great things. Our business stands fourth industrially. Let us show that our profession stands first in its duty toward its patrons. (Signed) ALBERT DWIGHT.

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COMA Still Doing Good Work

St. Louis, Mo., Nov. 1, 1923
 Editor The Billboard—The enclosed correspondence (carbon) will explain that COMA has succeeded in getting a readjustment and refund for George E. Engesser.

These results can generally be arrived at if the manager will send in all of the data when he has a sure grievance. I am trying, as usual, to accomplish without citation for hearing.

Isn't it possible for the showman to give more consideration to the vital branch of his business and existence—the railroading of his show.

(Signed) W. I. SWAIN,
 Chairman Passenger Branch, COMA.
 (NOTE—The exhibits mentioned in Colonel Swain's letter were as indicated.—The Editors.)

Urges Managers To Reply to Parties Answering Help Wanted Ads

Mobile, Ill., Nov. 5, 1923.
 Editor The Billboard—I have read with interest various complaints of managers and would-be managers against performers and workmen. Many managers, it seems, are of the opinion that co-operation means doing everything for me and, if possible, I'll do it for you.

I have read ads for agents and boss canvassers in "Billboard" from managers of repertoire shows and have answered some of them by telegraph. Of course, I paid for the telegrams, but not one of the managers answered. It appears that such managers use the advertising stunt to keep the men they have in line. At the same time the telegraph companies derive some profit from men who answer the ads. Every manager should, however, be courteous enough to use a 2-cent stamp and write the applicants, thanking them for their answers. The most recent offenders I have experienced in my twenty years under the white tops have been J. Long Morgan, C. C. Replege, L. B. Holtkamp, Melville's Comedians, W. E. Lewis and Ernest Latimore.
 (Signed) ALAN ALLYN.

Difference in Tabloid Shows

Detroit, Mich., Nov. 6, 1923.
 Editor The Billboard—While I have been away from show business for several years, I am still a reader of The Billboard and note what is being done to clean up the various branches of amusement.

Recently I visited Flint, Mich., and saw a matinee performance at the Palace Theater of the "Saucy Baby" Company, owned by the Graves Brothers. I never met the Graves Brothers or any member of their organization, but wish to say that their show is a credit to tabloid musical comedy and cannot help but satisfy the most critical moralist in our land. It was a clean, bright and entertaining performance that I saw, and, while not a single smutty gag song or piece of business was employed, the comedy brought plenty of laughs.

But oh, what a difference! The same night I visited another theater in Flint and saw the performance of a ten-piece tabloid show. An Irish comedian (?) was featured, and when he was not spitting all over the stage or in the orchestra pit he was engaged in dialog with a woman principal who caused some women and several men to leave the theater.
 (Signed) FLOYD PARKS.

"Little Church Around the Corner" History Being Prepared

New York, Nov. 2, 1923.
 Editor The Billboard—In view of the friendliness that existed between the dramatic profession and the two old rector of "The Little Church Around the Corner", Dr. George Hendrie Houghton, founder of the church, and his successor, Dr. George Clarke Houghton, I ask that you find space in your columns for this note. It is likely that some of your readers have stored in their memory a recollection of a meeting with one or the other Dr. Houghton, and they may appreciate this opportunity to stand up in meeting and testify.

At the request of Mrs. C. A. Strombon, daughter of the late rector, I am writing a history of "The Little Church". Mrs. Strombon has turned over to me memorandum, also letters and other data prepared by Dr. Houghton for such a book.

I am particularly anxious for anecdotes that throw light on the personalities of these two men. I will welcome any story, let its drift be humorous, sentimental, pathetic, religious or

what it may I am trying to draw real portraits of these men. I want facts, not bouquets.

(Signed) GEORGE MacADAM,
 Home Address, Hartsdale, N. Y.

The Volstead Act and Showfolk

Editor The Billboard—Re the following editorial which appeared in The Billboard: "Ten-year-old girls found intoxicated in Atlantic City bars precipitated a raid by Federal agents there last week. And yet we have in the profession quite a high percentage who advocate the repeal of the Volstead law."

Did you ever hear of 10-year-old girls being found intoxicated in a barroom before the passage of the Volstead act? You know very well that you did not and that such a hideous pollution of childhood is made possible and is directly caused by the kind of barrooms the Volstead act has brought into being.

In the history of the world can you cite an instance where it has been possible to enforce a law that even a small percentage of people opposed without precipitating a civil war?

Until the Volstead act is amended to such an extent that it meets with the consent of the governed we will continue to be a nation of bootleggers, illicit distillers and lawbreakers in general.

We of the theatrical profession go everywhere. We meet and know intimately people in every layer of society. We study humanity with and without its veneer of manner and its morals and lack of them. Every one of us knows that there has been more drunkenness, drug evil, sex excesses and general degeneracy in evidence since the passage of the Volstead act than we ever saw before.

At heart I am the rankiest prohibitionist you ever saw. I would like to see every drop of alcohol and every grain of dope swept out of existence, and, in view of the fact that rich food and overeating have killed ten times as many people as either alcohol or narcotics, I am in favor of a law providing that every housewife who serves either pie, gravy, fried potatoes or coffee on her table shall be shot at sunrise if her alarm clock goes off.

In all probability we tramps know more about conditions in this country than any other class of people in it, and you are right when you say that a high percentage of us favor the repeal of the Volstead act. I should say at least 101 per cent of us would like to see law and order restored and an evil which cannot be obliterated at least regulated.

It has never been possible to legislate intelligence into the human race, and any attempt to do so always swings the pendulum to the opposite extreme.

Meanwhile, please don't inflict any more flapdoodle editorials about the merits of the Volstead act on a class of people who know all about its horrible effect on this country as a whole.
 (Signed) M. K. EARLE.
 P. S.—I'll bet seven dollars you don't dare publish this.—M. K. E.

Equity and the Repertoire Agent

Editor The Billboard—No one understands more thoroughly than the present-day actor and manager that the old days and ways are gone, and, with all due respect, let us fervently hope gone forever. But the new day brings problems that vitally interest every person to whom the success and salvation of dramatic rep. and stock means livelihood and steady employment. There is no longer an isolated case; what affects one must of necessity affect all, and among these problems is one which I call the Problem of Equity and the Repertoire Agent.

When the last rehearsal is over and the stage is set for the opening performance, the show's hope of a long and prosperous season rests on the shoulders of the man ahead. I am casting no bouquets. Whether the show stays out and enjoys prosperity or whether it stumbles along and finally strands depends by far upon the man who pilots the way. There are no flowers over the foots for the bustling, worried fellow, who seems but remotely connected with the actual presentation and yet who is paradoxically the very heart of the company.

Let us consider the duties that make up a day's work for an agent. The rep. agent differs from his brethren. He must write his own advertisements and press stories, arrange the company move with the railroad and the baggage transfer, and make hotel reservations for the troupe. He also digs up most of the props. It is not part of his work, but when the stage

crew falls to set up the show on time Monday, who jumps in? The agent. Who takes tickets on the door? The agent. Who makes announcements between the acts? The agent. Think I'm writing comedy? No, no! Here's what one agent went thru. He borrowed money to move the show, guaranteed payment of the paper bills, jumped in and played a part, ran an Equity company in one town when the company manager and the theater manager got into an argument, went without salary so an Equity company could keep going, patched up arguments between members of the company and the manager so an Equity company could continue playing, fought snowstorms and attachments and worked day and night to fill in time when a theater burned.

I have always worked on 100 per cent Equity ("All for One—One for All"), except the agent shows. And when these companies closed, who paid his own fare home? The agent. When it stranded, who went without protection? The agent. It seems that the agent can not belong to an actors' association, although probably forgot more about actual show business and did more for the show than half of the company.

The claim against the agent is that he represents the manager. I never worked on an Equity show yet where the manager, and sometimes his wife, was not a member of Equity, but had a voice in the proceedings. When the juvenile or the character man goes down under the battle of quick lunches the agent jumps into the part. The success of many rep. shows is due to the fact that the agent is a jack of all trades, with no time for his own. What the agent wants from Equity is: Two weeks' notice clause, payment of fares as now enjoyed by the actor and a rigid stipulation that the week-stand agents' work stops when the first performance of each week starts, and that his place is not back of the footlights, except at so much additional for each performance, whether acting as an actor, stage hand or electrician.

Some time ago it was suggested that a group of agents make application for a charter. One might as well suggest that a group of Arctic explorers come together. In a season of forty-seven weeks I met five rep. agents at various times. The proper way would be to mail an application for a charter to the deputy of the show, with information covering the proposed plan. This application could be signed by the agent and returned to the Equity office by the deputy. A copy of this application could be printed in The Billboard for the boys off the road, who would mail same. This charter could be the basis of making companies 100 per cent Equity—including the agent. It also would stamp out the actor who goes ahead of the show and does the billing at nothing extra per week.

With the Equity agent idea in force repertoire would take a long step forward. Equity is overlooking the most important man in working out its rep. policy. There should be a stop to the saying, "100 per cent Equity," until those who have the agent to thank for many of the comforts and not a few of the privileges, not to say the opportunity to work, is accorded the same treatment as the rest.

Theatrical people are noted for resolving and letting it go at that, but every agent should take it upon himself now to see the deputy of his company and talk to him. I am sure Equity will be more than willing to go halfway, but agents cannot expect to be picked up if they will not even struggle. Good agents mean good towns, good towns mean good money, good money means accommodations and living salaries.

(Signed) PAUL CHAMPION.

Time Ripe To Elevate Stage Art

St. Louis, Mo., Nov. 7, 1923.
 Editor The Billboard—Am I qualified after an actual experience of thirty years to speak? If so, with your assistance, I would like to cry aloud that the entire theatrical profession and associates could hear and be brought to the realization that now is the opportune time to raise the standard of the Theaters' art to the highest point it has ever known.

The theater-going public is credited with being a most fickle element, and it is also the most dependable, ever ready to pay for the kind of attraction that best suits its approbation, but, like any individual, a change of diet is necessary or it is soon "fed up". From the trend of news in The Billboard, and as a close

observer, it is quite perceptible that an over-feeding has been going on for some time. In The St. Louis Post Dispatch of November 5 the following appears on the editorial page: "Mr. Carl Laemmle, president of the Universal Film Co., will discharge 5,000 employees at Universal City, giving, among other reasons, the 'rainy season' and the public's distaste for 'cheap trash' pictures. Mr. Laemmle at least is truthful, but it would be well for him and others to bear in mind that the public has likewise grown tired of 'expensive trash', tired of unfair exhibitor-producer-distributor combines, tired of Mr. Hays' platitude, tired of a monopoly that attempts to force it to see pictures willy-nilly, to the exclusion of meritorious productions; tired of seeing a few men amass millions unfairly, tired of hunk and eager to see fair play."

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Oct. 11.—Jean Gerards, cellist, together with Esle Ackland, contralto, and George Stewart McManus, pianist, gave a farewell series of concerts at the Melbourne Town Hall last week under direction of F. J. Gravestock.

George Castles, member of the well-known Castles family—Bolly, Elleen and Amy—is at present in Melbourne, having returned from a recent tour of New Zealand. It is likely that concerts will be given there at a later date.

Syd Kinsley, well-known tenor and teacher of singing, is at present an inmate of Clarence Private Hospital, Darlinghurst, Sydney. His many friends wish him a speedy recovery.

Lottie Newman, of Val and Lottie Newman, who was seriously injured by falling from a window several months ago, is now able to walk about again, but is still far from being her old self.

Hershel Henlere, the genius at the piano, finished his Sydney season last Friday afternoon and left for Melbourne. "Hen" is a big success here, but his "temperamental" spells have the managers thinking hard.

The perilous habit of throwing lighted matches or cigarets about had its sequel in the Redfern Police Court, Sydney, last week, when William Clark, eighteen, was fined £2, with £1, 3s, 6d, costs, and being bound over to be of good behavior for twelve months on a charge of behaving in an offensive manner.

Ernest Armstrong, an usher at a picture show in Redfern, stated that he saw the accused deliberately throw a lighted cigaret, which hit a young woman with a baby in her arms. Smoking is strictly prohibited in all theaters, under penalty, but in some of the suburbs the practice of lighting up at frequent intervals is very general.

A big benefit matinee will be given next week at the Theater Royal, Brisbane, in aid of Cyril Mackay's wife and family.

There will be a huge benefit tendered to Al Tatro, late conductor of the Empire Orchestra. The show will be staged at the Empire Theater in a few weeks' time, the Fullers having kindly lent the theater.

George Portus is back in town after a tour with Allen Doone in Queensland and also in Newcastle. The Fullers are handling the Doone season at the Majestic, Newtown.

Lester Brown, American producer, has been fixed for a season with the "Manly Follies" in succession to George Dean.

The Flisk Jubilee Singers (colored), under the direction of Marshall Palmer, open at Broken Hill this week.

Conway and Beecham, the English patterologists, leave for the West shortly, under engagement to Dan Thomas, who is now in charge of the Shaftesbury Theater.

Bailey and Cowan, with Estelle Davis, move on shortly to Melbourne, after a successful season here.

Charlie Zoll's "Splashes" terminated its Queensland tour at Townsville a fortnight ago, the season being very unsatisfactory. Several members of the combination have been absorbed by other shows.

Foolish Ford, the famous clown, will join Baker's Circus in New Zealand this month.

The Kletons and Little Allen, comedy acrobats, were most successful at Lithgow, N. S. W. recently.

Dave Meekin and his huge Arab horse are located at the Royal Melbourne Show.

Charlbert Bros. and La Belle Marie will be back in Australia in about a fortnight's time.

Nat Northgate with his performing fleas was at the Adelaide Show recently.

Soles and Ridgway's circuses played the Wagga Show dates recently, where they found opposition very strong.

Joe Bannister returned to town last week after being on tour with Lloyd's Circus.

McConville's outlaw, Young Warrikal, was recently ridden to a standstill by Ned Lloyd, the old-time buckjump rider.

Jimmy Watson is still successfully piloting Soles' Circus thru the Victorian towns. The show is at Swan Hill this week.

Ben Lewis, of New Zealand, is now manager for Joe Gardner and looks after the advertising for Billy the Big Pig Show.

Tas Bradley and his snakes are at present in Melbourne. Tasmania is where they will be located after the Melbourne Show.

Kanwa, together with the Floating Lady attraction, has obtained a stand at the Royal Agricultural Show, Melbourne.

Gordon Conrad, previously a well-known film man, is presenting a "small pony" as an attraction at the Melbourne Show. He had some difficulty in obtaining a stand.

Exhibitors thruout Australasia are still protesting against the film hire rates on pictures branded as "specials", and which, in any number of instances, do not come up to ordinary features. Exchanges are one by one dropping the idea of having every second or third release classed as a special, and the

showmen are hoping that before long the matter will adjust itself.

William Scott, assistant general manager of Australasian Films, Ltd., retired from that position last week and leaves for New Zealand to take charge of the Fuller-Hayward Film interests thruout the dominion. Mr. Scott, who was identified with A. F. for twelve years, was recently farewelled by a number of supporters.

A cyclone which swept over most of this State was severely felt in the country towns, many of which report several picture theaters blown down. Some of these houses were primitive in construction, so that their demolition may really be a blessing in disguise.

Union Theaters, Ltd., have handed over their interests at Wagga, N. S. W., to Mr. Grime, a well-known country showman. This move was in accordance with that company's policy of concentrating their activities on the city and suburbs and not further developing in the country for the present at any rate.

Lionel Joseph, formerly booking representative with Co-operative Films, returned from a twelve months' tour of the world last week.

Tom Richards, Universal's Far East representative, is back here after recuperating from a very serious illness contracted in that country. Acting on medical advice, Mr. Richards will take things easy for some time.

Walter Brown, of the Shell Theater, is releasing "Empty Arms", an American film made some years ago, dealing with the question of childless marriage. It is meeting with fair amount of success.

The Clément Mason Film Company, a re-organized releasing unit, will shortly make a big announcement concerning coming releases.

The screen version of "Bulldog Drummond" is controlled here by Hugh J. Ward, who also holds the stage rights of the play for this company.

Fred Cox, accountant for the local branch of United Artists, Ltd., joined the ranks of the benedicts last week, when his colleagues presented him with a handsome souvenir as a memento of the occasion. E. H. Benson, per-

sonal representative of Douglas Fairbanks, spoke on behalf of the directors.

A big company has just been formed for the purpose of erecting a most palatial theater at Artarmon, a salubrious suburb of Sydney.

Steffanson, the Arctic explorer, has been engaged to tour Australia next May under the direction of E. J. and Dan Carroll. W. Barrington Miller arranged the booking.

The Tully Sisters, California musicians, are still in high favor at the Haymarket picture theater.

Last week the furniture and effects of the Hon. Hugh D. McIntosh were disposed of at public auction. Some most exclusive works of art were included. The disposal of his personal effects synchronized with the oft-repeated intention of Mr. McIntosh to settle permanently in England.

J. C. Williamson, Ltd., sold 396 lots of stage wardrobe last week. These were bought in bundles unopened, some of them having been sealed up for many years. All went dirt cheap.

Rita West, who recently arrived with her husband and baby daughter from the East, is having a holiday with her mother at Darlinghurst, Sydney. Of all places in the East she hands the palm to Shanghai.

Perry's Circus is showing at Longreach, Queensland, this week. They have been doing wonderful business en route and expect to be back in Sydney about Christmas time. Oily Jack is clowning for the show and Hilton, the knife thrower, is also on the payroll.

A freak lamb was discovered by T. Sanderson, of Arlah Park, near Temora, N. S. W., recently. It has the head of an eagle hawk and a claw on each foot. It is well covered with wool and hair and weighs about nine pounds. The front legs are three inches long and the hind legs seven inches. If it survives, the lamb is to be exhibited at district shows.

A. Brandon-Cremer arrived in Melbourne from Africa a week or so ago and has been somewhat conspicuous of late. Rumor has it that he will produce "Tons of Money" for Hugh J. Ward or else enact one of the parts in this production.

Allan Wilkie and his Shakespearean company commenced a season at the Playhouse with "King Lear" on Saturday evening last.

George Woods, a member of Lytton's Dramatic Company, was admitted to the Melbourne Hospital in a very weakened condition after, so he alleges, swallowing his false teeth, and after several days the molars were recovered.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Melville B. Raymond is repeating ahead of Guy Bates Post—doing even better work, if that is possible.

Dra Parks is now a special press representative for the Scholl Theatrical Enterprises, which has "The Talking Parrot".

Bill C. Glynn was a visitor during the past week, en route to South Carolina to join the C. A. Pressey indoor circus as agent in advance.

Harry E. Dixon, the publicity propagandist and manager of the Mystic Karua Company, is now hooking the show thru Pennsylvania for the purpose of giving the natives a mental treat.

S. R. Stratton, manager of the O. E. Woe "Cuddle Up" company, touring the South, closed with that attraction at Columbus, Ga., and is now in New York City, seeking other fields to conquer.

Jimmie Hebron, a former advance agent of road shows, who has been putting over publicity propaganda for various municipal events, is now at it for the new \$200,000 bridge on Long Island that will extend from Smith's Point to Ocean Beach Island, Great South Bay.

Frank J. Broder, recently in advance of the James M. Benson Shows, jumped into New York City from Troy, N. Y., at the request of a well-known showman who has offered him a lucrative engagement, but Frank hasn't decided as yet to take it.

Harry Jarboe, manager of the Gayety Theater, Washington, D. C., playing Columbia

Circuit burlesque shows, is pulling off some novel advertising stunts weekly in the interests of the shows playing his house and for one he sent out a letter, viz—

"Dear Sir—Am enclosing herewith a piece of wall paper which was removed from the walls of this theater to make room for the anticipated crowd that will attend Clarke & McCullough's production, 'Monkey Skines', playing here week of Nov. 4.

"Owing to the phenomenal advance sale for the night performances the management advises you to try to persuade yourself to attend the matinee.

"Yours in fun,
"HARRY O. JARBOE."

Along with the letter was a small piece of wall paper. The idea leaves a lasting impression.

Doc Waddell, who has been out of the game for several seasons, has come back stronger than ever, as made manifest by the press publicity that he is obtaining for the T. A. Wolfe Shows in the South. For sometime past Doc has been holding down a congenial berth with the Mystic Shrine at Columbus, O., and this brings to mind that there are others among the old guard that can not be settled down and here is a story that is apropos:

Sam J. Hanks, contracting press agent of the Ringling-Barnum Circus, sat in the lobby of the Aberdeen Hotel, West 32d street, New York City, the other evening chatting with his friend, John Downey, the proprietor of this popular hostelry. From the restaurant door came a tall, straight man, whose wealth of hair was white as snow. The stranger's step was as elastic as that of a youth of twenty. He sat down on the lounge occupied by the circus man and

the landlord, and presently, his eyes sparkling brightly, put this question to the two: "What's a good musical show to take in?" Downey suggested "George White's Scandals" and the man thanked him. Hanks, who sat next to the white-haired fellow looked at him and said: "Apparently you have been on the road a little longer than I have." "How long have you been on the road?" queried the man, in a deep bass voice. "Well, I've been in one line alone for twenty years," replied Hanks. "Humph, that's nothing, as time goes," was the stranger's comment. "I'm eighty-seven, now, and save for two years spent at home, I have been a commercial traveler for sixty years," declared he.

Downey and Hanks both whistled and John said, "Sam, I guess you'll be with a circus on Mars sixty years from the time that you started in the game and I'll probably be running a hotel in some city on the same planet sixty years from the time that I entered the hotel business."

Hanks then put this question to the gentleman of the white locks: "You say that you were out of the business for two years?" Whereat the young-aged one elucidated thus: "Yes, when I reached the age of eighty, I thought that I'd take a rest and so I threw up my job and repaired to my home. Well, at first the new experience was rather enjoyable, not getting up at unearthly hours of morning to catch trains and not arriving in towns at equally unearthly hours at nights. But after about eight weeks of quiet home life I did not like the restfulness of it so well and, do you know, I was a most miserable man for the remainder of my layoff. At the end of two years I could stand the idleness no longer, I believe that old age would have snared me if I had remained at home permanently. I wrote my old firm and they gladly welcomed me back and here I am at it yet and I expect to remain on the road until I'm one hundred."

"Didn't your folks hate to see you return to the road?" queried Downey. "Yes," answered the man, "but they realize that I am both happier and healthier here." Then, with a merry twinkle in his very merry eyes, he added, "I told my wife that I missed the girls."

Sam as contracting agent for the Ringling Bros. and Barnum & Bailey Circus, has verged from the beaten paths in obtaining publicity for the attraction, for instead of sitting around the lobbies of hotels waiting for other agents to come along and talk shop, he strikes up an acquaintance with any prosperous individual in sight, and this practice has resulted in Sam being invited to make addresses to numerous Rotary Clubs in various sections of the country, and his final discourse to the rotarians always enlightens them on the many and varied attractions in the R. B. B. & B. Circus.

Caught in Cumberland

Thomas J. Richards, who recently closed with the "Eve" Company after thirty-seven weeks, is now house advertising agent at Orpheum Theater, Des Moines, Ia. Thomas is the father of the wonder child Alice Richards.

William Love, business manager ahead of "The Covered Wagon", is assisted by two second men.

Homer Drake is ahead of Eddy Foy and the Little Foy's in the "Daisy Girl", which recently played Altoona, Pa.

R. J. Kelly dropped in town ahead of the "Cat and Canary".

Frank McCune hit Cumberland recently, and left behind a billing that did an actual sell-out for "Blossom Time".

Arthur E. McHugh visited Cumberland, got Mellinger Brothers to sign on the dotted line for "Wild Flower", and reported confident that the show would do SOME business. It did.

Billing for "The Fool" again makes its appearance, and dates on the eight sheets indicate two days, November 16, 17.

A. M. Miller and William Howe stopped into town and billed Raymond Hitecock in "Old Soak". The attraction played two days to good attendances.

Sam McCune, who is a brother to Frank, made this city recently ahead of Charles "Chie" Sale in "Common Sense". Frank was one time a vanderbilt manager, and was the first manager to officially spot "Chie" Sale on a vanderbilt program as a headline.

Frank Payne, second man, made Cumberland a few days after Gus McCune with a classy billing for "Chie" Sale.

Dave Lewis and Jerry Cunningham rushed into town ahead of "Sally, Irene and Mary", and proved to be good men in the right place.

According to Frederick P. Mellinger, booking manager of the Maryland Theater, Grace George in "Widow Shannon", and Walker Whiteside have canceled billing on both shows will be returned.

John Kniffner, the theatrical billboard and display artist whose panel boards are attracting considerable attention locally, will according to current reports, paint several theater lobby display boards for Cumberland theater.

MUSGROVE TIVOLI CIRCUIT

AUSTRALIAN VAUDEVILLE

SOLE DIRECTION MUSGROVE'S THEATRES, LTD.
PLAYING ONLY HIGH-GRADE ACTS.

Featuring, among other American stars, ALJAN BROOKS, RUBY NORTON, HERSCHEL HENLERS, LITTLE-BILLY.

MINSTRELSY

(Communications to our Cincinnati offices)

"Lasses" White's Minstrels are due at the Orpheum Theater, Nashville, Tenn., November 28 and 29.

J. A. Cohorn is hobbling around on a cane these days. He saw the Field show opening in New Orleans October 28.

Frank Clark is the principal end comedian with Hammond's Liberty Minstrels. Frank is said to have a new one on "Why does a chicken cross the road?"

The Al Menah Patrol, Shriners, of Nashville, Tenn., will present a minstrel show, comprising the Shrine band, drum and bugle corps and drill team, November 19, 20 and 21. In all likelihood the show will be given at the Orpheum Theater.

The writer uses this medium to thank "Lasses" White for his invitation to spend a few days with the show. Were it at all possible the writer would lose no time in closing the rolltop and catching the first rattler for the South.

Preliminary plans have been announced for the minstrel review to be staged in Grand Forks, N. D., January 21 and 22, by the local guard company. The John Rogers Production Company, of Fostoria, O., will have general charge of the affair.

Cohorn Zuber, a scribe on The Charlotte (N. C.) Observer, refers to "Lasses" White as the "King of all blackface actors." In his criticism of a performance of the White Minstrels, which played to a good house at the Auditorium Theater, Mr. Zuber concludes by saying the show is the kind that fails to tire the audience.

The Hill-Evans Minstrels are now playing thru Canada. This company played a return engagement at Ogdensburg, N. Y., within a week's time and did capacity business. Mr. Vogel canceled a Canadian date to play that city on the company's return from the New England Circuit.

When the Five Minstrel Monarchs played the Majestic Theater, Cedar Rapids, Ia., recently, House Manager Swan extended an invitation to everyone over sixty years of age to be his guest at Tuesday and Wednesday matinees. A taxi was at the service of those who were unable to come otherwise.

The properties of the Johnnie Leighman Minstrel Show, which "went on the rocks" in Ottumwa, Ia., a number of weeks ago, were sold the other day by order of Justice of the Peace F. T. Lynch. The goods had been attached on petition of members of the company for alleged wages due. The costumes, drops, trunks and other paraphernalia were sold in a lot to representatives of the Hafed Grotto Lodge.

For the first time in years Nat Dantzic, former end man for leading minstrel companies, consented to appear in the Palace Theater, Frostburg, Md., for one night only, November 6. For some reason Nat, who is well known as the "Georgia Sunflower", does not like to strut his stuff for the home folks. Nat appeared in his new act singing his own song, "I Hollowed Some Time Maybe, But Not Now". He has been directing home-talent shows for the American Legion.

A newspaper group picture of Tom Gorman and Billy Tate, members of the Five Minstrel Monarchs, visiting the old People's Home at San Francisco during their engagement in that city, is at hand. One view shows a number of inmates whose hair are silvery white, another depicts Mr. Gorman trying to keep the corners of his mouth from entering his ears while shaking the hand of a feminine inmate of the institution, who is also wearing a broad smile, and a third view is of Mr. Tate, the interlocutor and only "youngster" of the old-time minstrel act.

Al Tint, writing from Sidney, N. Y., where he is rebuffed with the Hammond Liberty Minstrels, says: "The Gus Hill Minstrels got some pretty good notices here. I was told by the manager of Smalley's Theater that Mr. Vogel has a crackerjack show. He also said the Avanton Four were to have closed with the show after it left here. Has Frank Gilmore, bass singer with the Field show, passed out of the picture?" No, Al, Frank's just a little tardy with his news contributions and we've threatened to shoot him at sunrise if this continues. But Frank says he doesn't get up that early.

Speaking of the Five Minstrel Monarchs reminds the writer that Billy Golden, one of the members, was a former Cincinnati, having been born in a house at Clinton and Cutler streets. Billy also lived for years on John street, near Sixth, now a thickly populated

THE BILLBOARD HOTEL DIRECTORY

(Continued from opposite page.)

- OMAHA, NEB.**
- HOTEL NEVILLE 16th and Dodge Theatrical Rates
- PEORIA, ILL.**
- HOTEL METZGER A Bed and a Bath for a Dollar without a Dollar
- PHILADELPHIA, PA.**
- HIRSH'S HOTEL 816-18 Walnut St. Walnut 8025
- HOTEL STRATHMORE Walnut at 12th. Where the aim is to serve a little better at a little less
- ZEISSE'S HOTEL 820-22 Walnut St. Bell, Walnut 1645
- PITTSBURG, PA.**
- HOTEL CARR Special Rates 325-28 Penn Ave. Ball, Court 909E
- RICHMOND, VA.**
- HOTEL RICHMOND Opp. Capitol Square. Professional Headquarters. Phone, Randolph 4100
- ROCHESTER, N. Y.**
- SEYMORE HOTEL Rates, \$6.00 and \$9.00, with Bath; \$14.00 Double. Phone, 5371 Stone
- ROCK ISLAND, ILL.**
- COMO HOTEL AND COFFEE SHOP Rock Island's Newest and Best. Rates, \$1.00 up
- SAN ANTONIO, TEXAS.**
- THOMPSON APARTMENTS One and Two-Room Apts. \$5 to \$10 Week. 603 Seledad Street
- ST. LOUIS, MO.**
- AMERICAN ANNEX 6th and Market Sts. Olive 5300
- BON-TON CAFETERIA AND RESTAURANT 512-514 Chestnut St. Good Food at Honest Prices
- EMPRESS-RIALTO HOTEL Grand and Olive. Special Theatrical Rates. Lindell 4843
- METROPOLE HOTEL 12th and Morgan, 2 Bks. N. of Washington. \$6.00 per week and up
- PERSHING HOTEL 1508 Market St., 3 blocks east of Union Depot. Rates, \$1.00 and up
- SPRINGFIELD, O.**
- BANCROFT HOTEL Catara to Theat. Peopla. European Plan. All Rooms with Bath. Good Food
- TEXARKANA, TEXAS.**
- COSMOPOLITAN HOTEL Opposite Union Depot. European Plan
- TORONTO, CANADA**
- ARLINGTON King and John Street. Leading Theatrical Hotel. Special Rates to the Profession
- WICHITA, KAN.**
- CADILLAC HOTEL 109 S. Emperia Ave. Modern Convenience-Professional
- WILLIAMSPORT, PA.**
- PARK HOTEL Covered Entrance Pa. Station. 200 Rooms, \$1.50 up. Chas. Duffy, Proprietor
- WORCESTER, MASS.**
- NEW BAY STATE HOTEL Two Minutes from City Hall. Prof. Rates

MINSTREL COSTUMES

SCENIC AND LIGHTING EFFECTS, WIGS AND EVERYTHING FOR MINSTREL AND MUSICAL SHOWS.

Send 6c in stamps for our 1923 "Minstrel Suggestions".
Minstrel Menu—a program from "soup to nuts"—FREE.
STAGE YOUR OWN SHOW.

Our Guide Books and Free Service Department will help you to do it.

HOOVER-HOWE COSTUME CO.
46-52 Main Street, (Box 705) HAVERHILL, MASS.

Negro settlement. Billy worked at a small '80s. He says the training in those days was theater located in the neighborhood of Ninth street and Central avenue, doing seven shows a day and received \$1 a day. Later he was promoted to stage manager there and his salary raised to \$1.25 a day. That was in the '70s and could do nothing else, but the Western actor

YOUR CHRISTMAS PLANNING

IF YOU are planning to send, as you did last year, a copy of the big, splendid Christmas Number of The Billboard to some friend or business acquaintance, then this reminder to SHOP EARLY will not be amiss.

The Christmas Number this year will be bigger, better and in every way more serviceable. Gathered together, bound in a beautiful cover in one complete and compact volume, will be news, stories, special articles on Drama, Concert, Opera, Vaudeville, Pictures, Burlesque, Circus, Carnival and the usual authentic lists and routes.

Save time and avoid inconvenience by sending your list of names to us and we will send out copies promptly. When requested a beautiful Christmas card will be sent announcing The Billboard is sent as a gift from you.

The cost is but 15 cents for each copy.

Please give us your co-operation by getting your order in EARLY.

The Billboard Publishing Co., Cincinnati, Ohio:
Please send copies of the Christmas Number of The Billboard to each of those whose names are listed. I send 15c for each copy.

Name

Street

City

State

Name

Street

City

State

Name

Street

City

State

The Billboard

Every man who has ever bought a copy of a Special Number of The Billboard will buy the 1923

Christmas Number

If you want to be sure of your copy of this number ask your newsdealer to reserve a copy for you.

Dated December 15th, on sale about December 13th. 15 Cents.

Nov. Feature

MINSTREL BLACK

Superior to Burnt Cork.
20c, 35c, 60c, \$1

Theatrical MAKE-UP
Send for Catalogue

Est. Henry C. Miner Inc
12 E 15 St.
N.Y.C. N.Y.

Miner's

Minstrel Goods

Uniforms, Dress-Circle and End-Men Suits, Parade Ulsters, Plug Hats, Costumes, Hair Goods, Draperies, Chair and Table Covers, Banners—Everything.

Exactly what you want, at lowest prices possible. We can supply every need. Inform us fully about your requirements so we can submit catalogs, samples, prices and full particulars. No obligation on your part.

DeMoulin Bros. & Co.
1030 South 4th Street, GREENVILLE, - ILLINOIS.

MINSTRELS

MEET MR. BOZO, MR. GOOFUS AND MR. WHIFFINPOOF. Something new and different. Best Minstrel (First Part) Jokes, Gags on the market. WHY Old-time Minstrel writes: "Got more from you for my dollar than elsewhere for \$20." Six numbers, \$1.00 Each. Any three (full 2 1/4-hour bill) for \$2.50. DICK UBERT, care Billboard, 1493 Broadway, N. Y.

could do his six or seven turns on a hill without any difficulty."

"Happy" Harry Foote wrote from Pensacola, Fla., under date of November 2: "I've been too busy to do anything but work, but will state that I have purchased some new scenery and wardrobe, and with what I already had have enough for three minstrel shows. Just played Winston-Salem, N. C., for the Elks to immense business. Will put on a show here for the Elks November 12 and 13, then go to Columbia, S. C., and produce a show for the Elks November 26 and 27, followed by a show for the Kiwanis Club at Macon, Ga., December 17 and 18. Will then go home to Newbern, N. C., for two weeks during the holidays, after which I am booked in Norfolk, Richmond, Newport News, then back to Florida until early spring. Have had to lose some contracts this season, as I was unable to secure enough directors to produce shows. Looks like the biggest season in many years. Ran into Happy Benway at Winston-Salem; he was going into the theater as I was moving out."



(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

MAGICIANS I HAVE SEEN

(Continued from last week)

Altho I had seen many card acts upon the stage previously, never was I impressed as much as when, for the first time, I saw Howard Thurston. No wonder they kept him at the Palace in London for nine months!

In card manipulations Thurston was the acme of polished address, delicate technical assurance, and graceful misdirection. Outstanding was of course his Rising Card Trick, which to me as a young fellow was absolutely inexplicable the first time I saw it. I thought the effect the very best with cards I had ever seen—and think so yet. The chosen cards rising gracefully thru the air is really a beautiful piece of work. Later Thurston acquired a glass top table; this was all in addition to the cards the next time I saw him. A comparatively short time after that he appeared in vaudeville with an illusion act which he developed into quite a production. He did a revolving Aga, a black-art levitation in which a man revolved from the waist laterally and from the feet in a bewildering variety of positions and movements. There was later the production of eggs and live chickens, apparently from an assistant's body, and a version of a Galatea in which a live girl was changed into a statue and vice versa, finally being made to vanish. Thurston also developed his water trick from one receptacle to several, until now in his own show it is a production of itself.

He then appeared in association with the late Harry Kellar prior to his accession to the Grand Old Man of Magic.

Thurston had an opening effect in the early days of his assumption of the mantle of his predecessor. It was a large album, which neat appearing girl assistants opened. Pictures of various conjurers from the time of Robert Houdin up to Philippe, Heller, Herrmann and Kellar were shown. The last leaf turned revealed Thurston himself in the flesh. It was indeed a neat device. Today Howard Thurston is at the top of his profession with a wonderful show, which was detailed in *Magiciansland* not a great while ago. Howard has a wonderful personality, a drawing-room elegance and a gentlemanly bearing both on and off.

Servais Le Roy first came to my attention when I saw him perform at the old Bijou in Philadelphia. Le Roy at that time did a number of small effects brilliantly preceding an illusion the name of which I cannot at this moment recall. It consisted, however, of a very mystifying series of appearances and disappearances from one casket to another. The bottom casket had suspended at some distance above it another, and Le Roy dressed as a devil apparently passed thru the air from the bottom to the top—then to the front of the house. It was one of the best illusions Le Roy ever created, and he has been the inventor of many. In fact Le Roy has devised and built more original illusions than perhaps any man in the world today—and GOOD ones. Many a magician is using Le Roy's effects, but few ever give him credit. Some of his duck productions are beautiful and he certainly is a master inventor of stage illusory effects. He became associated with Powell and Luro Fox in the triple alliance, Le Roy, Powell and Fox, touring under the direction of M. B. Leavitt.

Le Roy has had out his own shows, Le Roy, Talma and Bosco, a very successful organization. He made a brilliant hit in London, where he is a great favorite, and has toured the world. He ran a magical emporium in London, and now has a beautiful home at Keansburg, N. J., where Talma, "The Queen of Coins", his wife; Carl, his brother, and Elizabeth, his sister-in-law, spend the summer months. Le Roy will shortly take out another road show, and I hope he meets with the artistic and financial success he so richly deserves.

When I first saw Harry Houdini he did handcuff escapes, the tape-tie and the trunk trick. I have seen many perform the trunk trick, but none who could begin to approach Houdini and his charming wife, Bessie, in the speed with which this effect is accomplished. I never timed the operation, but it seems as tho but three seconds elapses from the moment of closing the curtains until Houdini, who has been locked in the trunk, opens them.

Knowing as I do the method, and the stall, nevertheless I marvel even today at the very rapid accomplishment. Houdini next introduced card tricks and manipulations in his act. He is very expert at cards, and had he so elected could easily have made a success at this branch of the art alone. The cards were discarded however for the development of escapes. To list them all would take a book. Needless to say, he is, and has been, at the top of the escape ladder for many years and has obtained more free newspaper space, and is still obtaining it, than any other three magicians in the vaudeville game. Appeared in a number of photoplays and produced some of his own, one being "The Man From Beyond". Has one of the greatest private libraries. At present appearing most successfully on the Orpheum Circuit.

I attended a burlesque show at Misco's in Chicago and in the olio there was a magician who was billed as Clive. Whether this was the same Henry Clive I saw later or not I do not know. The Clive with the burlesque show, however, had a comedy makeup, did

PROF. LAHAIE PLAYING FAIRS

Professor Lahai, who formerly was in vaudeville, is now playing fair dates with the Greater Sheesley Shows thru the Carolinas.

His program includes card and coin sleights, a hat production, the diebox (worked different), the dovepan, using a guinea pig and concluding with the vanish of the pig, and a number of other effects. Hypnotism also plays an important part in the professor's program. He has a pleasing personality and keeps his audience in rare good humor.

WILLARD DOES WELL IN TEXAS

Willard, the Wizard, accompanied by his wife and Master Willard, Jr., is playing independent dates thru Texas to the best returns for years. At the Grand Theater, San Marcos, recently, they packed 'em in, and at Kyle duplicated their former success.

Willard makes his jumps with a "modern home on wheels", furnished with many conveniences. He will make a tour of the Southwest in the near future.

HITCHCOCK SEES GHOSTS

The ghost has failed to walk for Raymond Hitchcock, the actor, many a time, but in his home at Great Neck, Long Island, recently not only one ghost walked, but several. They were, however, not of the financial, but the "vasty deep" by Mrs. C. H. Tomson, a Chicago medium. Before twenty guests, including J. Malcolm Bird, associate editor of *The Scientific American*, and Dr. Walker Franklin Prince, Mrs. Tomson gave her demonstrations as a preliminary to an appearance before the sub-committee of *The Scientific American*, as a contestant for the \$2,500 offered for genuine communications with the spirit world.

The medium was physically examined by Dr. C. M. Niesley, of Manhauset, and clothed only in a kimono belonging to Mrs. Hitchcock; with no other clothes on, she was led to a curtained corner of the drawing room and subsequently produced alleged ectoplasmic figures and forms. It is reported that one woman insisted she recognized the face of her dead mother and was kissed by her. "Hitchy" is said to have remarked that he recognized an uncle and later a grandfather. Another woman said the white material which pressed against her felt like ordinary tulle, and the face was that of the medium.

Mrs. Tomson is to appear again before the sub-committee in the near future.

POWELL HONORED

AT SWARTHMORE

Frederick Eugene Powell, "Dean of American Magicians", who recently appeared with wonderful success on a lyceum program at Swarthmore, Pa., was presented at the conclusion of his performance with a large basket of flowers. The basket, presented by Mr. Moore, was over three feet high and came in the nature of an absolute surprise to Powell. Dr. Pearson, head of the Swarthmore tours, is negotiating with Powell for an extended lyceum tour.

ORDER OF GENII HOLDS DANCE

The Order of Genii, of Toronto, Canada, held its first annual entertainment and dance at Earlscourt Community Clubhouse October 27, the date having been postponed from October 24.

The change in dates was due to the fact that the former clubrooms of the society were not available, the new quarters at the Earlscourt Veterans' Club, 1542 Davenport road, now being equipped in fine style.

DOLLARS AND SENSE

IN THESE days of commercialized magic, unfortunately, too much attention is given to money and too little to art. With ruthless abandon tricks and illusions are stolen, papers and magazines carry pages of exposures, and everyone seems hectically bent on "beating the other fellow to it," with no other purpose in view than that of endeavoring to pile dollar upon dollar, irrespective of whether the accumulation so gained is really honestly obtained or not. No thought of the ethics of the procedure, no consideration of the after-effects, no contemplation of the annihilation of the fowl which creates the egg of gold.

Let a member of a magic society rise in protest against the exposures done by another magician; let the editor of a paper devoted to magic point out the error; let *Magiciansland* expose the exposer, and immediately there ensues a flood of protesting letters from those who should know better. "Who are the greatest magicians in the world today? So-and-so makes thousands of dollars a year," and "Such-and-such received club contracts for more money than any other magician in America," etc. Everything weighed in the scalepan of dollars and cents, but nothing in the balance of dollars and SENSE.

Just because a certain amount of money is made does not prove that the one who makes it is in any sense great. Irving Berlin made more money from "Alexander's Ragtime Band" than Beethoven ever did with all his symphonies—one would hardly, even in his wildest moments, call Berlin a greater musician than Beethoven. Bud Fisher, with his *Mutt* and *Jeff* cartoons, made more money in one year than Rembrandt ever possessed in his whole life—and yet, could one honestly even intimate that Fisher is a greater artist than Rembrandt!

Of course, we must get the dollars, but let us have a SENSE—and the best sense is common sense. Above all, instead of cents let us have a SENSE OF THE FITNESS OF THINGS and "the dollars will take care of themselves."

small magic, and produced a carrot which he called "The Mystic Fruit". This was many years ago, and I do not recall any other specific trick he performed.

In later years I saw Henry Clive and a more wonderful neat appearance and personality it would be hard to surpass. Clive had personality in abundance and a beautiful address, diction and enunciation. He later appeared with Mae Stargis, a very nifty young maiden who assisted him in a very neat and exceedingly clever vaudeville offering. Clive did the burlesque mindreading, Miss Stargis' adolescent tho symmetric figure being quite an asset. His concluding trick of the billiard ball and handkerchief, with the "Glow-worm" music of the orchestra drowning out the explanation, was the height of artistic finesse.

(To be continued)

GOLDIN'S ILLUSIONS AUCTIONED

Horace Goldin's illusions, properties and effects left in London were sold at auction last week to defray expenses. The lot is said to have included some of the big illusions that were used by Goldin on his recent appearance on the continent.

When Goldin left London, quite some time ago, the magic apparatus was stored at Hackford road, Brixton, S. W., where it remained until the recent sale.

LOUIS J. MURPHY RECOVERS

Louis J. Murphy, supreme wizard and director of the Watague Wizards' Association, of Wilmington, N. C., who has been ill for some time, has recovered from his recent illness and is back to work again.

"UNMASKING MEDIUM" A HIT

"Unmasking the Medium", which opened in Philadelphia recently, did exceptional business, the seats being all sold twenty minutes before the rise of the curtain. A very clever expedient was employed to eliminate seven-minute waits necessary to set the stage. Motion pictures of vaudeville acts were shown, which included those of Boston's Elephants, The Neasons, hoop rollers; Spot, "The Writing Dog"; Adgie and Her Lions, Whirlwind Arabs and Napoleon Japs and Society Circus.

The show, which runs two hours and twenty minutes, divided into four parts, is playing at Trenton, N. J., this week at St. Stephen's R. C. Church, St. Joehims and Holy Cross Church. Ray J. Fluk is at the head of the company.

GOLDIN'S ILLUSIONS AUCTIONED THURSTON CONTINUES TO DRAW

Howard Thurston and his "Wonder Show of the Universe" still continues to pack them in. His business this season has been far in advance of any previous seasons and from present indications will be the most successful he has ever had.

In addition to the "Dante" show, his number two company, Thurston will start in January on a number three show, the magician for which has as yet not been selected. Approximately \$35,000 will be spent on the number three company, and it will be put out in the same style, with lots of good paper, scenery, hangings, apparatus and baggage as obtained in the number two company.

Thurston is also contemplating sending a chautauqua and lyceum company on the road shortly, for which Powell has been approached.



J. EDWARD DODD, who, altho but 18 years of age, has made a success of magic. Dodd has an engaging personality and a keen sense of humor.

HOROSCOPES AND ASTROLOGY

By **ORA A. MARTIN**

The postal authorities of the United States have decided that horoscopes must not be sent thru the mail and inspectors have been sent from Washington to investigate certain persons mailing horoscopes from New York City and vicinity.—Editor of Magicland.

Way back in the dawn of civilization humans had but little to look at after the sun went down, so they naturally got to looking up at the stars and the moon. Since people began reasoning a little for themselves they noticed the affairs of life were influenced to a great extent by conditions overhead. If it was cloudy there was not much doing on land or sea, as the ancients had no compass to guide them across the pathless sea or the desert's shifting sands. If it was a clear sky things went merrily on, for the sun guided them by day and the stars and moon by night. Have you noticed how prominently the stars and moon have figured in nearly all the pictures, tapestries and porcelains handed down to us from the ancients?

The ancient shepherds, while watching their flocks, and the mariner, waiting for a tide, soon learned that the moon had something to do with things. The silent sentinels of the sky, in their daily march westward across the heavens, gave the ancients something to think about. So they gradually conjured up great stories about these celestial bodies. No story ever grew smaller than travel, so by a few thousand years whole flocks of stories got to going around about mythical deities, who were supposed to live within the borders marked out by certain luminary bodies, later on called constellations, and to shape the destiny of mortals born under them.

Science, they say, was born of ignorance and superstition; alchemy has given us chemistry; astrology has given us astrology; Mesmerism and magnetism have given us hypnotism and psychology. I remember how the old folks used to gather up all the almanacs given away by different patent medicine concerns. That "old yaller almanac that hung on the wall" is still hanging there in some homes. Don't you remember how grandpa wouldn't plant the potatoes nor grandma never set her hens unless "them signs was right in the almanac?" Last summer I stood for hours watching an "Astrologer" at a State fair in a Middle West State scoop in the coin from a gullible crowd. Some were old ladies, some young girls and, strange as it may seem, some were intelligent-looking women and men, who bought tickets and waited in the line to have their "horoscopes cast" by the "World's Greatest Astrologer". This all goes to show folks must still have some faith in it.

Now the trouble with astrology is there are so many inconsistencies in it that the chances of its hitting on all cylinders are practically eliminated. Every person who has a slight knowledge of any one of the five branches of astronomy can readily see the astrologer hasn't much alibi when he is checked up on his talk. The writer has a slight knowledge of but one branch of astronomy, namely nautical astronomy, which was necessary for him to learn before he could become a ship's captain.

Few people take into consideration that every celestial body must pass its meridian some time during the twenty-four hours of the day. Now it can be readily seen how utterly impossible it would be for any one to tell with any degree of exactitude what heavenly body would be in the zenith at some previous date for any day in the year without first having exactly the correct Greenwich date to a second, the latitude and longitude of the place the person was born in, a nautical almanac for that year or table of fixed stars, the exact second they were born on that date and their nationality to ascertain what calendar they were born under. If they were Greek they would be thirteen days ahead of the Western world. You can see at a glance how the whole structure of the "Great Astrologer" would be thrown out of gear at least four months since the time of Julius Caesar.

Now go to an astrologer. The first thing he will ask you will be the month and day of that month you were born. Then he pretends to "look you up" in the "Ancient Law of Astrology". "Casting your horoscope," he tells you, is a science old as the ancients and known to only a few scholarly inclined persons. In fact, they say it is as old as the hills. Being as old as the hills may not be so far-fetched, but the hills haven't been shifted around to suit a couple of Roman emperors, a pope, the English government, to say nothing of precession of the equinox, which has shifted the very heavens westward, out of the constellation Aries, into Lyra for the point Hipparchus, determined about 2,100 years ago, that the sun passed when it came north every spring. But a few little things like the

calendar getting off a few months and the celestial conceive getting all out of its relative bearing is not going to worry the "World's Greatest Astrologer" in the least.

Last spring I stood on the street corner of a large city and listened a long time to a man selling books on astrology. He went into details to "enlighten" his auditors about the wonderful science of the ancients. He assured them that some of the world's greatest men were the way they were because they couldn't help it. He quoted such celebrities as Lloyd George, Woodrow Wilson and others, telling of their greatness and their shortcomings. To sum it all up, the only fault he could find with these great men was that they were born under a certain star and they just couldn't help being great. He even went so far as to enlighten his listeners that the science of astrology was still in its infancy and that the destiny of future generations would in time be influenced when people bought his book and acted accordingly! Judging from the

up" that it had 445 full-fledged days in it. So when midwinter came in the early fall of that year Great Caesar had the word passed for Sosigones, Egyptian astronomer, to report to him and ordered the Egyptian to turn to Old Father Time and doctor him up, since he seemed to have his dates mixed. By the year 46 B. C. Sosigones submitted to Caesar a fairly decent job he had done on the "Old Gentleman", when you take into consideration the data at hand, and the crude methods he was compelled to use in his work of that early day.

But Sosigones "busted" on his calculation of time to the extent of exactly eleven minutes and fourteen seconds on his year. He and Caesar figured it out that about March 25 would be about the right time to have "Old Sol" cross the line on his way north every spring. Things got along pretty good until 1500, when Pope Gregory figured it out that the sun wasn't staying where Great Caesar ordered it put about 546 years previously, but

HINTS & SUGGESTIONS

A fault with many using celluloid, wooden or cork eggs is they forget the imitation is supposed to be real. Handle the egg as if it were a real one—with care—and you will convey a much better effect.

Say "Ladies and Gentlemen", not gemmen, "handkerchief", not hankuchief, government, not government and TAKE where 't should be spoken instead of "bring".

Select for stage use tricks of the sort where objects will be placed so that they look natural and not awkward. For instance a vase of flowers looks natural in the center or at an end of a table—but not placed at the extreme rear edge. Also for stage use go in for the larger objects—those that may be easily seen from all parts of the house.

Avoid intimate talk with a few in the front row. This is not only inconsiderate but impolite to the others in the house too far away to hear what you are saying.

Vary your program as much as possible—for instance if you do one or two handkerchief tricks, switch to hilliard balls or coins or some other object and those effects in which a DIFFERENT PRINCIPLE is utilized. If possible never do two tricks in succession in which the same principle is used.

Give the members of your audience credit for intelligence, but do not presuppose they will imagine something which you know to be true, but which is not apparent to them. An instance of this would be the so-called front and back palm. If you show the front of the hand, also the back, once, it is absolutely unnecessary to do it again. Why should you presuppose the audience thinks you have anything concealed after you have demonstrated once that you have not?

When giving stage performances avoid borrowing objects. This was the fashion in the older days, but we're living in a different, a faster age today. Not only does it take time to borrow and to return the objects, but it rarely adds anything to the culminative effect.

So many ways of producing the Rising Card trick have been devised that nearly everyone in the audience loses sight of the fact that the magician has found out which cards have been selected. This is a point that has been most neglected of late.

NOTES FROM WHEELING

By **PAUL R. SEMPLE**

Roland Travers, assisted by Marguerite Hill, played the Victoria here not a great while ago. They spent Sunday at my home.

Dante played East Liverpool, O., to very good returns.

At the Victoria Theater recently the Hanako Troupe of Japs was on the boards and among the leading effects were the Thumb Tie and the Fountain Illusion. Hanako certainly is a past master when it comes to performing the thumb tie, and in his hands it is a real piece of magic.

Nevada in a black art offering, also at the Victoria, went over big. It has been a number of years since we have had an act of this kind and it seems to me that this branch of magic has been neglected, as acts of this kind always seem to be well received.

Dunbar, the magician, appeared at the Elk Grand Theater, Bellaire, O., a short time ago with an up-to-date act.

A. W. Fietz, of Martins Ferry, O., recently entertained the Kiwanis Club at Cadiz, O., a number of new effects being used. Mr. Fietz is a favorite with the Kiwanians in this part of the country.

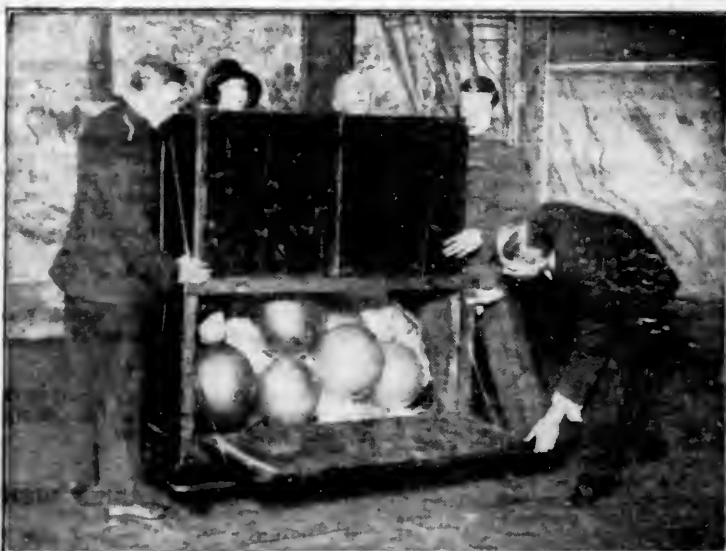
R. S. Callender, magician and ventriloquist, of Hollidays Cove, W. Va., recently put on an open-air show at that place and, according to the papers, played to a very large crowd and had a fine show.

J. W. Newman, of East Liverpool, O., recently appeared at a local church and, as usual, was well received. Newman is always busy around East Liverpool.

Magicians, if you should happen to wander in this direction, drop me a line or call me up when you get in town and we will try to make your visit a pleasant one. Address 806 Walnut street, Martins Ferry, O. Bell Phone 495-R.

of magic, Miller presenting some of his latest creations with giant cards, which were greatly appreciated.

THE FOURTH DIMENSION



A new illusion presented recently by Clive Maskelyne at Maskelyne's Theater, London. "Two of the audiences are boxed in cubicles, only their heads being clear, suspended over a lady with balloons and a parasol." —Wide World Photos.



"Two cubicles lowered into the same space as occupied by the lady and balloons. Where does she go?" The illusion is offered as a possible solution of the "Rush-Hour Crushes". Maskelyne should visit our subway over here—there's no illusion about THAT! —Wide World Photos.

number of books he sold, or apparently sold, his talk was registering with that crowd.

Have you noticed the space some of our daily papers allot to articles on astrology? I know of one large daily that has a rather lengthy article in every issue purporting to "cast" anybody's horoscope for that date. There must be quite a following for this sort of thing or the papers would not devote so much of their costly space to it. I heard a newspaper man say not long ago that the American public loved sensational news and he always tried to give it.

In a recent bulletin issued by the National Geographic Society, Washington, D. C., it stated that some time this fall the Greek Orthodox Church will set its calendar back thirteen days. By doing so it will surrender a heritage of its ancestors dating back to 46 B. C. in correcting an error in time made in the calendar made for Julius Caesar. The year 47 B. C. had gotten so "jimmied

was showing up on the "line" on March 11. So Pope Gregory did some more doctoring on "Old Father Time". The pope decided about the best thing to do would be to throw away a little time ever so often. But he missed the length of the year twenty-six seconds. Not bad either, but we will have another day to throw away in the year 3225 provided time isn't changed again before then. By dropping the New Year out of every century except those whose first two figures are divisible by four, Pope Gregory was approximately right.

(Continued on page 75)

N. Y. MAGICIANS AT ASTOR HOTEL

Bill Meyenberg, John McManus and Jack Miller, "The Giant Card King", made quite a hit last Monday when they appeared at the Astor Hotel, New York.

The trio mystified the "Friendly Sons of St. Patrick" with many examples of different kinds

NEWS AND VIEWS

Harry A. Bateman is featuring "The Magic Kettle" around Syracuse and doing well. He recently saw the Thurston show, of which he speaks very highly.

Alla Rageh, who has temporarily forsaken the stage for the "movies", and who recently appeared in "The Isle of Paradise", will take out a show after the holidays. In conjunction with crystal gazing he will present thought pictures and will play thru California.

Princess Mysteria recently closed in Philadelphia and opened in Chester, Pa., where she played with considerable success last week. "The Human Radio", presented by Princess Mysteria, has played the Ackerman & Harris Circuit three times.

Attention has been called to an error in last week's issue. Louisa Henris has pointed out that The Hudson Observer is published in Hoboken, N. J., instead of Hudson, N. Y. We thank Mr. Henris for his interest in the Magicland Department.

Ben Wiley, of Decatur, Ill., writes that he witnessed the performance of "Davis, the Man Who Mystified", in a lyceum program. Wiley says that "Davis depends upon the old staple effects in magic, but with his personality—a real enthusiastic, modest man, whose every move is natural—you think you are looking at an original creation."

Fred Estelle and Company, in "Spirit Flowers", played a very successful engagement at the Huntington Theater, Huntington, L. I., last week.

Ben R. Badley, vice-president of the St. Louis S. A. M. and also a member of the I. B. M., is busy filling local dates.

Carl Myers, associated with Mystic Clayton, will celebrate his seventh year with the mentalist next August 15.

The Lamplins, who arrived in this country aboard The Soomara from Honolulu after playing the Hawaiian Islands, are now on the Interstate Time.

J. W. Randolph is back again with the Alendale & She production, which is playing thru California.

"A Night in Arabia", presented by Abdul Hamid, under the direction of Edward E. Piers and L. G. Hanson, is playing thru Pennsylvania to big business, and is routed thru Ohio and Indiana. The show is featuring "Mysta, the Girl Who Can Not Die".

Albany, N. Y., November 1, 1923. Mr. Mark Henry, care The Billboard, New York, N. Y.:

Dear Sir—May I be permitted to add a few commendatory words to the volumes of praises being sung your Magicland Department by the hosts of magicians, magical enthusiasts and others interested in our field? I have been a reader of The Billboard for many years. I can not recall exactly how long, but I do not remember when I didn't look forward to Thursday at the news stand. Wm. J. Hillier blazed the trail, but it was for you to embellish the way.

Your department does what no other publication has yet attempted. That is, to give us magical news hot off the fire. Your impartial arraignment of exposes is creditable to you. You could well be emulated by many another editor. If you were, and the parasitic element were given full publicity, it would be safe to predict the end of this cheap practice.

At West Point—or it may be Annapolis—the students have a system by which they

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0522. 5 fine Magic Secrets, 2 Magic Tricks, with "Proms", New Enlarged Catalog, No. 33. Secret Catalog of 119 Secrets, Book Catalog of 330 Books, Big Bargain Sheets Nos. 50 and 51, with over 400 items at special price. All postpaid, 25c. We carry \$10,000.00 stock Magic, Mind Reading Balls, Escape Effects, Crystals, Rag Pictures, Books, Magazines, etc. Production Feather Flower Effects our specialty.

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COLMAN MINARICK, a youthful escape artist, who released himself from a strait-jacket in California recently in less than 55 seconds. —Illustrated Daily News Photo.

either make an undesirable desirable or rid themselves of the offending element by "sending into Coventry" all such undesirables. In other words, the wrongdoers are ignored until they have righted their wrong. And the entire class adheres strictly to the ruling of the class body. I think that some such thing would be of benefit to the magical world. Let the exposes receive plenty of publicity in The Billboard, The Sphinx and other publications of a like nature. Then have every one with the interest of magic at heart refuse to fraternize with them until they give up their practices. And don't forget to make the rule a general one. Do not censure Bill Smith the insignificant for something that you overlook in Bill Smith the Great.

This should extend to other classes of "poachers" as well. Let me call attention to a certain "Professor" Ranger who was performing with the Al G. Barnes Circus side-show this last summer. I had other business to attend to the day the circus was in Albany, but rushed some of it and sweat a good deal of blood to get up to the circus grounds and visit the side-show, where, I had heard, there was a magician. My first impression of the "Professor" was a bad one. He picked an argument with a gentleman because the latter's

young son was standing on the platform to view the adjoining attraction. The magician's language was not exactly what is to be met with in polite society. In fact, I think Webster overlooked some of his words. There is always a more diplomatic way of going about matters than the one which he pursued. He opened his part of the program by proving his greatness in an expose of methods of other magicians in vanishing a silk—i. e., the pull, etc. He then did a handkerchief pass which was mighty poorly executed. Following came the diebox in its crudest form, every one in the audience knowing the dice was in the hat, many openly telling him so. But when the trick ended he majestically removed the dice from the hat and vigorously thumbed his nose, at the same time putting out his tongue at the people in a most diabolical manner. He then tried to sell Judy whistles to an insulted and outraged audience. And when no sales were made, but a disgusted people turned away, he remarked, "And they call them sports in Albany. A h—l of a bunch, I'll say." Should "Professor" Ranger read this or hear of it I would especially recommend that he procure a recent copy of The Billboard, turn to the Magicland Department, and read an article entitled "Courtesy Wins". The editor can perhaps tell him the date.

I have met many successful magicians in my time and can say for them that they were never other than gentlemen. That is probably why they are successful.

And now, Mr. Henry, I will close with my very best wishes for the continued success of your department, grown from a mere column. I can see no way of improvement in it except further expansion, which is sure to come as long as you maintain your present high standard. Yours very truly, (Signed) CHARLES A. MILLER, Jr.

Mr. and Mrs. Harry Griffin, of St. Louis, recently announced the arrival of a little daughter.

Felix Herrmann and Company played in Chicago last week before leaving for Michigan points on W. V. M. A. booking

ENGLISH MAGICIANS HAVE LADIES' NIGHT

The Magicians' Club of England gave its first Ladies' Night of the season October 29 at the National Hotel, Upper Bedford Place. The affair was one of the most brilliant ever given by the club and many new and mystifying tricks were in evidence. The annual dinner will be given some time this month and several surprises are being planned.

MAGICIANS, READ!

A CHANCE TO BECOME FAMOUS.

I want to hear from any Magician who thinks he is capable of presenting a full evening performance, which I shall produce, manage and direct, in every phase of the business, with the aim of developing the artistic qualities of the performer.

Dante—under my management—was a success, artistically and financially, from the first performance. I spent \$35,000 on Dante's production. I intend to produce two more companies next season, one for the theatres and one for the lyceum field. Address

HOWARD THURSTON, 231 West 45th Street, New York City. Like to hear from George Stillwell.



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MUSICAL MUSINGS

By the MUSE (Communications to Cincinnati Office)

Some of the "early shoppers" are already sending in Musings for use in the Christmas special of "Billyboy".

C. A. Goff, trumpeter, lately of the Synco-Harmony Kings, of Milwaukee, has joined W. H. Greer's Twentieth Century Orchestra, of Davenport, Ia.

Bill Hein, pianist, formerly of the Majestic Theater orchestra in Ft. Worth, Tex., informs that he is working thru New York and will return south for the holidays.

Comes word from Altoona, Pa., that Jack Woodward, banjoist, is taking his own combination on the road, with June La Vey, blues singer, and "Rube" Driscoll, entertainer, as features.

Bob Noble, xylophonist, advises that he is enjoying a short holiday in Winnipeg, Can., after closing with the Chesney Players, and adds that he expects to break in a new three-act soon in Chicago.

Al G. Field's Minstrels paid their annual visit to Houston, Tex., November 6. Members of the Houston Saxophone Club attended the night show in a body and, of course, centered attention upon Carl Cameron's Saxoland Five and Roddy Jordan and his bass sax.

Willard Griswood, cornetist, who has played with bands on various road shows and recently was soloist in the Remington Typewriter Band at Iilon, N. Y., under the direction of Edwin D. Daniels, is now making his home in Cincinnati, where he probably will remain for the winter.

The Virtuoso Music School, now located in Concord, Mass., is issuing the second edition of O. A. Peterson's "Instructions for Band and Orchestra Leaders". Mr. Peterson will soon begin writing "The Cornet", an instructive work which is to be offered by the Virtuoso Music School.

Seven of the members of the Hall Theater Orchestra at Columbia, Mo., are troupers. J. S. Whitney is leader; H. G. Woods plays bass; V. Belawinger, cello; Mrs. Whitney, piano; S. Grinstead, flute; Jim Ward, clarinet; Tommy Mann, trumpet; John Neukoom, trombone; Glen Harrison, drums.

Last week was one of vacation for Don Montgomery and the members of his band on the Hagenbeck-Wallace Circus. The summer season ended November 3 and the indoor season opened in St. Louis November 11. Only big cities and week stands will be played during the winter, and the tooters, as well as the performers, will eat and sleep uptown, as the cockhouse and sleeping cars will not be carried on the tour.

The Adler Amusement Enterprises, of Dallas, Tex., report unusual activity in their orchestra booking department, of which Welles K. Egner is manager. Recent bookings in that section, it is said, culled for the appearance of the Original Pennsylvania Serenaders, Art Landry's Call of the Wild Orchestra, Roy Terry and His Sigma Chi Syncopators, Paul Miller and his Jazz Band Revue, Adler's Collegians, the Skavens Cafe Trio and Lawrence Morrell and His Orchestra.

Forrest McGilliard, now located at Fountain City, Ind., submits the following roster of the band on the Huntling Circus in 1922: W. C. Young, director, Eb cornet and violin; R. A. Rothe, Bb cornet; C. P. Shaw, clarinet; H. S. Thurston, baritone and violin; F. McGilliard, trombone; Chas. Hemstreet, alto and flute; Edward Mettus, alto and violin; C. E. McGilliard, tuba; Thos. Gaffey, trap drum. "We played the program in string, with a quick change to brass for the gallops. What a time the fids had to keep tuned in wet weather. It kept the Gobstick busy sounding his 'A'. I would like to hear from all the old bunch. What has happened to them since the palmy days of '22'?"

While most of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in the country and hold its place for several months, Lieutenant-Commander John Phillip Sousa has found the silver lining. The noted band leader finds in the "Banana" number evidence that the nation is still young. He says: "The song, of course, is pure foolishness and it has the advantage of being entirely foolish without a touch of angustiveness, which too many of our songs now have. It will be forgotten in a few months, but I find in its popularity considerable proof that America is still young, and when a nation finds time to

laugh at a piece of absurdity it is still fairly healthy at heart. It is the jazz song and the suggestive song which causes me to 'view with alarm'."

George Gardner takes a jab at band leaders who advertise for A-I musicians and, when it comes to music, are inferior to the men playing under them. George says if all leaders were as good as the music and as they are at the financial end the road would see many more first-class bands. "A good leader," he states, "can make a good band out of a poor one, but put a four-flusher in charge of real musicians and he will ruin what would otherwise be a good band." He writes from Gallop, N. M., under date of October 31, and says he is with Pud Headley's Band on the Snapp Bros.' Shows, playing baritone and trombone. Henry Overstreet, formerly with Max Montgomery on Kell's Comedians and the Loos Shows, joined the band recently in Oklahoma. George says the combination numbers twelve pieces and is a nice one. The show is headed for the West Coast.

Frank P. Meister, bandmaster on the Campbell Bros.' Circus the past season and now wintering at his home in Norwood, O., urges the old trouper who read this column to make it more interesting by doing a little writing occasionally about themselves and their friends. He states: "Most every leader and musician can write of actual experiences and occurrences that will be entertaining. They simply have to think about some of the Johnny-newcomers, would-be's, has-beens and town clown soloists they have met and they will recall some stunts that are rich, rare and racy."

"I remember when a first-of-May performer was doing a bicycle act. He had several spills and fell all over the ring at one of the early season performances. He complained that the band was playing too fast, causing him to become dizzy. The band was a good one of fourteen pieces and the piece was suitable for any aerobic or razzle-dazzle act. Another unusual happening was when two wire acts were programmed to work at the same time. One was very good and featured a somersault on the bounding wire. The other tried to do a 'back-yard' tight-wire act without a balancing pole or umbrella and fell quite often. A nice two-step was played as the bounding wire artist stepped to the tune of the music. The other fellow flopped, but he told the band boys that his act would have made a hit if a waltz had been played, causing less falls."

TABLOIDS

(Continued from page 33)

Anna Savacky, Barbara Walsh, Gladys Lelf, Ada Smith, Mona Kelly, Dot Cunie, chorus, and Frank Hersome, musical director.

BERT HUMPHREYS and her "Dancing Buddies" opened their fifth return engagement at the Bonita Theater, Atlanta, Ga., October 22, the popular comedienne receiving an ovation on her first entrance and proceeded to stop the show with one of her own snappy singles, according to C. (Dad) Kanfman, who further writes: "The secret of Miss Humphreys' success in this city and, in fact, all thru the South, is that on every appearance she presents new script billa with new catchy numbers and the finest wardrobe, real scenery, a cast of principals who can really read lines and a chorus of beautiful girls who dance, wear stunning costumes and, above all, sing. 'Ain't That Pitiful', the opening, is from the pen of the talented comedienne herself and it is a winner. Besides Miss Humphreys' comedy singing and dancing numbers George Hunter, the new singing and dancing juvenile, proceeded to make himself at home with his dancing specialty. Lena Dollard is fast becoming the leading blues singer in the South. Genevieve Myers always shows some new litty gowns and is pleasing as usual in a strong line of parts. Billy Berning and Art L. Sulby, old favorites, are still with the company. The Dancing Buddies consist of Thuy Stock, Peggy Berning, Lena Dollard, Billie Anderson and Babe Miller."

FRANK L. WAKEFIELD'S "Winter Garden Revue", now in its twenty-sixth week at Minneapolis, will probably remain at the Palace Theater for the entire winter season. Wake-

field's "Frocks and Frills Revue", which played six weeks at the New Lyric, Duluth, went to the New Empress and is now in its sixth week at this house. Both companies have twenty-five people. Principals with the "Winter Garden Revue" are: Lenh White, prima donna; Billy Mossey and Nat Fields, comedians; Paul Yale, juvenile straight; Erin Jackson, soubret; Alice Carmen, ingenue; Gaby Fields, specialties; Emmett Lynn, characters; Erin Jackson is at present staging the musical ensemble with both the Wakefield attractions. With "Frocks and Frills" are: George Broadhurst, Pete Mackey and Don Adams, comedians; Bob Wolfe, straight; Billy O. Kent, characters; Billie Emerson, prima donna; Madeline Rice, soubret; Adele Adair, specialties; Helen Murry, blues singer, and Ernie Creech, musical director. Lee and Willis, a dancing team, left this show November 10. The Palace Theater, Minneapolis, and the New Empress, St. Paul, are under the direction of Burton Meyer, an old veteran of vaudeville and musical comedy. Nat Fields is producing the bills for one show, while Mr. Wakefield is producing the other.

THE RIALTO THEATER, Davenport, Ia., Frank Gehring's musical tabloid house, was included in the tri-city business houses raided recently by a gang of safe robbers who breezed thru the community and left the police baffled. Gehring's office safe was robbed of its Sunday receipts of \$1,100, more than half the robbers' entire takings for the night. The combination was knocked off and the inner door forced.

"THE JOLLIES OF 1923", Billy Gold's own show, which opened the New Strand Theater, Apollo, Pa., week of October 22, is produced by Mr. Gold with "Smoky" Ben Fiscus as producing comedian. The company of twenty-two people on stage and a four-piece orchestra in the pit is reported doing a good business in Western Pennsylvania. A feature of the show is a male trio composed of Messrs. Townsend, Gorder and Townsend "That Old Gang of Mine", "Drifting Back to Dreamland", "Waiting for the Evening Mail" and "Down in Arkansas" are used with great success by "Smoky". The soubret and leads are being handled by Betty Wilson and Marty Rowland. Mr. Gold is a member of the I. A. T. S. E., No. 471, of Okmulgee, Ok., and was manager of the Yale Theater in that city for several years.

"THE BLUE RIBBON BELLES", Charles Merton's No. 4 company, which opened October 28 at the Orpheum Theater, Joplin, Mo., was produced by Bert Bence, who is also doing the principal comedy. Other members are: Walter McInroe, straight; Bob Capers, general business; Brownie Talbot, characters; Carmen Mayer, prima donna and character; Eva Gibson, ingenue; Nellie Bence, Cirra Rogers, Gladys Dean, Babe Wesley, Lucille Stone and Rose Attaway, chorus. The features are the Monte Carlo Four, Eva Gibson, blues singer; Bob Capers, yodler; Carmen Mayer, ballads. The show is booked on the Barbour Circuit.

THE WILL KING REVUE is now in its nineteenth week at the Heilig Theater, Seattle, Wash. Will King and Lew Dunbar are the comedians; Mildred Merkie, pony of the chorus, being featured in soprano solo; Clara La Velle, featured in kid comedy songs, and Ruby Adams, blues singer, are all popular with Heilig patrons. The Star Trio, composed of Don Smith, Ed Rice and Rus Pierce, and Blanche Ensign and Ethel Burney, of the chorus, novelty and classical toe dancers, are other features of the show. On November 17 the company will move to the Palace Hill, which is also an Ackerman & Harris house. The latter house is a more centrally located house and should prove a good stand.

SAM WESTON and his "Melody Maids Revue", which is reported to have had a successful season in Wausau, Wis., have opened in the Grand Theater, Cedar Rapids, Ia., for a season of stock and expect to run until the first of the year. The company has been reorganized and the personnel is as follows: Sam Weston, producer and first comedian; Phil Young, straight; Bessie Irving, soubret; Bobbie Young, ingenue; Bob Johnson, characters and second comic; Hank Horner, general business; Kathryn Cary, prima donna. The eight choristers are Bobbie Devine, chorus producer; Doris Smith, Beatrice Smith, Betty Moran, Bobbie Johnson, Jessie Taylor, Lucreta Commer and Ann Arlington. The company is in its sixth week in this house and playing to good business. Amateurs are featured on Friday nights, with "Country Store" for Monday night. Two script bills are given weekly.

DRAKE WALKER'S "BOMBAY GIRLS" are playing return engagements on the Sun Circuit,

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WANT PIANO PLAYER

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GEO. W. BLACKBURN, Royal Theatre, WILMINGTON, N. C.

booked thru H. K. Wickham of Sun's Chicago branch office, according to a letter from Henry "Gang" Jines, a member of the company. Mr. Jines' letter from Pittsburg, Kan., under date of November 8, further says: "This week at the Colonial Theater we are touring people away. The cyclonic jazz band is an outstanding feature of the show, while we have ten dashing create beauties that are real steppers. The comedy is clean and wholesome, and the singing and dancing is harmonious and fast. "KLARK'S KUTE KIDS" closed a three weeks' engagement at the Orpheum Theater Ottumwa, Ia., November 10, and is now booked solid over the Sun Time thru H. Wickham. Business was good at the Orpheum and a pleasant three weeks was had by the company, which includes Ed. (SI Perkins) Klark, producer and principal comic; Frank Koops, straight man; Jack Foley, juvenile; Carl Cole and Vern Matoney, general business; Sadie Sutton, characters; Babe Klark, soubret; Cora Ozart, ingenue; Marie Kemp, Hazel Taft, June West, Peggy Ahern, Irene Merrry and Bernice Ferris, chorus. The show carries a number of good specialties including a jazz band. Babe Klark is featured in "blues" singing; Koops and Taft, dancing specialties; Hazel Taft, toe dancer, and the International Four, consisting of Messrs. Cole, Foley, Klark and Koops. Upon leaving Ottumwa two more girls were added to the line, also a musical director, making nineteen people. James Klark is in advance with a big line of special paper. The company carries its own scenery and has pretty wardrobe it is said.

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Picked Up by the Page

The pen, pencil and postage-stamp people seemed to have combined with the big show openings the past week to keep the Page from parading about the town, so pickups are few. With "RUNNIN' WILD", the tabloid "HOW COME?", "FOLLOW ME" and some vaudeville teams, to say nothing of JOHNNY HUDGINS in burlesque, all crowding the time of the poor Page, along with the new ALABAMA MINSTRELS and the big DINAH show in rehearsal, what little time could be spared to the leg work on the street thing did not amount to much.

Talking of letters, who do you think we heard from? Old DAVE PICKETS and his wife, who make their home in Aitkin, Minn. Say, Dave, do you remember the Illinois State Fair at Springfield and the Vincennes (Ind.) Fair back in 1902? Remember getting pinched from the ballyhoo stand for being a white-black man in the German makap and going down with banjo and all? Remember the colored speller who made the openings after your daily? Bless your old soul, that was the Page. First time he has heard of you since then. Must tell you that BILLY PIERCE, who was on the show, is now advertising manager of the New York office of The Chicago Defender; BILLY BOONE, the black-face comedian with us, is in town doing vaudeville. HENRY BOWMAN, you remember the neat little dude of the lot--well, he owns his own show now down on the T. O. B. A. Time. It's nice to get a line on old friends.

Mrs. Twosweet is responsible for our going into MME. GLADYS ANDERSON and ANNA KING'S new hairdressing and manicure parlor next door to the LAFAYETTE THEATER. Showfolks, take it from me, they have opened just about the classiest place in the line that has come to our notice.

MOORE and FIELDS stopped by to explain about how Billy has an automobile in jeopardy in Boston because of an unfortunate accident. That broke up his plans of taking the car to Baltimore with him to "strut his stuff" with the girls there. The THEATER BOYS' SOCIAL CLUB of the B. F. Keith theaters promise some program at their annual affair at New Star Casino, New York, November 22. MOSCANI BROS., YORKER and LORD, BARRIE and BERNE, VARDON and PERRY, CLIFF ALLEN and HIS BOYS' BAND, BARNEY FAGIN, OWEN JONES, SOL LEVY and our own JOHN C. SMITH AND HIS ORCHESTRA are named on the advance billing.

FRED SIMPSON, director of the MI-TEE MONARCH BAND, presented us with tickets and box seats for the big MONARCH ELKS' ball and concert for November 1, but the poor Page couldn't make it. Now we are bedeviled with the people who tell us what a great time they had. FITZ DARLING, the dancer, came into THE BILLBOARD office a few days since with a brand-new ten-dollar gold piece he won at Titan Hall at Orange, N. J. The boy's a dancer, and don't forget it. Glad to see EVELYN ELLIS out again after a long siege of illness. She lost some pounds, but not a bit of smile, and she says she is ready for her dramatic work again. CLIFF ROSS, comic with "FOLLOW ME", has been pestered by recording companies that want to can some of his droll comedy songs. JOHNNY HUDGINS and friend wife have bought a new home in Philadelphia. SARAH MARTIN, one of our very best correspondents, dropped in to bid goodbye before she started for St. Louis, where she opened at the BOOKER T. WASHINGTON THEATER. NAME SMITH'S husband told us that she and the band were leaving to headline the bill at the REGENT THEATER in Baltimore.

LEONARD HARPER has another revue in rehearsal at the Hollywood Inn on BROADWAY. MARIE DOVE, RUTH MARSHALL, AMY BATES, BILLY KELLY, EVELYN SHEPARD, MAE FORTUNE, LENA DUKES, RITA WALKER, EUNICE ANDERSON and MAE COBB are the choristers, and they are as handsome a looking group of girls as has ever graced a floor show. HOWARD and BROWN, FRED WEAVER and VIOLA MCCOY are the principals selected for the unit. Rumor advises us that GERTRUDE SAUNDERS will head a floor show that is to go into the WALDORF HOTEL in PHILADELPHIA. SARTOS RIVERIA, her sister ANGELINE and JERRY CLARK will head the bunch if it materializes.

The Page went on the stage again Sunday night, this time to help the policemen and firemen to get a raise of pay thru passage of a referendum on the subject at the New York election. Don't know whether we helped or hurt the cause, but we tried to help. The theater firemen for the week said we were good, for which we are grateful. Continuing with other folks' affairs, we have received the petition for the release of the twenty-four soldiers confined in Leavenworth prison that was sent to the "FOLLOW ME" Show. Every member of the company signed it. We have placed these blanks with sev-

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA (COMMUNICATIONS TO OUR NEW YORK OFFICES)

COSMOPOLITAN AUDIENCES AT LOS ANGELES HOUSE

After several years of agitation "Ragtime" Billy Tucker is at last happy in the possession of the toy he craved. He is manager of the Dunbar Theater, Los Angeles, which opened some few weeks ago in response to his insistence that a theater was needed on Central avenue. It is a one-floor house with a capacity of 600 at a scale of ten and twenty cents for straight pictures, with a slight increase when tabloids and vaudeville are played. The house is equipped with three sets of scenery and an orchestra of four pieces, with Sonny Grey as director and Harvey Porter as organist. The staff includes Billy as manager, Lillian Banks cashier, T. A. Cole ticket taker and special officer, Harry Spurlock carpenter, Albert Rodriguez operator, and Hazel Brooks and Norrine Grey ushers. A tabloid company made up of former members of the "Struttin' Along" show in which Name Smith starred on the Coast last year occupies the theater at present. The house has a split-week policy of pictures and acts, changing Sundays and Thursdays. The management hopes to obtain acts from the standard circuits, as the house is so located as not to constitute

eral shows. Bet they all come back signed. Showfolks may always be depended upon to help. Oh, yes, BILL ELKINS has another male choral club in rehearsal. FLOURNOY MILLER, the man who was the actual moving factor in the team that produced and is starring "Runnin' Wild", as he was of the quartet of stars in "Shuffle Along", was a BILLBOARD caller. He is a fine example of the quiet, forceful characters that accomplish things. Already he has formulated some plans for the future betterment of the race at large which when made public will give him high place in the history of race progress. The THEATER GUILD called the Page for a colored dramatic actor to do a hit with a new production. This makes the third such occasion already this season when the tendency to have Negro parts properly delineated in the better shows has come to pass. Thus one of the first big fights THE BILLBOARD has made for the race is being won.

"SHUFFLE ALONG" NOTES

George Wintz, owner of the "Shuffle Along" road show, was a visitor at the New York office of The Billboard November 2. He had just returned from the first visit he had made

JAZZ BAND WITH LUCKY BOY MINSTRELS



Under the management of Nalf Cory, now in their sixth season with the Rubin & Cherry Shows. Left to right: Sam (Sweet Boy) Shert, stage manager and comedian; George Ifead, eccentric drummer; Aubrey Neal, cornet; De Witt Buckingham, cornet and sax; James Buckingham, sax, clarinet and banjo; Gilbert Scott, trombone; Wayman Richardson, trombone; Peter "Tuba Pete" Briggs, tuba and sax.

to this prosperous attraction at Hannibal, Mo., since he left it in Norfolk, Va., ten months ago. Even when Manager Clem Shaeffer left the company for a two weeks' vacation after seventy-seven continuous weeks of touring he was satisfied to have T. A. Corwell handle the property, so confident was the owner of the ability of Mr. Corwell and the discipline that characterizes the show. Incidentally, the show has grossed over a thousand dollars per night, and the grand total of earnings since its opening makes a figure that would make a lot of Broadway attractions look like pikers. As a token of appreciation, Mr. Wintz has purchased five full sets of gorgeous costumes to replace some that have been long used. Two elaborate sets of scenery have also been ordered for the show. Mr. Dewey, who fell heir to the Vaughner lead comedy part when John passed away in Los Angeles, left the show without notice, and the always resourceful Al Watts, stage manager, stepped into the part and has acquitted himself exceedingly well, according to newspaper comments. In passing it might be mentioned that every member of the company owns a bank account, a fact that Mr. Wintz is very proud of.

HALL'S COLORED ENTERTAINERS

Charley Hall advises that he has a company of fourteen people playing dates thru New England. A band, under the direction of Clarence Graves; the Pioneer Harmony Four, Al Perrin, the singing and dancing comedian; the Musical Four, and Hall, the comedy magician, make up the group that appeared recently under the auspices of the White Elks in Norwich, Conn.

it an opposition to any of them, and the management has been assured that it will not be so regarded. It is sort of a cosmopolitan institution, since the audience is made up of about half Negroes, with the other half equally divided between American whites, Japanese, Chinese and Mexicans. The lesson in democracy that it may teach to the show world may give it a greater place in the history of the show business on the Coast than is at present anticipated.

A NEW FILM

The Norman Film Company, of Jacksonville, Fla., has just about completed a feature film entitled "Regeneration", a story of the South seas. The story is said to be a strong one and filled with thrilling sea stuff. M. C. Maxwell played the leads, and it is his first appearance before the camera. Herebefore he has confined his activities to the selling end of the film game, and he was a "bear" at it. In all probability Maxwell will make personal appearances with the film. Alfred Norcum did the heaves and Estelle Mayo played the female lead in the picture, which was made amid the subtropical scenes along the Florida coast. The release date has not yet been set.

Leroy Godmsa, a Columbus (O.) attorney, who is a national director of and the attorney for the National Negro Association of Musicians, is the latest addition to the membership roll of the Deacons. The club is fast accomplishing its purpose to closer connect the traveler with the home brother of Masonic affiliation and thru them with the communities they visit in the course of their engagements.

THE LAFAYETTE PLAYERS

The Lafayette Players, a coterie of colored players, with the renowned Evelyn Preer as the foremost star of all stars, were seen at their best this week in "The Warning". Therein is a wonderful performance and the Lincoln management needs to be congratulated for making it possible for Louisville showgoers to see the best we have. It has been our pleasure to see these players before, but not to better advantage. The McCauley management does not produce a better show for its patrons at three or four times the price of the Lincoln's twenty-five cents. An interesting plot with a soul-stirring moral presented by highly intelligent artists, trained to 100 per cent perfection. But all Louisville show lovers haven't appreciated the efforts of the management, nor the class of performers. They have not encouraged their own. The week's attendance was a poor comparison to that of the last week of jazz and the blues.

The same show at one of the "Jim Crow" houses would have called us out in our slinks and satins in such numbers as would turn the back alleys into boulevards. The Lafayette Players have two more performances here; miss them and a treat is missed that is of the rarest.

COMMENT--The foregoing is a lead editorial in the Louisville Leader, and it is sustained by similar editorial treatment of the subject in The News of the same city. It speaks volumes. These editors have directed attention to the fact that if our people want first-class artists for their entertainment, they must be prepared to support them. Managers provide the amusement the public desires. The only public they know or can heed is the public which patronizes their theaters. The making of the policy of any theater is in the power of the community. Those who won't attend a house have no right to dictate its policy. So accept your obligation to race advancement and attend the colored theaters, that they may be encouraged to present the better things, which without such support can not be afforded.

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HE CALLED ON THE PAGE?

R. B. (Happy) Brown, the stage manager, has returned from a ten days' stay in New York. The question was asked: "Did you visit the Page?" The answer was: "No, I tried my best to catch that man, and every time that I planned to catch him why he'd be just gone!"

COMMENT--The above is from the Birmingham notes of Billy Chambers, our correspondent. In response the Page wishes to state that he is invariably in the office from 9 a.m. till 2 p.m. every day but Sunday. Callers are asked for their names, and blanks are offered them upon which they may write their address and the purpose of their call. One of the most polite young ladies to be found in any New York office takes pleasure in arranging for an interview for the caller.

Besides that every performer of the group knows the home address and telephone number of the Page, and it is in the phone book.

Just how one can attend either the Lincoln or Lafayette Theater, either the Dressing Room or C. V. B. A. club, how he can meet the performers on 135th street corner, or down at the Broadway hangout between 40th and 45th street, without bumping into him is beyond understanding. Might one day, but not ten. Now if friend Brown, whom we would have been delighted to have met, did not frequent any of these places, nor the midnight shows, the several rehearsals, the Cief Club affairs or music publishing houses of the race, then where did "Happy" put in his time while in New York?

THE MYSTERIAS BACK

After an absence of almost a year, during which they have been to the Pacific Coast and back, Prince and Princess Mysteries, the mentalists, are again in New York. The Prince is somewhat stouter than when he departed from the East and wears a somewhat larger selection of Oriental rubies, all rather expensively mounted.

These things, together with the press matter that marked their tour, are very certain signs of success, for the papers of both races have commented very favorably upon what some of them have been pleased to call the fastest mind-reading act that has played the theater under review at the time of the writing of the review.

GLOBE HAD BIG-TIME BILL

The management of the Globe Theater in Cleveland, O., tried out its public with a full eight-act program during the week of November 5, with advanced prices. The experiment was a success.

Bessie Smith, the Columbia Record star, was the featured act, and Cheatum's Jazz the big closing number. Others were Leggett and Stafford, Alfred Drew, the juggler; Doyle and Porter, The Columbia Jackson Trio, Deweyman Niles, contortionist, and Watts and Drake, who were next to the closing act.

Minstrel and Tent Show Talk

Minstrels Entertained

Some time ago the Page pictured Hazel Clarke, the little matron and trained nurse in charge of the children's room at Pantages Theater in Kansas City, Missouri. Might have known some of those showfolk would remember the little lady who could command a page in a big Sunday paper for her views on the care of children. Well, anyhow, when the Rusco and Hockewald Minstrels played the house to immense success some local folks entertained for the boys, and at one of these affairs, at Street's Cafe, it somehow or other became evident that Charles E. Woods has been trying to enlist the aid of Cupid with designs against Miss Clarke that would result in Pantages losing a valuable employee. Among those present on the occasion were: Mr. and Mrs. Tommy Harris, Mr. and Mrs. Maxie and several others of the "Georgians." Hope some one in K. C. keeps us posted on the succeeding chapters of the romance.

Hurrah for the Campbells!

The following is a voluntary letter from J. H. Mahoney, a local business man of Argenta, Ark. We are glad to make public this sort of praise for any colored show. Here it is:

"Just writing you to let you know that Campbell's New Orleans Minstrel played North Little Rock October 27 to capacity business on a rainy night—the seventh colored minstrel show in this summer and fall. Show gave wonderful satisfaction and the city and county officials said it was the neatest and cleanest minstrel show that had been here in years, as the show positively doesn't use any snuff on the stage. Costumes and scenery fine. First Part went down like the minstrels playing the big theaters, with A. J. McFarland as stage manager and Harrison Blackburn and London Johnson principal comedians. Band has fourteen pieces and played some wonderful selections, led by Prof. John McKinney, trombone soloist. Management tells me the show will remain out until after Xmas playing Texas territory, and from the first of the year expects to play opera houses if conditions stay good."

According to a letter from Harry Fidler, the Harvey Minstrel people are having a hard time reconciling themselves to the quietude of the small towns after their week of the city. Well, that gives them time to carefully digest The Billboard, for the gang certainly did not find much reading time while in New York. What with clubs, lodges and society in general they just ran wild—in a perfectly nice way. In truth, they were so nice that Mr. Saml Coleman, one of the brothers who manages the Lafayette Theater, was prompted to go on the stage on Saturday night and address the company. He told them "they were the best behaved company that ever played his house". Yes, he said COMPANY, not just minstrel.

Of course the Page has to laugh at the things Noah Robinson, Baker, Fidler and Slim Amstln kept concealed from him. They are sure smart boys.

Hattiesburg, Miss., got an unexpected treat from the "Silas Green From New Orleans" Company recently, for it was there that Mr. Collier dressed the band up in new uniforms. The suits are of sky blue, trimmed in black braid with caps to match, and set off with puttees. The walking gents have the same suits with white trimmed caps and tan walking sticks. Booker hit an extra high note on his cornet in sheer pride, according to a confidential informant, and how the boys "strutted their stuff that day"! Helen Bumbrey has rejoined the show, and Pauline Hodge has left.

Word comes from the Northwest that the Georgia Cotton Blossoms have been doing well putting on a clean little show in Wisconsin. Gene Mitchell is band and orchestra leader, Muri Schneider is the pianist, and Frank Rusk, Gladys Atkins and Sam Jackson are other important members.

John L. White's No. 1 Minstrels played the week of October 29 at Prattville, Ala., while the No. 2 company played a 27th street engagement, with Mrs. John L. White in charge. Rain interfered with the city engagement.

J. A. B. Taylor has joined the Murphy Shows, playing the week of October 29 at Ashland, Ala. The show is going South, playing a string of fairs.

TOPPING THE BILL

The Justa Marshall Revue is playing a return engagement over the Poli Time in the New England territory and topping the billa everywhere. The company includes four men and a girl, and the review from The Banger Commercial, a daily, is one that any act would be proud to keep forever.

Boots Marshall, Jimmy White, Rudolph Joyce and Leroy Broomfield are with Justa.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., October 29)

Albert Gaines, a standard act working in full stage in the third spot, was the star of the bill. His fast working acrobatic novelty on chairs and tables piled a lot of entertainment into the eight minutes he used. He scored 90 per cent and retired to heavy applause that required two bows of acknowledgment.

Thornton and Brown, two fellows under cork, opened the show. The act needs rehearsing and a new line of talk. With these improvements it would do much better than the 80 per cent it made here, for both Thornton and Brown are excellent dancers.

Gaston and Talley, another male team, offered almost the same routine as the preceding act. Talley's talk, however, was better. Gaston's song went over fair. The act ran ten minutes.

Clanton and Gray, a mixed team, closed the show. Both were under cork. They had the same old-time line of talk affected by most S. D. & T. acts. Talked of "street brooms" and "following the horses". The man got considerable comedy out of his lines, altho the stuff has been played here a number of times. Fifteen minutes to another 80 per cent is the answer. WESLEY VARNELL.

MICHAELS TO STAY OUT

The Michaels Brothers' Carnival Company management advises The Billboard that it has finished a two weeks' date at Durham, and on November 6 opened a four-day colored fair date at Smithfield, N. C., with Roseboro for the following week. The show will then go into Georgia and Florida in an effort to remain out all winter. It is Michaels' purpose to play still towns under the auspices of one or the other of the larger Negro fraternities.

While in Durham twelve of the boys on the

show were initiated into the mysteries of Elkdom by Grand Traveling Deputy F. K. Watkins with the assistance of Piedmont Lodge, No. 343. The antlered boys are Dan C. Michaels, Alfred D. Michaels, Thomas Mason, Edward Simmons, David Francis, Ralph Anderson, George Townsend, Charles Payne, Wm. Brown, Charles Wilson, John Lewis Belzha and T. Spaulding.

The show did a turn-away business every night in Durham, even on the nights it had the Ringling-Barnum & Bailey Circus and the O'Brien Show in opposition. It had an excellent location in Stokes Grove on the site that has been selected by the Elks for the erection of their hospital. The show attributes much of its success in that city to the very capable assistance rendered by McCants Andrews, the local attorney, who first broached the project of playing the carnival for the Elks thru the Page. Unlike other local enthusiasts, he saw the thing thru in a most efficient manner.

H. K. Leach has been placed in charge of the publicity for the attraction. He advises that a number of Elk dates are contracted.

Rome Harris, a clever young tight-wire walker, has rejoined the show after playing the Raleigh State Fair. The following attractions and concessions are with the show:

Brown's Athletic Show; The Girl From Spiderland, J. C. Thomas, manager; 3-in-1, Wm. Hayes, manager; Michael Brothers' Fifteen Darktown Strutters with their six-piece jazz band, managed by Ralph Anderson; merry-go-round; Ell wheel; Venetian swings; Prof. Frederic, mindreader; Thomas Mason, doll rack and a ham and bacon concession; Rome Harris, doll rack; Brown and Simmons, country store; "Red Light", clocks; Fred Michaels, dolls; W. H. Francis, lamps and dolls; Dan Michaels, ball game with jewelry; Hezekiah Leach, jewelry and silverware; Dan Michaels, cook-house; Mrs. Dan Michaels, fraternal emblems, who brought a fresh supply of Elk Order novelties when she came on from New York to take over the job of secretary.

CHAMBERS' REVIEW

(Frolic Theater, Birmingham, Ala.)

Another vaudeville bill this week. The acts are mentioned below in the order in which they appeared after a realignment that the stage manager was obliged to make.

Al "Frisco" Bowman, a young man in tuxedo, opened on half stage with a song number that enabled him to draw a good hand on a strutting accompaniment. After a routine of dances he closed his twelve minutes to applause. Less posing and a bit more speed would add value to the act.

The Billy Willis Trio, a woman and two men, opened full stage. All three worked under cork. For a time one was at a loss as to what the offering would be. The woman did some magic that got over fairly well. One of the men played a harp and the other a one-string violin. The folks have talent, but they evidently need to have their individual stunts connected up in a more comprehensive manner. The "Bugle Blues" pulled a pair of encores for the harpist, and left them wanting more of it. The use of the "Da Da Strain" as a closer was weak. Billy Willis doing his "one-man vaudeville show", presented here before, is a stronger attraction. Hooten and Hooten, Ida and Gene, in "A. B. C.", the well-known preaching act, were next and there is no question of how they got over. This is one of the few acts on the time that uses material the same way, to the same folks with the same satisfactory results on every trip. "My Buddy" sung by Mrs. Hooten, took a big hand. Fourteen riotous minutes.

Edmonia Henderson, full stage in a parlor setting, with pleasing voice, beautiful gowna and a well-selected repertoire of songs, held a hard spot exceedingly well. She is above the average woman single.

BILLY CHAMBERS.

Hereafter the Thursday show will be looked over, with a view of catching those who save the SMUT till after they think it safe.

CHAMBERS.

BILLBOARD LOCATES FAMILY

Ever since the Dayton (O.) food, Joseph Trent, manager of the "Duce" recording department of the Fred Fisher Publishing Company, New York, has been under the impression that he was without blood relatives, the family having been separated or lost in the disaster.

His picture, published on the Page at the time he received his new position, reached the eye of a cousin, who also thought him lost. The result was an exchange of correspondence, and now Joe is grateful to The Billboard for providing him with a lot of new relatives, the children of whom will enable him to play up Christmas as it should be done.

SMUTSHOOTERS, READ THIS AND WEEP

DECENCY VINDICATED

"Producers of modern musical comedies, revues, vaudeville, or just 'girl shows', might learn a lesson from their dark-skinned brothers."

"Duluth witnessed a musical revue last week which was entirely the work of Negroes. It was composed by Negroes, staged by Negroes, and every member of the company and of the orchestra was a Negro."

"The lesson which these Negro entertainers had to teach was not just the value of spontaneity, altho they demonstrated that most effectively."

"It was not that a modern, popular musical entertainment should have life, color, rhythm, 'class' and 'pep', altho they demonstrated that also."

"But they did prove to producers whose skins don't happen to be black that it is possible to present the liveliest and most entertaining of revues without the faintest hint of vulgarity."

"Many a producer with a white skin will tell you that the public wants smut. We might thank our dark-skinned entertainers for proving that is a lie, and that good taste and decency can compete with vulgarity and indecency on better than an equal footing."

The editorial reprinted above is from a Duluth daily paper, the name of which was not provided to the editor of this page when it was sent in; and it is one of the most wonderfully encouraging expressions of editorial opinion that has been passed to the Negro professional entertainer. It was prompted by the appearance in that city of one of our better shows.

Some of our stink-talk stars will not earn that much real praise in the whole history of their careers. Imagine the sort of editorial some tabloid shows we know would have inspired in the same paper, and the chance ANY colored show would have to play the town after them.

HERE AND THERE AMONG THE FOLKS

The Billboard is compiling statistics on bands and orchestras. Is there one in your town? Send the name, the leader's name, the address and the number of members to the Page. State whether the organization is professional, amateur or semi-pro; traveling or stationary. Whether military, concert, dance, school or church organization. Address J. A. Jackson, editor of the Page, The Billboard, 1493 Broadway, New York.

S. H. Dudley, Jr., is putting on a floor show at the reopened Dreamland cabaret in Cleveland, O.

Mrs. Georgia Richardson, a former Duluith girl, joined the original "Shuffle Along" Company in Minneapolis, Minn., early this month.

Eloise Kennedy wants the world to know that she is spending the winter with her mother at Chapin, S. C. (P. O. Box 143).

"The Emperor Jones" was presented in Paris without Chas. Gilpin, but with Maurice Bourgeois, a French character actor, in the part.

Hannah, the magician, has left the Campbell Minstrels and opened with his own show at Poplar Bluff, Mo. After playing the cape he began a tour of Illinois, at Cairo, November 6.

Compton Smith writes from Helena, Ark., where he played week of November 5 with the Dykman & Joyce Shows, that everything is going o. k.

Christmas will witness the opening of two new picture houses in Philadelphia. Neither

has been named as yet. One is located at 45th street and Fairmount avenue and the other at 23rd and South streets.

Brown and Brown, the whirlwind dancers who headlined the T. O. B. A. houses last season, have added Laura Bailey to the act. The trio has been booked over the Bert Levy Circuit for a thirty-six weeks' tour to the Coast and back.

When Bessie Smith played the Koppin in Detroit she pulled them so hard that extra policemen were required to handle the crowd about the theater. That sort of name value is what makes managers liberal with the salary contracts.

Happy Winbush and Anne Jones are with the Lucky Boy Minstrels on the Rubin & Cherry Shows. The season closes November 17 and they are returning to vaudeville. This is the second time these people have been teamed. They announce a new act.

While playing Sarnia, Can., October 30, where they split the week with Chatham, Ont.,

(Continued on page 75)

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Editorial Comment

THE BILLBOARD is not ambitious to shape or mold professional opinion.

We prefer to give the facts and let our readers form their own conclusions.

But we form opinions ourselves and sometimes we express them. When we do, however, it is never with the view of forcing them upon others, but always with the idea that we are offering something in the nature of a hone upon which members can sharpen their own conclusions, or a yardstick by which they may measure them.

For this reason we declare that the Equity-Shubert agreement, as clearly detailed in our last week's issue, is a good thing for the managers and a very good thing for the Actors' Equity Association.

It will not please everybody. That goes without saying, but for all that it is a rattling good bargain, with Equity

getting somewhat more than several shades the best of it.

It will go thru whether the Producing Managers' Association as a whole approves it or not, because, if it encounters any considerable opposition, its proponents will resign, in which event the association, already weakened by the defections of Messrs. Erlanger, Ziegfeld, Hammerstein and others, would be unable to carry on.

ELSEWHERE in this issue we print a dissertation headed "Gyp Journalism Must Go".

We do not attempt to determine to what extent, if any, this is an example of the pot calling the kettle black.

One cannot but view New York journalism's future with apprehension. There are just two dailies in the bunch that inspire trust and confidence. One is "The Times". The other, a newcomer, "The Leader".

All of the rest have lost sight of the fact that a newspaper should have a

ances have recently been given or will be given this season. Chicago has broken its record for pre-season seat sale, and the advance sale for season seats (the same seats once a week for eleven weeks) has been heavier than ever before. The Metropolitan Opera Company, some time ago, reported the subscription sale was far in excess of any preceding year. Fortune Gallo stated his organization had enjoyed greater attendance during its engagement in New York City this year than at any time in its history. San Francisco thronged to every performance of the operas given late in September, and from the cities in which entire operas, or but one act from an opera, were given as a special feature by the fair association, come statements showing the attendance was phenomenal. At Waco, during the Texas Cotton Exposition, between five and seven thousand persons attended every performance, and there were six given by the San Carlo special com-

Gibson, whose foot had been amputated previous to the auto accident, submitted motion pictures at the trial to show that he had been able to act with the aid of an artificial leg, but he contended that the second injury had further crushed his leg and prevented him earning a living on the stage.

In an opinion setting aside the verdict and ordering a new trial the Court said:

"Aside from the fact that motion pictures present a fertile field for exaggeration of any emotion or actions we think the picture admitted in evidence brought before the jury irrelevant matter, hearsay and incomplete evidence and tended to make a farce of the trial."

OTTO H. KAHN, who arrived in New York last week on the Olympic after an extensive trip thru England, France, Austria, Hungary, Italy and Spain, declared that New York leads the world in music and that it is the fervid ambition of all foreign artists, almost without exception, to appear there—that they regard it as the center of the musical world and believe that the standard of musical judgment and rating is fixed by New York.

Mr. Kahn further declared American artists were developing and undoubtedly would be able in future to hold their own with the musicians and singers from other countries. For two centuries, he said, this country had absorbed the energy of the individual, but now America was developing along idealistic, artistic and cultural lines. Material effort was not a barrier to artistic effort, he continued. Incidentally Mr. Kahn missed the opening at the Metropolitan Opera House this season for the first time in twenty years.

The playwrights are all as sore as boils because they are not in on the Equity-Shubert agreement.

They have only themselves to blame. Equity made every endeavor to get them in, and these endeavors were all curtly, not to say rudely, rebuffed.

The word "rodeo" is the Mexican for roundup, at which cowboy contests originated. It is pronounced ro-da-o; o as in no, a as in day and the final o as in no, accent on the second syllable.

The Metropolitan Opera season opened on Monday of last week in New York. Most of the space devoted to it by the dailies on the following day was given over to "what society wore." The big news story was to the effect that some simp had paid a speculator \$130 for two seats.

A very wise and level-headed manager present at the meeting of the Producing Managers' Association that turned down the Equity-Shubert agreement tells us that the opposition made the gesture more in the nature of a protest against what they felt was an attempt on the part of Lee Shubert to railroad or steam roller its acceptance rather than owing to any real objection to any of the provisions in the agreement itself.

Miss Sybil Thorndike, who presented "Cymbeline" to London's West End recently, is criticized for presenting it in futuristic costume. One critic declared that it was as if an artist's fancy dress ball had spilled its revellers on the stage.

The former German Kaiser, it would seem, was quite a theatrical "real-estater". He is willing to surrender six opera houses and theaters for an increased allowance from Germany.

"Coal, Coaled, Cold!" And as yet nothing from Tin Pan Alley. We admit it is not much of an idea, but it is a whole lot better than most pops contain—Bananas, for instance.

The Shakespeare Association of America

"THE Mobilization of the Shakespeare Forces of America", by Professor Paul Kaufman, of Washington, in last week's issue, has already brought many returns to The Billboard offices. Before that article was published the Shakespeare Association of America had become a legal body; its charter of incorporation had been approved and filed. This new society already has the support of the men and women best qualified to direct it into a career of permanent usefulness.

The outstanding feature of the Shakespeare Association is its scholarly foundation and its liberal policy. It is to be national, non-regional and nonpartisan. It is to belong to the actor and to the college professor, to the school boy and to the scholar. It is to have no "Founder" and no tablet for its birthplace. Washington is just as happy over its inception as New York, and neither New York nor Washington will be contented with an association that does not include California and Texas and the States between. The Shakespeare forces of America have never been counted. They need to be gathered up for mutual enjoyment and constructive work.

The association, founded on a business basis, is to be governed by a Board of Directors, with a certain number of members retiring each year and with election of members and officers made by the Board. This insures the stability and centralization that is essential to a sound business policy.

Professor Ashley Horace Thorndike, of Columbia University, has accepted the call to the presidency. William Allan Neilson, president of Smith College, will serve as vice-president. This sort of leadership, supported by the "Shakespeare forces of America", is indicative of the response that Professor Kaufman's challenge has aroused and will continue to arouse. Shakespeare societies exist in every State. Even "national" societies have sprung up in Washington and New York and made feeble attempts at mobilization, but inadequate method and lack of vision have resulted in weakness and decay. The Shakespeare Association, Inc., 1923, starts under entirely different auspices. It is sound at its roots, it is planted in deep soil, and its branches will function and bear fruit.

When Sir Israel Gollancz visited this country last summer he suggested that America become the child of adoption of the British Shakespeare Association. We return the compliment by gathering our Shakespeare forces under the leadership of our own scholars and extending the hand of fellowship across the water. We have work to do in America that can best be done on our own initiative and in recognition of our national interest in Shakespeare and his prosperity on American soil. We are entitled to our own Shakespeare Memorial. The association will attend to that. Our Shakespeare Theater will come in the course of time. The work in hand is to gather our forces, to let the East know what the West is doing, and to provide the funds that will put timely bulletins into circulation and unite us on our common understanding of Shakespeare as the source book of the English drama, the inspiration of the English reader, and the indispensable teacher of the actor.

soul as well as a body, i. e., that while it is a business concern it is also a purveyor of news and an organ of opinion, which are activities of great public importance and responsibility.

The alarming thing in the outlook is that the body seems to be steadily getting more and more the upper hand of the soul. When the body becomes complete master, the soul dies. Then we have the machine—the money-making machine per se.

Nothing wrong about making money? Perhaps not, but then again is a soulless machine a newspaper and is it right to permit it to go on masquerading as 'one'?

Is it not capitalizing false pretense?

HEARTENING, indeed, to the men and women who for so long have insisted the masses do want opera, must be the reports coming from various cities wherein operatic perform-

pany. More cities than ever have underwritten contracts for a special season of grand opera during the coming winter, and in several instances the guarantee fund has been oversubscribed, altho the dates are still many weeks away. Truly encouraging is the outlook to those who have and are striving to bring the music and the beauty of grand opera to the people of the United States.

AN important and interesting opinion was rendered by the Appellate Division of the Supreme Court in Brooklyn, N. Y., November 1. Motion pictures, as evidence, were given a permanent black eye. Basil H. Gunn, defendant, was granted an appeal from a jury verdict of \$10,000 damages in favor of William H. Gibson, an actor, who sued for \$50,000 for alleged injuries caused by the defendant's auto.

A MAGICIAN'S PLUNGE IN THE DARK

By ALBERT SIDNEY GREGG

EVERY showman who has won large success has been forced to face great hazards at times in order to reach his goal. He has taken desperate chances where he could not possibly foresee the outcome. More than once he has figuratively made a plunge in the dark, not knowing whether he would live or die.

Howard Thurston, the magician, has made such plunges, and is still on deck to tell the tale. On one occasion he was stranded in San Francisco thru the perfidy of a trusted advance agent. The manager had signed a contract for an engagement in a Frisco theater, borrowed all the money he could on the showman's baggage and disappeared. Thurston played out the engagement, redeemed his baggage and decided to go to Australia.

He had no money and could not borrow. So he went to the manager of the steamship line operating between San Francisco and Sydney and boldly pledged his stage equipment and baggage for passage for himself and his entire party. He did not know anybody in Australia and did not have a contract. His outfit was stored in the hold of the vessel, and the captain carried an agreement which provided that Thurston must pay \$500 before he could remove his things from the boat.

It was indeed a plunge in the dark. He did not have an idea or a plan by which he could finally win. He just went ahead blindly and boldly, trusting to his native resourcefulness to get an engagement and raise the money after he had reached Sydney.

It was an eventful day for Thurston when the Australian steamship "Sonouana", bound for Sydney, slipped her moorings, and with a cloudless sky overhead and a gentle breeze stirring the waves, moved out thru the Golden Gate on her way to the Island Continent on the other side of the Globe.

One of Thurston's assistants, a former New York actress, whom he had dubbed "Tommy", came strolling along the deck of the steamship as the vessel headed out into the Pacific.

"Is it really true?" she asked anxiously. "Have we actually started?"

"Yes. Once more we are rushing headlong into new adventures," replied Thurston, cheerful, as he fell into step with the girl.

"Then," she responded happily, "I am just going to live a while and play."

"Perhaps I will play, too," added Thurston. "Howard Thurston, you don't know how to play," retorted "Tommy" ironically. "You can't forget magic long enough."

Thurston fished a silver dollar from his pocket.

"Tommy," he began, speaking very seriously, "do you see that coin? Well, if you are a real wiz and know the right incantation, you can vanish worry as easily as you can make a coin disappear. See?"

Rolling out an impromptu incantation he flung his arm upward. The coin flashed at his finger tips, and then instead of vanishing as he had intended, it flew into the air, dropped outside the railing and rolled into the sea. Turning to the perplexed girl with a smile on his lips, Thurston exclaimed airily:

"Tommy, I've got a hunch that we are going to win out. Something always happens when I am down to my last son markee."

A startled look flashed into her big black eyes.

"What do you mean?" she demanded with a wondering expression upon her face.

"In words of one syllable," "Tommy," I am broke—dead flat broke. That was the last dollar I had to my name."

As Thurston walked the deck with "Tommy" the world looked new and unfamiliar. He studied the sky with interest and gazed curiously at the encircling horizon. For a time he could not believe that he was actually free, that the black waves of trouble, worry, debt and bitterness were behind him. So the burden slipped from his shoulders. He forgot that he was broke, forgot that he was responsible for his little company, forgot that everything that he owned in the world was in pawn beneath his feet in the hold of the ship, forgot that he was going to the world's end, where he knew no one, and for aught he knew, no one knew him or had ever heard of him—forgot everything except that the salt-water wind was in his nostrils and that the blood was rioting like a tidewave thru his body.

He would have been perfectly content to go on cruising forever in those summer seas. The languorous charm of the long days and the luminous wonder of the tropic nights robbed his brain of all sense of reality or relation to the world of men. For the first time in his life he had a glimpse of the happy isles, only to have his day dreams come to a sudden end. One sunless morning the Sydney heads loomed above the horizon. And in that instant the weight of his troubles returned with crushing force.

During the voyage Thurston had learned that Australia's stringent immigration laws ex-

cluded the black and yellow race from that country. So naturally his chief concern was to frame a plan for getting his colored boy, George, off the ship. Thurston arranged for George to mix with the crew on deck, with the understanding that when Thurston gave him the cue by sponging his forehead with a handkerchief, George was to work his way to the wharf, get lost in the crowd and later meet Thurston at the Tattersol Hotel.

Thurston engaged the immigration official in conversation and at the propitious moment mopped his brow. George caught the signal, made his way to the wharf and disappeared.

"Tommy", escorted by the chief engineer, flaunted down the first-class gang plank, while Thurston ducked below to the freight deck to imitate the colored boy's getaway. He was not afraid of the immigration officer, but he did not have the moral courage to run the gauntlet of stewards lined up on the first deck with hands outstretched for backsheesh.

Thurston had just one piece of money at that time—an Australian two-and-six piece—worth about sixty cents, which, staked by "Tommy", he had won at tiddlywinks. He joined "Tommy" on the wharf and surrendered his bags to a porter, as first-class passengers perform must do. The grinning flunky, sizing Thurston up for a generous tip, rushed them pompously to a cab. With the hauteur of an English lord, Thurston ordered the jehu to drive to the Tattersol Hotel, ignoring the porter entirely. Thurston generously gave the two-and-six piece to the driver, altho it was sixpence more than the legal fare. Entering the hostelry as jauntily as if they were millionaire tourists, Thurston wrote their names on the register with a flourish and asked for the best rooms in the house.

Enclosed in a comfortable suite, Howard Thurston stretched out on his bed to review the situation.

At last he was in Australia! He was flat broke, his baggage was in pawn for five hundred dollars, he knew no one in the country, he had no engagement, and three helpers were waiting for him to advance money for living expenses. His first move was to provide for them. On request, the clerk of the hotel gave him the name of a suitable boarding house, and Thurston took his helpers there and arranged for their board. He told the landlady, with some trepidation, that he would be responsible for the boys and to send him the bill. She assured him that such an arrangement would be all right.

Returning to the hotel, Thurston met Arthur Collins, business manager for George Musgrove, a prominent theatrical manager. Collins introduced Thurston to a number of actors and managers, and they sat at one of the tables in the marble bar of the Tattersol Hotel.

Collins ordered drinks. His example was followed by a fellow manager, when a third ordered a round of whisky and sodas. Then it came to Thurston with a flash that the rules of the Australian game were different from those in America. In the States he has to seek the managers. In Australia the managers were seeking him.

Thurston assumed an air of importance and promised to look the situation over carefully before making arrangements. But he added that he expected to reach a decision within a few days. By the time Thurston was thru talking the glasses were empty, and it came to Thurston with a shock that it was his turn to treat. There was no way out of the dilemma. Either he had to order a round of drinks or own himself a poker. He knew enough of human nature to comprehend that a reputation for niggardliness would not help in that country.

Thurston did some very fast thinking in a few seconds, while his Australian acquaintances were toying with their glasses and looking at him as solemnly as owls. As he tried to see a way out of his predicament quickly, Thurston's fingers slipped into his watch pocket, and he began to toy with his watch. The touch of metal inspired him with an idea. He excused himself for a moment, rushed to "Tommy's" room, explained the situation, and begged her to have George take his watch and pawn or sell it at any price.

"A five-dollar bill would be worth a fortune to me now," she exclaimed desperately. "I must make my bluff good with these managers." "Tommy" looked at him quizzically for a moment, and then without a word retired to a closet. When she reappeared there was a suspicious flush on her face. She handed Thurston a twenty-dollar bill.

"I have saved that up for a rainy day," she exclaimed simply. "It's all I have, but you are welcome to it."

Thanking the girl effusively, Thurston hurried downstairs.

By the time Thurston got back the party of five had been increased to six, the later arrival being Adam Cowan, secretary to Edwin Geach, another famous theatrical man. Thurston ordered a quart bottle of champagne, and flung the yellow-back carelessly on the table. When the barmaid brought the change he

showed eight shillings toward her and said: "Bring us the best cigars you have."

It was bluff—pure American bluff—and he got away with it.

Thurston laid siege to Cowan at once, for he recalled that his employer, Geach, had been associated with another magician who had made a successful tour of Australia. So when it came time for the little party to break up, Thurston managed to signal to Cowan to come back after the others had gone. Cowan, Thurston and "Tommy" had dinner together that evening, and it was decided that Cowan should wire Mr. Geach, who was in Adelaide, that Thurston would hold his decision in abeyance until Geach returned to Sydney.

Altho it had been a busy, wearisome day, Thurston and "Tommy" went to the theater to see Andrew Mack. Cowan had obtained box seats for them. Much to Thurston's surprise, Mack recognized him. After one of his songs Mack advanced to the footlights, rolled a silk handkerchief between his palms, as deftly as Thurston could have done it himself, and made it vanish. Then he looked over at Thurston's box and smiled. The people sensed something unusual, for they craned their necks to see the party. A discerning fellow in the gallery shouted:

"Oh, you Americans!" Then the house rocked with applause.

No sooner had the curtain dropped than Mack appeared at the box and dragged Thurston and his companion back of the stage to greet the Americans who were playing with him. It was the Fourth of July and the American actors in Sydney had planned to celebrate at midnight with a dinner at the Australian Hotel. Of course, Thurston and "Tommy" were invited. Eventually the American actors reached the speech-making stage and by common impulse they tried to outdo each other in praising Thurston and "Tommy" for the benefit of the managers who were present. It was four o'clock when the celebration ended.

When Thurston returned to his hotel he found a telegram from Geach saying he would arrive at ten o'clock. Thurston was too excited and nervous to go to bed. So he took a cold bath and went out for a long walk to brace himself for the momentous interview.

At four o'clock that afternoon Thurston signed a contract with Edwin Geach on terms seldom given to a foreign artist. Geach agreed to furnish the theater and all the attaches and pay for the advertising.

Thurston's responsibility rested solely behind the curtains. He was to receive 60 per cent of the gross receipts and Geach 40 per cent. It was stipulated that Thurston should open at the Palace Theater in Sydney July 22, and that Geach would furnish wagons to haul Thurston's baggage from the boat to the theater on the following morning.

The very liberality of the contract had increased Thurston's difficulties. Geach had yielded point after point because he believed Thurston to be a wealthy showman, who was in a position to dictate terms. Should he learn of Thurston's actual pennurious condition he would very likely cancel the contract, or if he did business at all the agreement would be rewritten in favor of Geach.

How was Thurston to get his baggage from the steamship company without \$500 with which to redeem it, and without Geach knowing it was in pawn?

What kind of a show was he to give, even if he were lucky enough to get his equipment out of lock?

By the most liberal timing his repertory of tricks and illusions could not stretch out longer than an hour, and the contract stipulated that Thurston should give a performance lasting two and a quarter hours. How was he to build up enough new material to fill in the extra time? And finally how was he to pay board for himself and company and live the life of a wealthy American showman on the twelve shillings left from "Tommy's" twenty-dollar bill?

But the most pressing problem was that of baggage. Thurston was fighting with his back to the wall. He had to redeem his baggage by hook or crook before Geach's wagons reached the wharf the next morning!

Then Thurston did the only thing possible under the circumstances. He went straight to the official head of the steamship company, determined to induce him to release his baggage. And it was a real fight. For two long hours Thurston argued and persuaded. At length the official consented to let the baggage go on Thurston's personal notes without endorsement. Furthermore, he promised not to tell any one of Thurston's embarrassing predicament.

Once the baggage was safe back of the curtain of the Palace Theater, Thurston made another bold move and won his point. He bearded Manager Geach in his den. Thurston told Geach that he intended to build a number of new illusions, paint new scenery and make a new set of costumes. Then he asked Geach to assume the responsibility for all business arrangements, as he wished to be free to do

the work on the stage. Geach replied that he would attend to all the business personally. This point gained, Thurston informed Geach that he would be obliged to send members of the company out to make purchases from time to time, and, in order to save confusion, Thurston deemed it best to have the bills paid at the box-office. In this way all the business would be in the hands of Geach, and he could render an account later. Greatly to the relief of Thurston, Geach agreed that it was the most satisfactory way to manage the partnership.

"Don't bother your head about the business end," added Geach, jocularly. "You will have all you can do to get the show ready for the opening night."

Then came long days and nights of constant work. It was Thurston's task to develop a vaudeville turn into an evening's entertainment and hazard his future on the result. If he made good it meant that he would eventually go back to the States with a show of his own, large enough to compete with Kellar. He was alternately fevered with impatience or chilled with uneasiness, for he comprehended only too well that he was at the turning point on his career.

Mercifully, the hard physical toll of building virtually a new show in less than three weeks prevented his mind from brooding. He ate all his meals in the theater and slept at night by the side of his work. Geach kept his promise and paid everything—even the wages of the stage hands—at the box-office. After the illusions had been completed they did not work right and they had to be built all over again. Then all hands huddled down and slaved night and day. When everything was ready Thurston rehearsed his company for two days and nights without rest. Their heads became as numb as their hands, and they knew not whether it was night or day. When at last the trap and lever and secret spring did their work, Thurston and his helpers swooned down in their traces and slept for eighteen hours, as men sleep who have drained the last ounce of strength from mind and body.

The theater was packed on the opening night. But it was not a matter of joy to Thurston just then. In spite of his long experience he had fretted himself into a well-developed case of stage fright. When the curtain went up Thurston faltered. For long moments there was not a sound. Then, when Thurston could stand the strain no longer, the great audience broke into tremendous applause. Thurston tried to say a word in appreciation of such a welcome, but his mouth was parched and his throat was choked. At that moment a husky voice in the gallery bawled out:

"Good old American!"

The refrain was caught up by others in the gallery and the hand-clapping broke out again in all parts of the house. Tears filled Thurston's eyes and he nodded to his musical director. Promptly the orchestra swung into the "Zenda" waltzes. At the familiar music, which Thurston has used for years, he "found himself". George, his colored helper, handed Thurston a pack of cards, and the show was on. The moment his fingers touched the cards, Thurston forgot the audience, Australia, the future—everything!

Such magic had never been seen in Australia before. Thruout the series of card manipulations the spectators sat as if under a spell of enchantment. Thurston could feel the current of their interest flowing across the footlights and he performed the most difficult feats with astonishing ease. Success was in the air. Each new number went better than the one before it. At the close of the performance the applause was long and thunderous and Thurston responded to a dozen curtain calls. When the curtain fell for the last time Geach was on the stage, his face flaming with joy.

"Good boy!" he shouted. "That was great."

Thurston started forward to grasp Geach's extended hand, but his legs trembled with weakness, and he sank to the floor.

"What's the matter, old man?" exclaimed Geach. "What can I do for you?" he anxiously inquired, as he raised Thurston's head.

"Get me a cigar," replied Thurston faintly. "I haven't had a smoke for a week."

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

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MOTION PICTURES

Edited by H.E. Shumlin **Communications to New York Office**

May Result in a New National Organization

Five-State Conference of Exhibitors at French Lick, Ind., November 14 and 15

New York, Nov. 9.—The five-State conference of exhibitors at French Lick, Ind., November 14 and 15, will mark the beginning of a new national organization, leaders in New York believe. Besides the delegates of the theater owners' organizations of Minnesota, Wisconsin, Indiana, Illinois and Michigan, there will also be present at the conference the leaders of various other State bodies, both affiliations of the Motion Picture Theater Owners of America and independent organizations.

The announced motive for the French Lick meeting is the formation of an association of the five State bodies mentioned for the purpose of acting as a unit on all affairs affecting exhibitors of the Mid-West region. But the conference will also see the development, either openly or under the surface, of a movement to consolidate many exhibitor bodies dissatisfied with the way the existing national body has been going.

The immediate cause of this dissatisfaction is the manner in which the fight for the elimination of the admission tax has been conducted by national leaders.

The Motion Picture Exhibitors' Alliance formed recently at Washington, composed of the Washington, D. C.; Maryland and Virginia organizations, is the first open manifestation of the developing feeling among exhibitors all over the country, Eastern leaders say. The French Lick conference, following so closely upon the heels of the Washington meeting, is expected to consolidate this rising attitude into definite action.

It was reported on Broadway this week that Mike Commerford, head of the large circuit of movie houses in Pennsylvania, who has been Sidney H. Cohen's right-hand man, is no longer in accord with the president of the M. P. T. O. A. In connection with this rumor it is notable that the Theater Owners' Distributing Corporation, Cohen's pet scheme, which broadcasted the announcement two months ago that its first picture would be ready for distribution in October, has not as yet announced any facts about its product. October has come and gone and the corporation's first picture is still a dark secret.

HIGH FILM RENTALS IN AUSTRALASIA

New York, Nov. 12.—Motion picture exhibitors in Australia and New Zealand are experiencing the same troubles with film rentals that theater owners in America are, according to advices to The Billboard from its Australian correspondent. American distributing companies have set their releasing quotas for Australasia at as much as three and four times the grosses their films have aggregated the previous season.

Australian exhibitors are holding off booking the big-money films in the same way as their American cousins.

BEGIN WORK ON NEW MARION DAVIES PICTURE

New York, Nov. 12.—Production began today (Monday) on "Janice Meredith", a story of the American Revolution, with Marion Davies starred. The picture will be produced with the lavishness usually displayed in the Davies pictures.

"Janice Meredith" is the only production Cosmopolitan is working on. Four pictures were finished up at the studio last week, and no other productions will be started until after January 1.

EXHIBITOR PRODUCING

Kansas City, Mo., Nov. 12.—Louis Goldman, local exhibitor, has produced a feature picture with colored actors, called "Jesse James Under the Black Flag", which he will release to theaters catering to colored patronage. This film, with a colored cowboy band, is being brought to New York. Goldman has several theaters in Kansas City and was formerly an official of the Motion Picture Theater Owners.

It Strikes Me—

IT is an established fact that the quality of a picture depends directly upon the ability of its director. Motion picture directors are the real "stars" of the industry now, and it is fitting that they should be. There are undoubtedly many directors who are not deserving of their positions, but it is likewise true that there are many who are capable, keen-visioned, intelligent, imaginative creators. Yet most of these directors—and it is an example of the false values in the industry—believe that they are judged according to the amount of money they can spend upon a picture—the more a picture costs the higher their professional rating. This, of course, is not the fault of the directors; they have been educated, by producers, distributors and exhibitors, to accept the cost scale as the barometer of success.

Now, however, that the industry has awakened to the fact that heavy cost sheets do not mean successful pictures, it would be a tremendous step forward if some of the best directors (meaning the most intelligent) would step out for themselves and put their talents at work producing pictures along sensible lines, striving to create films of real dramatic value without criminally wasting money.

The older the picture business grows the more we see that the rules and regulations, the traditions of the stage, apply to it. The biggest successes of the stage have not been costly productions—they have been plays which have not called for expensive mounting and staging. Look at "Rain", sold out at every performance since it opened in New York a year ago; or "Seventh Heaven", or "The First Year", or "Abie's Irish Rose". The last-named play answers any possible assertion that pictures must stick to common commercial requirements, for it is certainly not an artistic success. It has never been necessary to expend huge sums of money on stage plays which have been successful. Why can't the same thing be true of motion pictures? As a matter of fact, the application of this axiom to the pictures has more than once been demonstrated, altho the demonstration has in most cases been accidental, not intentional.

Good pictures, pictures that are artistically and commercially successful, can be produced at moderate expense. But it is doubtful if commercial producers will ever realize this; they are so deeply sunk in the false ideas of what is and what is not a success that nothing can be hoped for from them. It remains for individual directors to break a new pathway in the industry. There is ample distributing machinery ready to handle any director's product, and monetary reward will not be difficult to obtain, provided only that the director strive for quality and not quantity.

* * * * *

In "The Deep-Tangled Wood", the new play by George S. Kauffman and Marc Connelly, which recently opened in New York, the moving picture business is satirized in a manner which exhibitors will enjoy, I am sure.

The manager of a theater in a small Midwestern "metropolis" complains that the public doesn't appreciate good pictures.

"The trouble is that there aren't enough bad pictures to go around, isn't that what you mean?" asks the man who listens to his complaint.

"Yes, that's it," eagerly rejoins the exhibitor. "If I show them the bad ones, they certainly ought to be willing to come to the good ones once in a while."

That—as "Bill" Brandt would say—is the situation in a nutshell.

GARRSON LOSES SUIT

New York, Nov. 10.—Edith Lyle Ransom, motion picture actress and granddaughter of the late U. S. Senator Ransom of North Carolina, received a decision in her favor carrying with it a judgment for \$1,000 against Murray W. Garrison, Inc., which she was suing for breach of contract and salary. Miss Ransom, who was represented by John W. Searles of the Actors' Equity legal department, alleged that she had an agreement with the motion picture company whereby she was to receive a salary of \$150 per week for work in a production tentatively entitled "Garden of Gold", which was to be produced about August 1, 1923. The agreement was made June 30. After hearing both sides of the case Judge John Murray in the Third District Municipal Court rendered a decision in favor of the actress, who at present is in Los Angeles. Harry L. Krieger, 276 Fifth avenue, appeared for the motion picture company.

VALENTINO TO PRODUCE PICTURE IN ENGLAND

London, Nov. 10.—Rudolph Valentino will make a picture in London, it was announced by J. D. Williams, of the Ritz-Carlton Pictures, Inc., who is now in England. The picture will be a historical play and will probably be begun after February, when Famous Players-Lasky's contract with Valentino expires.

FAMOUS PLAYERS BUYS IN STUDIO CONTRACTS

New York, Nov. 10.—Famous Players-Lasky Corporation is paying lump sums to many of its executives and specialists at the Long Island Studios for the cancellation of employment contracts. The contracted employees are entitled full pay during the Paramount layoff, scheduled to last until February, but they are accepting the money settlements offered, as they cannot afford to antagonize the Paramount heads.

Famous Players Shelves \$150,000 Picture

New York, Nov. 12.—Famous Players-Lasky's production of "Leah Kleschna", starring Dorothy Dalton and directed by Ralph Ince, has been indefinitely shelved. This picture was completed last summer, before Miss Dalton left on a trip to Europe, and was her last production for Famous Players, her contract having since expired.

No mention of the picture has been made in any of the Paramount announcements. The latest list of nineteen pictures ready or being made for release until March, 1924, does not include the Ince production. "Leah Kleschna", which was a legitimate play in which Mrs. Fiske starred about fifteen years ago in New York, was produced at the Long Island studios, and is reported to have cost over \$150,000 to make.

Inquiry at the Famous Players-Lasky offices failed to bring any definite information that the picture had either been permanently shelved or that it would be released after next March. The fact that it has not been listed for release during the Paramount shutdown period, altho it was finished four months ago, lends credence to the rumor that the picture would not be released as a Famous Players' product.

It was announced this week that Dorothy Dalton is to be starred in a picture to be made in Syracuse, N. Y., by the newly incorporated Logan Motion Picture Productions, Inc., of which Eugene Logan is president.

MAY LIFT OHIO BAN ON CHAPLIN'S FILM

New York, Nov. 12.—Officials of the United Artists' Corporation stated last week that changes would be made in "A Woman of Paris", the great dramatic feature produced by Charles Chaplin, which will meet with approval of the Ohio censors, who have refused to pass the picture. From past performances of the censors, however, the changes which will have to be made will reduce the picture to the status of an ordinary film, without the novel, realistic treatment of Chaplin's master hand.

TRUART DIRECT BOOKING

New York, Nov. 12.—Truart Pictures Corp., of which M. H. Hoffman is president, is offering to contract its series of Larry Semon feature direct to prominent exhibitors in all parts of the country. In letters sent by Hoffman to exhibitors he offers to ship the pictures direct from New York, and asserts that no arrangements have been made for sectional distribution of the Semon films, but if they are, contracts made with exhibitors will in all cases be carried out.

Hoffman's "direct distribution" is something new, as it eliminates the distributor entirely.

"SPEEJACKS" FILM SHOWING AT RIVOLI

New York, Nov. 12.—The showing of Vitagraph's picture, "Pioneer Trails", at the Rivoli Theater here, is being bolstered up with the first half of "The Cruise of the Speejacks", the small American motor boat that traveled around the world. It had previously been understood that the "Speejacks" film would be released in full at one time, but this showing of half of it points to the fact that Famous Players-Lasky officials do not consider it would make a regular program-release.

CRITIC WRITES TITLES

New York, Nov. 10.—Robert C. Benchley, dramatic critic of "Life", has been engaged by the Distinctive Pictures Corporation to write the titles for "Second Youth", by Allan Updegraff, the production of which was recently completed.

REVIEWS

By SHUMLIN

"HIS CHILDREN'S CHILDREN"

A Paramount Picture

In this production Famous Players-Lasky and the motion picture industry have something of which to be proud. It is to the regular run of movies what the modern novel is to the Laura Jean Libbey series. "His Children's Children" is big. It is strong drama painted with a sympathetic hand. Telling a powerful story. It surrounds it with many detailed situations unimportant alone, but full of meaning as they cast sidelights on the main theme—like a large jewel surrounded with smaller gems.

"His Children's Children" tells the story of the fall of the House of Kayne, founded by one of the strong, coarse captains of finance that raided the growing industries of the late years of the nineteenth century and made them their own. It shows how the children of this pirate of finance, not inheriting his strength or perhaps not having found occasion to develop it, are bruised and battered by the hard facts of life and reduced from the heights upon which they have been placed by the founder of the family.

The type of the picture naturally calls for some expensive settings and these have been done with great good judgment. For the exterior of the Kayne mansion on Fifth avenue, the director was able to use the Vanderbilt home, which certainly fits the story's requirements. Ball, party, hunting and "jazz" scenes have been produced most interestingly. Here is a picture upon which a great deal of money has been spent, but it has been spent where it is needed, and not inconsistently.

The cast includes George Fawcett, Bebe Daniels, Dorothy Mackall, James Rennie, Hale Hamilton, Mablon Hamilton, Mary Eaton, Warner Oland, John Davidson, Sally Crute, Joe Burke, Lawrence D'Orsay and H. Cooper Cliffe—an unusually satisfactory group of actors. The performance of each is beyond criticism, although Rennie does not show up so well in the pictures as he does on the stage. As Peter Kayne, the founder of the Kayne fortune, George Fawcett is remarkably effective. His acting is one of the best things the screen has had. Next to Fawcett, in point of excellence, I would place Hale Hamilton, who, as Rufus Kayne, the son of Peter, upon whose shoulders the guidance of the family falls, is really splendid.

At the opening of the story old Peter is nearing the end of his eventful life. He has retired from "society" and lives with an old covey, "Uncle Billy", in bachelor quarters on the top floor of the Kayne mansion. His fortune he has given into the hands of his son, Rufus, the head of a banking institution. Rufus has three daughters. One of them, Claudia, is unhappily married to a titled English rake and bonder, who holds her two small children in England in an effort to blackmail her father into giving him money. Another, Diana, is one of the "new women"—carefree, demanding and receiving from men the same treatment they accord one another—a "good sport", a thoroughly sophisticated, blasé young woman. The youngest, Sheila, is the daisy dapper type, the easy victim of every new fad and vice, trying anything once, and eventually just evading the clutches of a polished crook posing as a Hindu philosopher. Rufus has passed middle age without really having enjoyed any excitement. He is led to endorse a large loan to a firm of theatrical managers of shady reputation, who use a pretty actress as bait. He goes with her across the State line, but leaves suddenly when he discovers, after registering in a hotel with her, that she is just a gold digger. This cures him of his desire for excitement.

The failure of the theatrical managers forces Rufus to resign from the bank and assume personally the loss caused the company, as the managers blackmail him with threats of prosecution under the Mann Act. This means that the family fortune will be wiped out, even the Fifth avenue mansion will have to be sold. While old Peter is lying near death on the top floor of the house a rancorous auctioneer is selling off the many art treasures and furnishings of the home in the great hall down stairs. Peter hears this and summons all his strength to go out into the hall and find out what is going on. The sight that greets his eyes draws forth a fast burst of fierce rage and wounded pride. He stumbles down the stairs crying curses at the auctioneer and the assembled strangers, but his heart gives way and he falls dead at the foot of the stairs. That is the end of the picture, and a splendid, fitting ending it is. This scene, showing old Kayne throwing himself down the staircase, to clutch at the tapestry on the wall and tear it away when he falls, is one of the most striking things I have ever seen.

There is plenty of love interest in the picture too, enough to satisfy the mob, and it is given to them in a new way. It is pictures such as "His Children's Children" that will

"DAVID COPPERFIELD"

An Associated Exhibitors' Picture

The producers of this picture have treated Charles Dickens' masterpiece with respect and gentleness, altho, of necessity, they have been forced to leave out many of the incidents and characters of the book. Just the highlights of David Copperfield's life are touched upon, and a slight liberty has been taken with the story by switehing some of the minor details around in order to introduce the various characters and present a cohesive plot.

Considering the picture for its entertainment value alone, I do not think that it will please those who have not read Dickens' book. "David Copperfield" is a most beautiful and lovable story, but it is my experience that it is rarely read by the present generation. The manner of its production imposes to some extent upon the memory of the readers of the book. The picture covers such a long period of time that it has been found necessary to use a great many subtitles to explain some characters and situations.

The charm of this film version of "David Copperfield" lies mainly in the characterizations of the people so clearly etched by Dickens in his book. To the readers of the book it will be a delight to see Little David, Agnes, Aunt Betsy Trotwood, Mr. Dick, Uriah Heep, Dora, Pegotty and Mr. Micawber. Each one of the persons playing these parts has been selected with great care—almost all of them look as tho they had stepped out of the quaint illustrations in the early editions of the book. Mr. Micawber is by far the most entertaining character in the picture. He is the verbose, sentimental, ultra-polite Micawber of the book to a remarkably exact degree as played by Frederik Jensen.

The names of the actors lead one to believe that this picture has been made in either Norway or Sweden. It is to be noted that the Scandinavian producers are not behind the Americans in point of technique, and can show their American colleagues something when it comes to fineness and delicacy of touch and intelligent dramatic sense. The name of the person who directed this picture is not made known in the picture or the program. The actors are: Buddy Martin, as Little David; Gorm Smidd, as David Copperfield; Karen Wintner, as Agnes; Marie Dinesen, as Aunt Betsy; Rasmus Christiansen, as Uriah Heep; Karina Bell, as Dora, and Karen Caspersen, as Pegotty.

It is too bad that some of the other characters of the book, such as Steerforth, Emily and her uncle, had to be left out, but it was undoubtedly impossible to get them all into a regular-length picture.

The picture opens with the birth of David, a scene showing Aunt Betsy leaving his mother's house in a rage because he wasn't a girl. We are first shown David when he is about eight years old, and his mother foolishly marries the stony-hearted Mr. Murdstone and brings discord and unhappiness into the home. Then David's flower-like little mother dies, and David is sent by Mr. Murdstone to London to work in a bottling shop. Here David goes to live with the Micawbers and their many children. Micawber is always waiting for "something to turn up", but without much luck. When he is arrested and lodged in the debtors' prison, David runs away from London and the bottling works, walking the fifty miles to Dover, where he throws himself upon the charity of his Aunt Betsy, vigorous, brusque and gentle by turns, whom he has never seen. Aunt Betsy brings him up, and we next see David a personable young man, writing novels and falling in love with the fragile Dora Spewlow. They marry and then Dora dies. The death scene is by far the best thing in the picture—beautifully done. Uriah Heep—"the world's worst hypocrite"—who has stolen money from Aunt Betsy and her lawyer, the father of Agnes, is dramatically exposed by the pompous Mr. Micawber. David comes back from a long tour in foreign lands to find that he loves Agnes. She has loved him since they were children together and they marry. The picture closes with a subtitle stating that "David Copperfield" was none other than Dickens himself, and shows a scene in which Dickens, now old, is surrounded by a happy group of his children.

The picture is probably too quiet and gentle to appeal to the crude tastes of the great picture public. I recommend it for small theaters in better-class neighborhoods where "David Copperfield" has some significance.

Distributed by Associated Exhibitors, Inc.

serve to whet the public's taste for better pictures. It has all the required elements of a popular success, but they are served up masterfully in a way that, if other pictures like it are produced, will educate the public gradually to appreciate films on a higher scale than "The Third Alarm" and popular successes of that ilk.

Direction by Sam Wood. Scenario by Monte M. Katterjohn. Distributed by Famous Players-Lasky Corporation.

"THE LOVE PIRATE"

An F. B. O. Picture

This is a pitifully poor picture—too poor for the cheapest theater; a disjointed, illogical story, messily directed, bad actors and bad acting—altogether most awful.

It is a crack-brained melodrama of the perils of Broadway cabaret life to an innocent girl, with a murder mystery mixed in for good measure. Incidentally, the explanation of the mystery is totally at variance with the facts of the story as it is pictured. A cheap picture, it has been produced with cheap brains, and the result is obviously a poor bit of clap-strap—not even to be honored by the name of hokum.

The cast includes Carmel Myers, Kathryn McGuire, Melbourne McDowell, Carol Holloway, Spottiswoode Altken and Clyde Fillmore. Mr. Fillmore plays the hero—plays it horribly. How he was ever selected for the part is a matter entirely too deep for me to decide. Not only is he a bad actor, but his appearance is against him. It's true that one gets tired of seeing merely pretty men playing heroes in the movies, but it's foolish to go to the other extreme. Carmel Myers appears as a bad, bad woman with a good heart; she uses two gestures to denote her character: one, a lifting of the eyebrows and rolling the eyes, to denote she is a vamp; the other quick inhaling and exhaling of her breath, with attendant stonch, to show blasé resignation to whatever befalls her. McDowell is quite terrible as the villain of the piece. His style of acting went out of fashion with the passing of Biograph and Edison drammers.

The story concerns the nefarious attempts of Steve Carnan, wealthy man and silent hacker of the Black Bird Cafe, to seduce an innocent girl engaged to play the violin in the cabaret and to have his wife's cousin, an assistant district attorney, jailed by framing him up as the owner of the joint. This district attorney is the hero, and he has closed up every other Broadway booze joint but the Black Bird, which he has let run because he did not want to involve Mrs. Carnan, his cousin, in a scandal. Hugh Waring, the district attorney, falls in love with the cabaret violinist, altho he has never met her. Carnan lays a deep plot to have Waring arrested in the Black Bird Cafe while in Mrs. Carnan's company, but the dirty work is discovered and the plot foiled. Waring, Mrs. Carnan and Ruby La Mar, cast-off "friend" of Carnan, then repair to the Carnan home and find a party in progress. Just as Carnan is getting nasty with the violinist Mrs. Carnan pops up with a revolver in her hand and points it at her faithless husband. They struggle, and when Waring enters he joins the row. The revolver falls to the floor, and a moment later a shot is heard, a gun-flash seen and Carnan drops dead.

The cops come, and everybody accuses himself and herself of the murder. Naturally, the police are puzzled, but lock them all up. Then a famous detective gets on the case and discovers that the shot was fired thru the window by the father of the violinist, a convict who had been innocently imprisoned by Carnan's influence, and who had escaped from prison to guard his daughter from Carnan. The four self-accused prisoners are then freed and all are happy, excepting the girl violinist, who has a sad time when she finds her convict-father dead, but finds refuge in Waring's arms.

The funniest thing about the picture is the explanation of the murder. The detective discovers a bullet hole in the window, and then it is shown that the bullet did not go thru the window at all. This is just one instance of the careless, sloppy manner in which the picture has been directed.

Directed and produced by Richard Thomas. Distributed by Film Booking Offices of America.

"APRIL SHOWERS"

A Preferred Picture

Here is a really excellent picture, one that will please. It is a photoplay of homely sentiment among the East-Side Irish, of the ambition of an Irish boy to get on the police force, of his love for the daughter of a lieutenant of police, with side excursions into the realm of upper Broadway and the fast, exciting struggle of the prize-fight ring.

Splendid direction and good acting have made of this ordinary, common-place story a picture which ranks high in entertainment value. Its very homeliness is its biggest asset to the box-office, and its logical, reasonable production will put the picture over in any theater.

The cast of "April Showers" is headed by Colleen Moore, Kenneth Harlan, Ruth Clifford, Priscilla Bonner and Myrtle Vane. Miss Moore is delightful as the sincerely human Irish girl, the pride of Dugan's Alley. The daughter of Police Lieutenant Tom McGuire, Maggie is in love with Danny O'Rourke, whose father, Sergeant O'Rourke, the pride of the neighborhood police station, was murdered by gunmen. Danny is played by Kenneth Harlan, who gives in this role the best performance of his movie career. Ruth Clifford has but little to do and does that well enough.

Danny O'Rourke's ambition, heartily endorsed by the policemen of the nearby station house—

"CROOKED ALLEY"

A Universal Picture

This photodrama displays the virtues of criminals, their loving dispositions, their kind hearts, their generosity; it acts crook up as fine, noble citizens unjustly persecuted by the minions of the law, as people who should be admired and not condemned. Now that's a fine state of affairs, isn't it? A picture such as this is great ammunition for the reformers who claim that the movies are undermining youth-moral.

"Crooked Alley" is one of the Boston Blackie stories by Jack Boyle. The way Boyle writes them—or has written them, at least—there is no doubt in the reader's mind that the crooks who are the principal characters ARE crooks and not noble, virtuous creatures. But the manner in which this picture has been produced is another thing altogether. "Crooked Alley" sets crooks upon a pedestal as admirable specimens of mankind and tries to prove that they should be our national heroes. Because of this I would advise exhibitors to leave "Crooked Alley" alone; it doesn't pay to draw down civic wrath upon your head.

The picture itself, purely as entertainment, without considering its moral tone (or lack of it), belongs in the cheaper, smaller houses. As entertainment, it is not such a much, and the exhibitor who rejects it because of its strange viewpoint on law and order will not be turning down anything very good.

In the cast are Laura La Plante, Thomas Carrigan, Joseph Dowling, Kate Lester, Tom S. Gulse and Owen Gorine. Carrigan is absurdly melodramatic at times. Miss La Plante is quite good in a part that does not call for much acting.

The story of "Crooked Alley" is a story of the revenge of criminals upon a judge who has refused to parole a dying convict. The dying prisoner is Dan Tyrell, "king of yeggmen", lodged in San Quentin penitentiary. His friend, Boston Blackie, pure-hearted crook, brings to his bedside Tyrell's grown daughter, who has until now thought her father dead. Blackie and Norine, the girl, go to Judge Millar and beg him to parole Tyrell so that he may die at home. The judge refuses, saying that society demands his complete punishment for his crimes. Blackie determines to have revenge upon the judge.

The scene now shifts to a lodging house in Crooked Alley, managed by a tender-hearted, motherly woman. There the good-natured murderers, gunmen and other criminals are wont to abide under this woman's protecting wing. Here Norine and Boston Blackie plan out their revenge, for Dan Tyrell has died in prison. They determine to revenge themselves upon the judge thru his son, who is being groomed for the bench. Norine scrapes an acquaintance with the son, Rudy, and he falls in love with her. She loves him, too. And Boston Blackie loves her with an unrequited passion. When Norine sees that Rudy is a good, true-hearted boy, she hates to continue the plot for revenge, but Blackie makes her, always reminding her of her father's death in jail.

When Rudy proposes marriage to Norine, after a story has been published in a scandal sheet that he is going around with a criminal's daughter, Norine tells him she must first have \$3,000. He promises to get the money for her that night. He robs his father's bank, and the judge gets policemen to surround the house in Crooked Alley. Finding his son with an envelope containing the stolen goods in his hand the judge declares that he will punish Rudy just as he would any other thief. Then Norine confesses that Rudy had been made a thief by herself. Then Blackie, seeing that Norine loves Rudy, takes the blame on himself. Upon this Rudy opens the envelope and shows that it contains only blank paper—that there has been no crime committed. He makes some strange, unsatisfactory explanation for this, and the judge declares that he "has seen the light," leaving Rudy and Norine in a fond embrace, while Blackie looks on mournfully. Heigh-ho! What a waste of film!

Direction by Robert F. Hill. Produced and distributed by Universal Pictures Corporation.

all honest, upstanding Irishmen, in fact everybody in the picture is fine and honest—is to pass the examinations and get on the force. He and Maggie McGuire, who lives with her father in the flat next door, are in love, and she helps him with his studies every night. The peaceful humbleness of Dugan's Alley is disturbed temporarily by the intrusion of a wealthy society woman, Miriam Welton, who opens a social center to uplift the East Siders. Miss Welton finds Danny an interesting person, and manages to take up a lot of his time, even taking him out one night to a fashionable up-town cabaret. Maggie is a bit put out at this. Then Danny's young sister, Shannon, feeds her romantic soul by "borrowing" expensive clothing from the store in which she works and forgets to return them. A friendly detective tells Danny that she will not be prosecuted if he will pay \$1,000 for the clothing. This shocking information comes just when Danny is broken up by the knowledge that he did not pass the

(Continued on page 81)

Cohen Holding Meetings in Movie Day Campaign

Circuit Heads Agree To Share Day's Receipts of Over 150 Theaters—Praise From Secretary of Labor

New York, Nov. 10.—Sydney S. Cohen and his lieutenants in the Motion Picture Theater Owners of America are being kept busy attending meetings of exhibitors in different parts of the country...

Several men of national standing in the industry, who control circuits of theaters, pledged their support this week to National Motion Picture Day and agreed to turn over to the national treasury of the M. P. T. O. A. 20 per cent of the day's receipts from all of their theaters...

Secretary of Labor James J. Davis, who has endorsed the theater owners' movement in glowing terms, this week wrote Sydney S. Cohen, president of the M. P. T. O. A., the following communication:

"The work of the Motion Picture Theater Owners of America in the advancement of many movements for the betterment of mankind is worthy of the highest commendation. The screen has come to be an important factor in our national life, particularly in relation to the education of the people."

"National Motion Picture Day will, I am sure, do much to emphasize the importance of the film theater in the daily life of America. A great opportunity lies before the motion picture theaters of the country for public service. I am sure they will take advantage of it."

FOREIGN DIRECTOR HERE

New York, Nov. 10.—Dimitri Buchowetski, the Russian who directed "Peter the Great", "Othello" and "Mad Love", attracting favorable attention in this country, arrived in New York last week and left on Wednesday for Hollywood...

Buchowetski gave an interview in which he expressed his desire to do big pictures, saying that massive productions could not longer be made in Europe.

SAM BERMAN EN TOUR

New York, Nov. 10.—Sam Berman, secretary of the Motion Picture Theater Owners of the State of New York, is now on a long swing around the upper circle of New York State to visit the local exhibitors in order to study their wants and take up the question of securing co-operation for the organization...

Upon his return Mr. Berman will make a detailed report of the conditions as he finds them.

MRS. WALLACE REID BOOKED FOR CANADIAN APPEARANCE

Toronto, Can., Nov. 10.—Mrs. Wallace Reid will make personal appearances in Canada in connection with the showing of her picture, "Human Wreckage", in the theaters booked by N. L. Nathanson. The deal for the picture was put over by Harry Berman, general manager for F. B. O., who came up to Toronto from New York for the purpose.

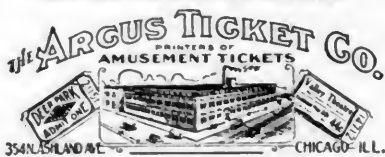
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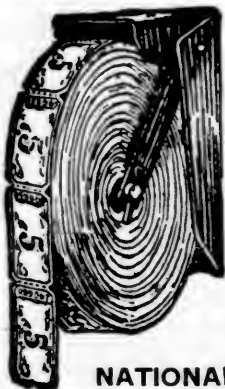
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SEVEN PARAMOUNT FIELD EXPLOITERS LEFT

New York, Nov. 10.—The field exploitation force of Famous Players-Lasky has been reduced to seven men, covering the entire country. Claud Saunders, director of exploitation, has re-assigned the remaining men, as follows:

Leon J. Bamberger, assistant manager, with headquarters at the home office in New York, to cover the New York, New Jersey, Philadelphia, Washington, Albany and Wilkes-Barre exchange territories.

Russell B. Moon, Boston—Boston, New Haven, Portland, Me.

Arthur G. Pickett, San Francisco—San Francisco, Seattle, Denver, Los Angeles, Portland, Salt Lake City.

Rick Ricketson, Omaha—Omaha, Des Moines, St. Louis, Minneapolis, Kansas City, Sioux Falls.

William Danziger, Chicago—Chicago, Cincinnati, Milwaukee, Detroit, Indianapolis, Peoria. Leslie F. Whelan, Pittsburgh—Pittsburgh, Columbus, Cleveland, Buffalo.

Kenneth O. Renaux, Atlanta—Atlanta, Oklahoma City, Dallas, New Orleans, Charlotte, Memphis, Jacksonville.

FILM MEN TO JAPAN

New York, Nov. 12.—Tom D. Cochrane, in charge of the distribution of Paramount pictures in Japan, left New York yesterday to return to Kobe, where new Famous Players-Lasky headquarters were opened, following the earthquake. En route home he will visit relatives at Toledo and Chicago, and will sail from Seattle November 22, arriving in Kobe about December 6.

Mr. Cochrane spent several weeks in New York conferring with E. E. Shauer, director of the company's foreign department, regarding future plans for Paramount distribution in Japan, and on his return will inaugurate an intensive campaign of co-operation with the Japanese Government for the entertainment of the victims of the great disaster.

H. Wayne Pierson, Eastern representative for United Artists, has already returned to Japan, which country he left after the terrible earthquakes.

CECIL DE MILLE SIGNS NEW PARAMOUNT CONTRACT

Los Angeles, Nov. 10.—Before Jesse L. Lasky left here for New York he announced that a new contract had been signed with Cecil B. De Mille which calls for him to serve in the capacity of general director of productions, as well as producer.

This sets at rest various rumors to the effect that with the termination of his old contract De Mille would produce for himself and release thru distributing channels other than Famous Players-Lasky. De Mille's next production will be "Triumph".

D. W. MEETS COOLIDGE

Washington, Nov. 10.—D. W. Griffith, famous motion picture director, was presented to President Coolidge last week at the White House. Griffith showed the President scenes from the great production "America", upon which he is now at work. Griffith was in Washington with a large company taking scenes for the picture.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

CHRISTIE TO MAKE FEATURE PRODUCTIONS

Los Angeles, Nov. 10.—The Christie Company, producing the Christie Comedies, which are released thru Educational, is preparing to make feature-length pictures besides its short-subject output. Charles H. Christie, general manager of the company, announced this week that his company has purchased a large tract of land in Westwood, near Hollywood, where a new studio will be built.

"The new tract," said Mr. Christie, "is the nearest acreage to Hollywood which we could secure and the best suited to our purposes. Last summer we delayed our plans for the building of another stage on our present property pending the result of our search for a location which would provide for our future needs for many years to come."

"We are being crowded out of the congested district of Hollywood simply because there is not more ground to be had. The new location is only four miles from our present headquarters, and within close call of the places where we trade and live."

"We will be making the first feature-length pictures our organization has filmed since 1920, and this program will be in addition to our already established schedule of two-reel comedies."

Mr. Christie states that many times in the past few years his company has had offers of free land at cities away from Hollywood and Los Angeles, but that a move to a distant point was not acceptable. The new location, however, is just a little farther out in Greater Los Angeles, where, with the securing of 230 acres, ample ground is available for studio purposes, and at the same time part of the property may be set aside for residential and business purposes.

Mr. Christie also stated that plans are now being drawn for the new studios, and that as soon as the new move is under way the added production will be carried out.

The company is now producing twenty comedies a year, and the additional schedule will mean additions to the producing staff as well as to the professional personnel.

"Meanwhile there is no stint down or lessening of activity at the present plant," states Al Christie, head of the producing end of the organization. "We are well on our schedule and expect to continue without interruption."

"MAYTIME" SOON

The film version of Rida Johnson Young's play, "Maytime", which will be one of next month's most interesting releases, will serve to introduce a number of new screen personalities. Ethel Shannon, the little actress discovered last winter by B. P. Shulberg, producer of Preferred Pictures, will play the leading role. Clara Bow, whose first picture appearance was in "Down to the Sea in Ships", is also in the cast, as well as Nettie Westcott, English stage star, who came to America to play in this production. In addition to these names the picture will feature the twelve girls recently chosen by a committee of film notables as the most promising extras in Hollywood. A number of screen favorites of long standing popularity are also included. They are Harrison Ford, Wallace Macdonald, Betty Francisco, Martha Mattox, Joseph Swickard, Robert McKim and William Norris.

Engrossed Testimonial

Presented to George Eastman by M. P. T. O. of America

Rochester, N. Y., Nov. 8.—Final preparations for the general celebration of National Motion Picture Day were made here on Wednesday of last week at a meeting of the National Board of Directors of the Motion Picture Theater Owners of America in Hotel Seneca. This meeting was presided over by National President Sydney S. Cohen, of New York. Following the meeting of the national directors and officers a meeting of Rochester Theater Owners was held, presided over by Jules Greenstone. National Motion Picture Day was endorsed and the theater owners in the city and vicinity signed pledge cards to observe the occasion.

Reports with respect to National Motion Picture Day indicated that the observance would be nationwide. Special attention has been given the subject by President Coolidge, the Governors of different States, Chief of the National Bureau of Education, school superintendents and other outstanding personalities in the official and educational affairs of nation, State and city.

The importance of Rochester in the motion picture business because of the fact that nearly ninety per cent of all the film used is manufactured here, and the additional fact that one of the finest theaters in the world—the Eastman—is located in the city, are among the reasons why the national officers of the Motion Picture Theater Owners of America made this their meeting place.

An informal dinner was tendered the national officers by the members of the Rochester Motion Picture Theater Owners' League. Jules Greenstone presided and R. F. Woodhull acted as toastmaster. Speeches were made by Congressman Snyder of Little Falls and Mac Gregor of Buffalo, Senator Whitley, Mr. Cohen and others.

As mentioned in the last issue of The Billboard, an engrossed resolution was presented by M. J. O'Toole to Manager Fair of the Eastman Theater, representing Mr. Eastman. In presenting the Eastman Resolutions, M. J. O'Toole of Scranton, Pa., chairman of the Public Service Department of the Motion Picture Theater Owners of America, said in part:

"To form a proper estimate of the real value of a man one must measure his achievements with the instrument which records the service he has been to his fellow man. Lives passed on without service of this character are forgotten in the lapse of years, while those who are solicitous for the welfare of others, and

(Continued on page 81)

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JOSEPHINE CORLISS PRESTON,
Educator of Washington, Writes of the Chautauqua

The State of Washington has been known for years for its advanced position in education. Josephine Corliss Preston, superintendent of the department of education of that State, has written as follows in regard to the work of the chautauqua in the West:



Josephine Corliss Preston
—Photo: Moffett.

"My Dear Mr. Pearson—The chautauqua movement is one of the outstanding influences in the civic life of our nation. The mother chautauqua whose fiftieth anniversary we are now commemorating gave a new impetus to education and community uplift throughout the United States. It started a home study work into action which now reflects not only its own extension work, but extension lines of service in many institutions of both State and nation.

"The local chautauqua movement which has become nation-wide places the best minds and best talent of our nation within reach of all. I am glad to have part in this tribute to the chautauqua movement anniversary.

"Very truly yours,
JOSEPHINE CORLISS PRESTON.

SCHOOL COMMENCEMENT

Held Each Year at the Grandview Chautauqua

The chautauqua at Grandview, Ind., has a somewhat novel custom and one which has proven to be a boost to the chautauqua and of especial interest to the people of the county. This is the holding of a "County Commencement Day". On this occasion the graduates of all the schools of the county receive their diplomas. This has been one of the big features of the Grandview Chautauqua for the past ten years. It has proven to be one of the most interesting days of the entire program. The diplomas are given to the graduates by the county superintendent of schools. Last summer Hon. Pat Kelly, of Michigan, gave the commencement address, and the music

for the day was furnished by the Royal Venetian Sextet. Superintendent U. S. Lindsey presented diplomas to about 250 graduates before an audience of 2,500 people. This county commencement is held under the direction of the county board of education. This board consists of the county superintendent, the trustees of the different townships of the county and the presidents of the various school town boards of education. This day is generally accepted as "get-together day" of all the educational interests of the county and has become one of the fixed features of the chautauqua. It is recognized by those having in charge the education of the boys and girls of the fifty schools as a splendid ending of a successful school year.

SENATOR WILLIS ENDORSES THE CHAUTAUQUA

Senator Frank B. Willis, of Ohio, is a prominent member of the Committee on Commerce and has been more particularly interested in the material welfare of the country. And yet, in response to Dr. Pearson's invitation, he availed himself of the opportunity to give his impressions of what the chautauqua means to America. We are especially pleased to reproduce this letter below, together with a portrait of the distinguished Senator:



Frank B. Willis

"Dear Mr. Pearson—I am glad to send you a word of greeting on the occasion of the fiftieth anniversary of the first chautauqua assembly. "Without a doubt the chautauqua has contributed much to the advancement of our country in the past five decades. It has been my fortune to be on the chautauqua platform portions of five seasons. The thing that has appealed to me most is that the chautauqua furnishes an open forum, for any man can express his thoughts and give the reasons therefor. There is freedom of discussion and a broad catholicity of thought in the chautauqua which is not elsewhere to be found. Those who have had a part in organizing and promoting this great movement are entitled to the thanks of those who believe in better government and higher standards of civic righteousness.
Very truly yours,
"FRANK B. WILLIS."

JULIAN ARNOLD

James O'Donnell Bennett, Famous Correspondent, Eulogizes Arnold's Lecture Before the Medill School of Journalism

One of the finest endorsements ever received for a lecture in Chicago was given to Julian Arnold by James O'Donnell Bennett in The Chicago Tribune in the issue of October 26.



Julian Arnold in Costume of Arab

Julian Arnold, son of Sir Edwin Arnold, famous English author, has succeeded in living down his famous parentage and has made good in his own right as a lecturer and an author. Last summer he appeared on the Dominion Chautauquas and is to be repeated up there next summer. It will be a matter of congratulation from his host of friends that his work has received so splendid an endorsement from so eminent an authority.

Mr. Bennett, in a column review of the address (we regret that on account of lack of space we cannot reproduce the entire comment, for it is a model review), says:

"I think that the best lecture I have heard in many a year of that kind of attendance was the one given last evening at Medill School of Journalism of Northwestern University. For 55 minutes there was not a restless movement—and only once a brief, swift rush of applause—in the crowded hall. The hearers were too intent to wish for an instant to delay the speaker. That speaker was Julian B. Arnold, traveler, essayist and poet; the subject was 'Reminiscences of My Father'. Mr. Arnold did not stress the Sir Edwin Arnold who wrote 'The Light of Asia' and thereby opened the soul of the Orient to the Occident; he stressed the Sir Edwin Arnold who was for forty years a power in London journalism and thereby a power in world politics; who was a magnificent knight of the Empire and who combined dazzling enterprise with the purest ideals.

"The son sketched with vivid, rapid strokes the story, among many stories, of one of the earliest and one of the latest contacts of Edwin Arnold and Benjamin Disraeli.

"'Reminiscences of My Father' was full and overflowing with that kind of thing. (I wish I had a column and a half to report it in.)

"The speaker went way back to the young Edwin Arnold of the Indian Mutiny days of '57. Arnold then principal of the Government

AL FLUDE'S LECTURE AT MECHANICSBURG

Down at Mechanicsburg, O., lives Dr. J. W. Magruder, erstwhile chautauqua fan, author, song writer, man of affairs and all-round good fellow. He is a great reader and a student, especially of the philosophy and literature of the Far East. It is a treat to rest in his home, chat with J. W. and his good wife and browse thru the fine library. Al Flude lectured down there recently. Flude, who has traveled in France, England, the Arctic, Siberia, China and Japan, loves to tell his audiences of his experiences in these strange lands. In a recent letter to Flude, Dr. Magruder said: "Your lecture made wonderfully good with all who heard it. I have not heard one adverse word or the slightest criticism. The most gratifying thing of all is that, while the pictures were voted the best they had ever seen, yet the lecture itself was the thing that made the great hit. Really and truly your lecture is a wonderfully good one and it is much more than just a travel lecture. We have had some mighty good things here, as you well know, but I do not think any lecturer ever made a greater or more lasting impression on our people than you did." It is hard for those of us who have known Flude for so long as a



Al Flude
—Photo: Morrison.

manager and editor to wake up to the fact that he is really one of the outstanding lecturers of today, but that is the case, and he is sure to be more and more in demand during the coming years. R. E. MORNINGSTAR.

Sanskrit College at Poona. "Ten thousand rupees for the principal's head," screamed a placard in a native dialect on a wall. Arnold, master of a dozen Indian dialects, could read it. (His linguistics was a great source of his power in Poona during 'the three red years'.) He got off his horse, wrote 'Signed, Edwin Arnold,' beneath the words, and rode home. His native cook tried to kill him. He wrested the knife from the zealot and said quietly: "Life is a privilege, friend. Use it. Don't try to take it. Here is your knife." "He was a great, brave knight, without fear, without reproach."



School Commencement at Grandview, Ind.

—Photo: Otto White.

A THRILL

I do not believe there are many thrills that can equal the thrill of service well performed, especially among one's close associates. For



Clay Smith
—Photo: Fagnere Studio.

instance: How must the batter feel when he connects with the ball for a "home" when the score is tied and two men out. I believe I experienced just such a thrill in a very different way.

Commencing rather young, I have made a study of music, and especially slide trombones, my life work. Needless to dwell on my aspirations to be one of the greatest and the long hours of hard practice to accomplish this end.

When the great World's Fair was held in St. Louis I was fortunate in securing a position as soloist with one of the leading bands of the country. We had a six weeks' engagement at the fair, and along at the close of our engagement came "Music Day". This was the biggest thing of its kind ever held. There were eighteen or twenty of the world's greatest bands on the ground. It was arranged that these concerts should be held from 10 a. m. to 11 p. m. simultaneously in the various band stands that dotted the grounds. Then, as an afternoon climax, these representative bands from most every country on the globe were to consolidate and play a short concert. Think of it, over a thousand picked musicians in one big ensemble. Following this grand event came the concert by our band.

The director simply said to me: "I have you on for a solo this afternoon." I half-heartedly suggested that perhaps someone else would be more worthy—naming two or three of our soloists—but failed to change his mind. I wanted to play, for I felt that my opportunity had arrived, but, oh, the responsibility, the chances of failure at such a critical time! The more I thought of it the more nervous I became, until I was covered with a cold perspiration and on the verge of a total collapse from plain "stagefright". Several of my good comrades tried to talk me out of it with the usual bromidic bunk, such as "Don't you care," etc., but it only seemed to increase my discomfort.

Becoming desperate as my time drew nearer, I spoke to the conductor. I told him I appreciated the compliment he was paying me, but that out in that audience (all the musicians from the other bands had remained) were the greatest trombonists of the world—Arthur Pryor, and Zimmerman, of Sousa's Band; Ennis Albert, first trombonist of the "Guard de Corp"; Ferranti, the wizard of the celebrated French Band; G. Simons Randall, and, in fact, a dozen whom I realized, all too well, had me skinned seven Salt Lake blocks. But when I had finished my remarks that big-hearted conductor laid his hand on my shoulder and said: "Very well, I grant you all this is true, but remember this. They may play bigger and more difficult solos than you, but you can feel this satisfaction, what you do play you play as well as any man living, so keep this thought in your mind and go to it." This was just what I needed and saved the day for me.

After the next number the announcer raised up and thru a large megaphone I heard him announcing my solo. I glanced over the anxious faces of my brother musicians, and I must have sensed the feeling of the victim who approaches the electric chair. The faces of my pals seemed to swim before me as I carefully picked my way thru their midst to reach the front of the stage. The band started my introduction, and, looking out over that great audience into the faces of hundreds of great artists, I reeled like a drunken man and my instrument felt as heavy and unwieldy as a musket. The hand came to a hold and like one in a trance I placed the instrument to my lips and mechanically blew the one long tone that was the opening of my solo.

As that breath left my body all "stagefright" went with it. In one instant I was myself again, only it seemed as if I were a

superman. My instrument never sounded so good and I had never had such perfect control and such unlimited power for my fortissimo, while my lip was so flexible I could get any degree of pianissimo I wished. I played with the greatest feeling and interpretation of my whole career, for I had never had such inspiration.

When I had finished there were a few seconds of breathless silence and then spontaneously the applause broke out and swept over that audience like a prairie fire. I bowed my acknowledgment and walked back of our band shell, where a dozen of my pals threw me up on their shoulders and paraded around like a bunch of university students. They were as delighted with my success as if it had been personal. It was then I had my greatest thrill and one I shall never forget.

CLAY SMITH.

DEATH OF JAMES M. TOTTEN

Many lyceum and chautauqua people will be shocked and deeply grieved to learn of the death of James M. Totten, which occurred October 25 at St. Mary's Hospital in Grand Rapids, Mich. Mr. Totten's death was the result of an automobile accident.

Totten, the Magician, or Jimmie Totten, as he was familiarly known to his friends, was a veteran in lyceum and chautauqua work. He was one of the original "Ideal Entertainers" who helped to blaze the trail in the early days, and for twenty years or more had been classed as one of the leading magicians. He was a man whom to know was to love, for he possessed all the qualities that make up the real man and the true friend. Mr. Totten was born in Keene, N. H., December 27, 1869, and

went to Michigan with his parents when a small boy. He married Minnie Hill in Howard City, where he had resided for many years. She and three children—Flora, Harold and Margaret—survive him. His last words were: "The stage is set and the curtain is going down, but I'm not afraid."

Surely the world is better because of Jimmie Totten, and the sunshine he spread will long remain in the hearts of those who came in contact with him.

Funeral services were held in Howard City, Mich., on Saturday, October 27, and were conducted by Herbert Leon Cope, who at one time was associated with Mr. Totten in lyceum work.

DEVILS LAKE CHAUTAUQUA

Famous Assembly of the Northwest To Be Run by Methodist Churches of North Dakota

For several years the chautauqua at Devils Lake, N. D., has been meeting with losses, due largely to lack of interest of the local business men. Edgar La Rue, the secretary, has struggled along as best he could, but the last season left them with the deficit larger than ever. The fact that the Devils Lake chautauqua has one of the finest grounds in the country, with splendid improvements and a fine territory round about, should insure its success.

Fortunately, the assembly has been taken over by the Methodist interests of North Dakota. It is to become, under their management, a great non-sectarian assembly, and it is to be hoped that once more Devils Lake will become one of the great summer meeting places.

News Notes

Evanston, Ill., has arranged for a series of lectures by noted speakers to be given under the auspices of the International Relations Council of Evanston. Their first speaker is Lucia True Ames, a lecturer upon educational topics. Other speakers are President Henry Noble MacCracken, of Vassar; Hamilton Holt and Marion Craig Wentworth.

Mrs. Theodore D. Walser, of Tokio, Japan, is lecturing on "The Japanese People," with a view toward creating a better understanding in this country of the people of Nippon.

The lyceum course at Lake City, Minn., is run by the high school. Sarah Mildred Willmer gave the first number of the course on October 29.

Mabel Lee Cooper, formerly child psychologist of the Tennessee Normal and the Univer-

sity of Tennessee, has been engaged by a number of Episcopal churches in the Southwest to give lectures and conferences on the instruction of children in religious education.

Now, there is Mrs. Chilton! How can I say what I want to? When Bob Miles makes a big hit, as he always does, I can say, "There's old Bob Miles struck twelve down there in Ohio. Bob has been striking twelve for the last twenty years to my certain knowledge." But you can't say that about a woman—not if you want to keep your job, you can't. So you just have to say she always makes good and has always made good since she began her platform career a year or so ago. All of which leads me up to the following clipping from The Evening Courier and Reporter, of Waterloo, Ia. Here is what it has to say of Mrs. Chilton and her program:

"Mrs. William Calvin Chilton, presenting

"The Lady From Oklahoma", pleased an audience that packed East High Auditorium to its doors last night. Mrs. Chilton is a monodramist of unusual ability and her charm and magnetism penetrated the farthest corner of the room. Preceding the feature program of the evening Mrs. Chilton told several stories and read poems of Negro life in the South. She rendered the Negro dialect perfectly and received hearty applause at the conclusion. "The Lady From Oklahoma" dealt with the trials and tribulations of the wife of an Oklahoma senator who had little education and much crudity, but was blessed with a sense of humor and the ability to look at problems squarely. In the end she won her husband from an adventuress, besides exposing the dark and insidious plot. Mrs. Chilton had a colossal task in taking the parts of all characters, but she did so without a hitch. So vivid and real were the presentations of various characters that the audience actually saw them."

The New York Times Book Review in September gave a most interesting article by P. W. Wilson, entitled "Adventures of a Chautauk-talker". I wish I might reproduce it, but

(Continued on page 75)

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N. T. Musical Inst. Wks., N. Tonawanda, N. Y.
BANNERS
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- CARNIVAL GOODS AND CONCESSIONAIRES' SUPPLIES
Advance Spec. Co., 164 W. Mound, Columbus, O.
Am. Nov. Sup. Co., 422 E. Water, Emira, N.Y.
A. B. Novelty Co., 308 5th st., Sioux City, Ia.

- Flecher Costume Co., 511 3d ave., N. Y. City
Stanley Costume Co., 306 W. 22d, New York.
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(Continued on page 66)

DIRECTORY

(Continued from page 65)

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Aaron Michel, 15 W. 35th st., New York.
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Diamond Game Mfg. Co., Malta, Ohio.
H. C. Evans & Co., 1528 W. Adams, Chicago.
GASOLINE BURNERS
H. A. Carter, 409 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.
Wabash Light Co., 559 W. 42nd st., N. Y. C.
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Uske Cone Co., 715 Victor st., St. Louis, Mo.
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Frankford Mfg. Co., 901 Filbert st., Phila., Pa.
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Klingery Mfg. Co., 420 E. Pearl, Cincinnati, O.

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Repro Engraving Co., 5th and Elm, Cincinnati.
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C. F. Galring, 128 N. LaSalle, Chicago, Ill.
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Tom Phillips Slide Co., 232 W. Ontario, Chicago.

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Muir Art Co., 116 W. Illinois, Chicago, Colorado.
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Peoria Bedding & Supply Co., Peoria, Ill.
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Bradshaw Co., 31 Jay st., N. Y. C.
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POPCORN MACHINES
Holcomb & Hoke Mfg. Co., 910 Van Buren St., Indianapolis, Ind.
Klingery Mfg. Co., 420 E. Pearl, Cincinnati, O.

LONG EAKINS CO., 1976 High st., Springfield, Ia.
National Peerless Sales Co., Des Moines, Ia.
North Side Co., 1306 Fifth ave., Des Moines, Ia.
Peerless Sales Co., 411 Highland, Houston, Tex.
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Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.
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Hecht, Cohen & Co., 201 W. Madison, Chicago.
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Karr & Auerbach, 415 Market st., Phila., Pa.
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Art Slide Studio, 52 Niagara st., Buffalo, N. Y.
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Automatic Coin Machine Supply Co., 542 W. Jackson Blvd., Chicago.
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Bayless Bros. & Co., 704 W. Main, Louisville.
Premium Nov. Co., Box 812, Providence, R. I.
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J. Baum, 527 South st., Philadelphia, Pa.
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Hooker-Howe Costume Co., Haverhill, Mass.
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Chas. Newton, 331 W. 18th st., N. Y. City.
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L. Nickerson Tent, Awning & Cover Co., 143 State st., Boston, Mass.
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Loforte, 215 Grand st., New York City.
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Call's Bros. Co., 6210 2nd Blvd., Detroit, Mich.
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Aug. Gommender & Sons, 125 W. 13d st., N. Y.
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Long Eakins Co., 1976 High, Springfield, O.
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Leon Hirschhorn, 37-39 M'Glen Inne., N. Y. C.
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Waterproofing Co., Lewistown, Ill.
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F. W. Neck, room 308, 6 W. Randolph, Chicago.
G. Shindhelm & Son, 144 W. 46th, N. Y. City.
Zauder Bros., Inc., 113 W. 48th st., N. Y. C.
WILD WEST SADDLES, CHAPS, ETC.
Viasita Stock Saddle Co., 2117 Market, San Francisco, Calif.
WIRE WORKERS' SUPPLIES
Jurgens Jewelry Co., 235 Eddy, Providence, R.I.
XYLOPHONES, MARIMBAS, BELLS AND NOVELTIES
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AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

AT LIBERTY AGENTS AND MANAGERS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Advance Agent, Reporter—Managerial services furnished with yacht and private train. State movie-star, opera singer, vaudeville party. What you can pay? JOAN PLANTAGENET, Box 433, Mexico, New York.

Manager at Liberty—Live—Wire New England Theatre Manager. Fifteen years in New England territory. Pictures, vaudeville, tabs and stock. Ambitious and hard worker. H. A. CHENOWETH, 5 Whitman St., West Somerville, Massachusetts.

AGENTS—PHILADELPHIA ENTERTAINMENTS, \$15 and expenses. LINGERMAN, Ventriloquist, 705 North 5th St., Philadelphia. dec1

AGENT, PUBLICITY MAN, MANAGER—SEVENTEEN years' experience. Handle any attraction. Expert newspaper man, contractor. State salary. Join on wire. F. ROBERT SAUL, Adrian, Michigan. nov21

AT LIBERTY—Advance Agent, account of Robinson. Pleas and disappointment with a one-nighter. 25 years' experience, active, single, sober and strictly business. Thoroughly acquainted with South, Southwest and all territory west of the Mississippi River to the Pacific Coast. Can furnish the best of references in regard to getting results. Address WALTER J. CLARK, 1535 Hood ave., Chicago, Ill.

AT LIBERTY BANDS AND ORCHESTRAS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

D'Avino's Concert Band—Signor Alfonso D'Avino, conductor. Minimum instrumentation, twenty. Perfected organization. Fifty instrumentalists especially designed for patrons of the best. One of the four bands of America. Signor D'Avino famous as conductor of the never-to-be-forgotten "band of 400", largest band in the world. Exclusive management VICTORIA LAWTON, P. O. Box 3695, Boston, Mass. Write for terms and dates.

Melody Girls' Orchestra Book—ing now for winter engagement. GRACE SIMPSON, Gen. Del., New Haven, Conn. nov17

A REAL LIVE Four-Piece Concert and Dance Orchestra—Piano, Violin, Banjo and Drums—three girls and one man, desire hotel engagement in South for winter season. Everyone in this organization an A-1, experienced musician. Soloists and singers. Respectable managers write. SAM D. SMITH, Hanover Hotel, Philadelphia, Pennsylvania. nov17

AT LIBERTY FOR INDOOR BAZAARS, EXPOS., FAIRS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Howard and Louise—Two Different complete acts. Hand balancing, contortion and iron jaw ladder act. Both platform acts. Fall Festivals, Indoor Bazaar, etc. Address care Billboard, Cincinnati, Ohio. nov17

AT LIBERTY FOR INDOOR CIRCUSES, BAZAARS or Indoor Events of any kind. The Parentos, Lady and Gentleman. Three first-class different and complete circus acts. A sensational High Ladder and Table Act, high backward drops. A Single Flying Trapeze Act. A Funny Clown Comedy Acrobatic Table Act. Good wardrobe and apparatus. For price and description of acts write or wire our permanent address. THE PARENTOS, Box 13, Tidouite, Pennsylvania.

AT LIBERTY BURLESQUE AND MUSICAL COMEDY 3c WORD, CASH, ATTRACTIVE FIRST LINE. 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

AT LIBERTY—STRAIGHT MAN AND INGENUE Tenn. for tab., singing and talking specialty. Wardrobe. Experienced and reliable. Join at once. WALTER H. MILLER, Gen. Del Lowell, Michigan.

NOTICE—Young Man, nineteen, just out of college, wishes to join musical comedy company or other good road show. Can sing in quartet or lead number if necessary; also play Saxophone, double bass and orchestra. Reliable and good appearance. Photo on request. Give me a chance and I'll make good. Write and state all. Don't write. C. R. ZIMMER, 234 No. Tropp Ave., Sioux Falls, S. D.

CLASSIFIED ADVERTISEMENTS

A Market Place for Buyer and Seller, and Want Ad Department FORMS CLOSE THURSDAY 5 P. M. FOR THE FOLLOWING WEEK'S ISSUE.

RATES PER WORD SET IN 5-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS. WE DO NOT PLACE CHARGES FOR ADS IN THE CLASSIFIED COLUMNS UPON OUR BOOKS. NO BILLS RENDERED. CASH MUST ACCOMPANY THE COPY. NO AD ACCEPTED FOR LESS THAN 25 CENTS.

COUNT EVERY WORD AND COMBINED INITIALS, ALSO NUMBERS IN COPY, AND FIGURE COST AT ONE RATE ONLY.

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MOVING PICTURE CLASSIFIED ADVERTISING RATES. Table with columns: First Line Attractive in Small Type, First Line in Large Type, Per Word, Per Line. Lists categories like Calcium Lights, Films for Sale, etc.

AT LIBERTY CLASSIFIED ADVERTISING RATES. OPEN ONLY TO PROFESSIONAL PEOPLE. At Liberty (Set in Small Type) 1c Per Word. At Liberty (Display First Line and Name in Black Type) 2c Per Word. At Liberty (First Line in Large Type) 3c Per Word. Count all words in copy at above rate.

Advertisements sent by telegraph will not be inserted unless money is wired with copy. Mail addressed to initials care General Delivery will not be delivered. We reserve the right to reject any advertisement and revise copy. "Till forbid" orders are without time limit and subject to change in rate without notice. THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

AT LIBERTY FOR CIRCUS AND CARNIVAL 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Man With Four ponies and mule and high-school horse and dog would like to get in some winter quarters where I could train their stock for expenses. BERT BRIGGS, Le Roy, Kansas.

Una-Fon Player, Plastic Poses, at Liberty. State salary. Join wire. ROSETTE KRUSE, 201 W. 91st, New York.

AT LIBERTY. COLORED PERFORMERS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

AT LIBERTY—B. F. FERGUSON, COLORED A-1 Singer. Play string music; work in all acts. Straight or comedy. Light producer. Change for two weeks. Experience. Reliable. 706 Riverview St., Alexandria, Indiana.

COLORED FEMALE IMPERSONATOR, Blues Singer, Coon Shouter, Ragtime Singer and Dance, preferring a one-nighter, minstrel, carnival or vaudeville. I would like to hear from Annie Person and Ralph Person at once. Name, Belah Allen. I have no photo. Better known as Lou. Wire or write BABY ALLEN. Wire, write or report. Arkansas City, Ark.

AT LIBERTY DRAMATIC ARTISTS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Billy Remsey. Novelty man, straight or comedy. Does black. Up in acts. Change often. Plays drums. Barton, Tioga Co., New York. nov17

At Liberty—Juvenile or Small Parts for dramatic stock November 11. Go anywhere. Ticket if too far. Some stock experience. Also director and parts in Little Theater. Salary reasonable. Age, 27; height, 5 feet 9; weight, 135. Photo on request. WALTER H. ARNOLD, 17 Van Anden, Auburn, New York.

The Christmas Billboard SPECIAL DATES

DATE of the Special Number.....December 15 DATE of Issue (Tuesday).....December 11 DATE when Display Forms close.....December 9 DATE when Classified Ad Forms close.....December 6 Last year we were compelled to leave out considerable classified advertising because the copy was received too late. Mark your calendar when forms close, or, better still, send copy today.

LAST CLASSIFIED AD FORMS CLOSE THURSDAY, DECEMBER 6th

Classified advertisers take a lively interest in The Billboard's Special Issues, especially when we announce 105,000 EDITION

Mind you, there will be no advance in the rates for your holiday advertising in the Classified Columns of the big number. We're ready to set copy now. Mail copy to The Billboard, Box 872, Cincinnati, Ohio. Branch Offices: New York, Chicago, St. Louis, Boston, Los Angeles.

At Liberty—Young Lady Dramatic Actress for drama or otherwise. Desire engagement for New York or Brooklyn. Write VARNIER, 225 West 23d St., New York.

Boss Canvasman at Liberty for Tent Dramatic Company. Years of experience. Expert Repairman. Best of reference. Married. Live on lot. Address CANVASMAN, care Ponca Tent and Awning Company, Wichita, Kansas.

AT LIBERTY—For Light Comedy or Juveniles; age, 22; weight, 140; height, 5 ft. 9; wardrobe, ability appearance. WALTER X. PRICE, N. 13th St., Franklin, Pennsylvania. nov21

AT LIBERTY M. P. OPERATORS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Moving Picture Operator. Twelve years' experience in the show business. Desires position as operator or assistant manager. I know the show business. Ambitious and hard worker. Married and on the square. State all in first letter. Address O-BOX 154, care Billboard, Cincinnati.

H. P. Christy at Liberty—Motion Picture Man or Operator. Eighteen years' experience, sign writer and advertiser. Married. Best of reference. Winding Gulf, West Virginia. nov24

Operator, A-1, Desires Permanent position in first-class theatre where good projection is desired. Specialize in stage lighting effects. Salary secondary condition. Married and prefer town less than 30,000 population. Can come at once. State all first letter. W. B. HERRICK, 4215 Booth Ave., Rosedale, Kansas.

Projectionist - Stage Manager for first-class house. Reference? Yes. R. SAWYER, Mitchell, South Dakota. nov17

PROJECTIONIST — EXPERIENCED. Reliable. Will go where good projection is necessary. Any equipment. Nothing too big. Make own repairs. Can start immediately. SLIM DOUGLAS, Macomb, Illinois. nov17

PROJECTIONIST—EIGHT YEARS' EXPERIENCE. Wants permanent position. Reference. At liberty Dec. 1. Write all; no booser. E. C. BEAL, 427 S. 8th St., Evansville, Ind. dec5

EXPERIENCED PROJECTIONIST desires permanent position. Handle any equipment and produce results. Middie West preferred. No smoker or booser. Nonunion. State all. GLENN SMITH, Girard, Kan.

A-1 OPERATOR, married, reliable, long experience. Work for any one in reason. Reference. H. L. WOODWARD, 704 Beatrice St., Benton, Ill.

AT LIBERTY MISCELLANEOUS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Cashier, Matron, Forelady, Beauty Parlor Work or Companion. Willing to travel. Experienced. PEGGY WILSON, 91 Milwaukee, E., Detroit, Michigan. nov17

Experienced Road Carpenter with best of references would like to locate west of the Mississippi. CHAS. LONG, Box 98, Fishkill, New York.

Wanted—Position as Wardrobe Lady. Stock or travel. Capable. References furnished. Address O-BOX 153, Billboard, Cincinnati.

Young Man, 22, Desires Position with theatrical manager and producer. MURRAY D. JACOBS, 609 W. 175th St., New York City.

AT LIBERTY—All-around theater work. Nine years' experience as stage carpenter, electrician, property man, motion picture operator and billboard in combined movie-theat. house in town of fifteen thousand. Excellent reference. J. M. HAYDEN, 3523 Whitefield Ave., Detroit, Michigan.

AT LIBERTY—Can anyone use a Whistler or Singer to do a turn from box or otherwise? No act too small. LEON HALL, care Billboard, New York.

YOUNG MAN, 26, stranded, friendless, clean broke, homeless, financially distressed, will appreciate temporary assistance. Tackle anything to get back on feet. Well educated. Dandy public speaker. Previously had own wonderful act, consisting lady, man and myself. Expect return to vaudeville when in better circumstances. Unfortunately lost everything. Qualified for anything. Does somebody care to give me a lift? Appreciate any help. Please write immediately. MICHAEL CROSSE, General Delivery, City Hall Station, New York City.

AT LIBERTY MUSICIANS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

A Young Lady—Experienced Concert Cellist seeks a vaudeville opening with a musical act. BOX B, care Billboard, New York City.

(Continued on page 68)

A-1 Amateur Cornetist—Can
double on Sax. Would like position in live band and orchestra or industrial band. Would donate services to band if furnished good work. Maroonic. **FRANK PRESTON**, Center Junction, Iowa.

A-1 Clarinetist—Union. Ex-
perienced. Use one clarinet. **CLARINETIST**, 254 S. Pryor St., Atlanta, Georgia.

A-1 Drummer, Doubling Trom-
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GYP JOURNALISM MUST GO!!

(From THE NEW YORK REVIEW)

"GYP" journalism is becoming altogether too common in New York. There are certain weekly and monthly publications that live by the lead pipe and blackjack. With them it is a case of "come across" with advertising or your reputations and business will be ruined. And their threats are not bluffs—refuse the demands, and in their next issues you will feel the weight of their wrath, either by direct attack or innuendo.

There have been a good many examples of this lately, and managers of plays and theaters have been among the principal victims. The amusement business has proven a fallow field for this kind of predatory publication. The license which goes with dramatic criticism is largely responsible for this. So-called critics can tread upon the very edge of libel and slander, and even step beyond the line and get away with it.

No paper would dare fill its columns with abuse for a merchant or manufacturer because he refused to advertise. Mercantile establishments are not liable to attack in this manner because newspaper privilege does not extend to direct criticism of their merchandise or methods. Therefore they are safe from blackmail by gyp journalism.

In the theatrical business it is different. Producers invite criticism and comment upon their productions, and it is an easy step from that to criticism and comment upon themselves. There is no objection to this so long as it is honest and not malicious, but when the attacks follow a refusal on the part of the manager to advertise or to increase the amount of his advertising or otherwise to conduct his business as dictated by the gyp newspaper, the matter assumes criminal proportions, whether it is done inside the law or becomes open libel.

Several periodicals have carried this method to such a point that the situation demands legislative attention. The libel laws should be more stringent, and bigger and sharper teeth should be put into them. It should not be permitted that a man's business and good name may be placed in jeopardy simply because he has the independence not to submit to goading by unscrupulous publishers. Such use of the power of the press was never intended in the constitutional guarantee of freedom of speech.

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THE THEATRICAL "JURY"

THE new experiment in theatrical censorship which is about to be instituted in New York contains excellent elements of promise. The plan is, in brief, for the constitution of a jury of citizens to decide the fate of any play against which there are complaints on the score of its morality.

The matter of plays that are objectionable on the score of morals or otherwise offensive to a reasonable standard of propriety needs some such means of settlement as this. At the present moment the director of the New York Society for the Suppression of Vice has protests out against three productions now in Broadway theaters. One or another of these plays may be unfit for the stage, but if so some other means of determining the fact than a sort of injunction launched by the representative of an avowedly hostile society is desirable. The magistrate cannot be appealed to in the case of every play to which someone is able to find an objection, nor are the magistrates, taking them by and large, competent persons to decide such matters. Quite lately a very serious play, exposing the evils of that institution which is well nigh regularized under the New York laws, the collusive divorce, was withdrawn summarily on the objection of a clergyman, after having met the full approval of many good people in productions elsewhere and under book publication. It is not at all likely that the theatrical producers as a class are desirous of corrupting the public morals. But they cannot ignore the one great function of the stage, which is now, as it was in Shakespeare's day, to give the very age and body of the time. They are capable of an agreement on essentials, provided they are guarded to a reasonable extent against narrow, hypocritical and hostile intrusion.

At the same time some restraint in these matters is altogether desirable. There are always plenty of people who are ready to make money by the attraction which an entirely and intentionally improper play may exercise. It is a game that is as old as it is unworthy. The decent stage should itself have a means of holding this business in check. The proposed "jury" system would effect it, and such a system would derive nine-tenths of its force from the fundamental agreement of the producers to submit to it.

—BOSTON TRANSCRIPT.

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(Continued on Page 70)

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27,000 Records Guaranteed

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RAVEL

By ERNEST NEWMAN (In Manchester Guardian)

SOME eager and imaginative journalists—not musical critics—waxed very wroth over the "Ravel Festival" fiasco of last week. Why was Queen's Hall more than half empty on such a day? they asked. Where were Sir Henry Wood, Sir Thomas Beecham, Sir Landon Ronald, Sir Hugh Allen, Sir Alexander Macenzie, Sir Edward Elgar, Dr. Vaughan Williams, Mr. Gustav Holst and all the other leading lights of British music? It was not suggested that these gentlemen should meet in the corridor, line up and file in solemn procession past the platform to do homage to M. Ravel, but it was no more than their plain duty to be present. Why were they not there? it was asked in ringing tones.

The only reason I can think of is that they had something better to do. I cannot understand why anyone should have been there, except to see Ravel, and some of us have seen him already. Why the affair should have been called a festival at all is a mystery; it was just an ordinary concert of Ravel's music, such as one might hear any evening at any music club. No new work of his was to be given, and no orchestral work of any kind. Ravel's "conducting" was limited to his beating time in very angular fashion thru his septet, which would have gone quite as well without him; it would have been no less gravely absurd to have had him beating time thru the quartet. He accompanied a few of his songs in the same dry style. Unless one wanted to see Ravel in the flesh, why should one have gone to Queen's Hall that afternoon? The septet has few admirers over here. The songs and the piano pieces have even fewer, and on this occasion they were announced to be sung and played by a French baritone and a French pianist of whom, probably, not even the names were known to more than half a dozen people in all London, and who turned out to be so mediocre that one could only wonder at Ravel's choice of them—if his choice it were. There remained, as a possible attraction to the music lover, only the quartet, and that has had some excellent performances in London during the last couple of years. Why in the name of the Treaty of Versailles should anyone put himself out to attend a concert of this sort—except, perhaps, to take off his hat to France? But that act of politeness has led to colds enough in the head in the political world; musicians have become cautious.

The truth is that modern French music as a whole has failed, in spite of the most energetic propaganda, to win its way into the heart of the ordinary British music lover. A few works have succeeded here, but for French music, qua French music, there is not even the unreasoning enthusiasm there was for Russian music, qua Russian music, in the years that followed 1913. And Ravel himself, to be quite frank about the matter, is a declining quantity in this country. His lovely quartet is popular, but that dates from 1904, and is now a classic.

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AGENTS' SAMPLES—Six big samples, \$1.00. Satisfaction guaranteed. ORLEANS CO., 314 33rd St., Norfolk, Virginia. nov17

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LOOK! My fine Meagle and High-Jumping Horse for sale. If you will need a Horse, Pony, Mule, Dog or Goat Act for spruce, write your wants, I can supply you. I am now training animals for a small, We can supply you. Can furnish unbroken animals at reasonable prices. DR. FISHER, Box 182, Danville, Kentucky.

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Kards—Every Kard a Laugh. Dime brings complete assortment with other good offers. KILLIAN, 1300 Temple, Detroit, Mich.

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GO INTO BUSINESS FOR YOURSELF!—Big profits! Small capital required. Dependable Manufacturing Formulas, with complete working directions. No containing, but individual services. Write me, S. VIGGINS, Ph. G., 135 Meadow St., Pittsburgh, Pa. dec29

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CLASSY Stage, Character and Street Wardrobe, accessories. State requirements. L. SEAMORE, 525 W. 133th St., New York City.

CHURCHES TO HELP GOOD PLAYS

A RATHER remarkable thing happened the other day. The National Council of Congregational Churches, in session at Springfield, Mass., adopted unanimously a resolution in favor of attending good plays as an antidote to bad ones. Theoretically the proposal is sound. If church people generally should turn supporting attention to clean and otherwise worthy drama, and to these forms of presentation only, the premium put on wholesome production would be irresistible.

It is not the theory, however, but the departure that is remarkable. Churches have attained a somewhat more liberal attitude toward the theater in the last quarter of a century. Not a few ministers are discriminating patrons of the playhouses. But rarely has the individual minister raised his voice in defense of the theater, and we do not recall another instance in which a collective utterance of this kind has gone forth.

Even now there still is maintained in the churches the traditional hostility to the theater as an institution. The church pose toward the theater has not been one of helpfulness, but tacitly, at least, one of utter intolerance. Such an attitude is, of course, based on the fatuous assumption that the theater may be banished altogether.

If the time has come—or shall come soon—when the theater is recognized by the churches as an indestructible institution, then there will be a new hope that the things that bring discredit on the stage, in spite of all the worthy contributions it makes to art and society, may be eliminated. If it is a part of the service devolving on the church to assist in making better those things that influence and will inevitably continue to influence society largely, then one of its functions is to help to make the theater better.

—KANSAS CITY STAR.

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Wanted—Young Lady, Carnival experience, to work in Paper Crew, Winter in live Miss. town. Per cent and expenses. Expenses guaranteed. Single preferred. Violet Kenner and Evelyn Bender, wire. Address S. L. HOLMAN, Union Miss., week of November 12.

AMATEUR ACROBATS, CLOWNS—See Plans and Instructions. JINGLE HAMMOND, decl

WANTED—Director School Orchestra. Instructor of Violin and Wind Instruments. Must furnish references. CHAS. P. HOWELL, Supt. of Schools, Fairfax, Oklahoma.

WANTED—A Manager, for a refined organized Military Band. FRANK COVELLO, 1756 Madison Ave., New York City.

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Notice, American Federation of Musicians—Before accepting engagements in Winchester, Frankfort, Paris, Richmond or Lexington, Ky., communicate with CHARLES S. WRIGHT, Secretary Local 534, A. F. of M., 152 East Fifth St., Lexington, Ky. nov17

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Wanted, for Combination vanderlike and photoplay, Drummers, Tympanists, Pianists and Cellists. Address TRIANON, care Billboard, Cincinnati. nov24

MUSIC MISPLACED

By FULLERTON WALDO (in The Christian Science Monitor)

MUSIC out of place is as bad as music out of tune. It becomes a "jewel in a swine's snout," likely to fail of appreciation thru no fault in its own quality, no flaw in structure, no dullness of luster, but because of its milieu.

Music has its place between acts at a theater, but that place is seldom occupied. Rarely is such music to be heard except as an obligato to conversation. It becomes a mere stopgap, a timekiller: it drowns out the noise of stage hand and carpenter busy with the next set. One sensitive to any ritualistic dignity in musical art must deplore its use as a mere shock absorber for "man's fitful uproar mingling with his toil." Music as a gift to the race, making audible the holiness of beauty, was not meant to be brought down to that level, as the "panache" or plume of the knight in chivalric times must never be allowed to drag in the dust.

It is a relief to the music lover to find a restaurant where he who talks is not interrupting those who play and where music raising its voice does not make it necessary to speak fortissimo against its forte. Such a restaurant it was my privilege to dine in some evenings ago. You came in off the strident, raucous street and found yourself where lights and voices were alike subdued, and the tones of the pictures on the walls were semi-tones. The carpets were thick, the service was smooth shod and fluent; there was not a constant din of crockery this side and cookery the other side of a swinging door.

Here, as Dr. Johnson would say, you could have your talk out. There was no danger of colliding with jazz, no fear of preventing yourself or someone else from hearing music of the better order that deserved respectful silence. It argues that you care for music, if you do not want it while you are at the table. It is distressful to feel that Schubert or Mendelssohn is used to drown the sounds of eating.

But once a small restaurant orchestra, in a crowded noon hour, played the "Unfinished Symphony" so well that the knives and forks were respectful to baton and bows, voices were subdued, and when the music ended there was an outburst of applause, convinced and sincere.

Music is not misplaced when it is used in support of motion pictures. The audience for the silent drama, with the evolution of the kinetic art, has learned to listen. The pictures are teaching the people to be still both for the pictures and for the music that goes with the pictures—so that the "movies" are doing a real service to musicians whose despair has been the incorrigible chatters. Those who talk while pictures are shown have to reckon with public opinion as represented by their neighbors for many seats around.

CLOWNS, COMICS. See Costumes. JINGLE HAMMOND, nov17

EARN \$25.00 WEEKLY spare time copying and reporting daily summary of all instruments and suits filed for record. Stamped envelope brings application and particulars. WESTERN RATING BUREAU, 715 Baltimore Bldg., Chicago, Illinois.

PIANO OR SAXOPHONE who is Tweak and Repair Man. Excellent opportunity. Address LEADER, Brunswick Music Store, Pikeville, Kentucky.

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WANT Real Med. People, double small script parts. Week stands. State all. Join on wire. BOWSER DRAMATIC CO., Springfield, Illinois.

WANTED—For the Delft Theatre Orchestra, red-hot Trumpet, doubling Melody or Eb Saxophone. Must handle concert and jazz. Salary, \$10.00 and permanent. Address G. G. HORN, Mus. Director, Delft Theatre, Marquette, Michigan.

WANTED—Medicine Performers, one can drive one-ton Ford truck. Sober and reliable. Make salary with the time, with board and transportation. Ham-fats and Old X Managers, save your stamps. Address CAPT. DAVID LEE, 7 Owen Street, Fort Jervis, N. Y. Give time for mail forwarding.

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SAX PLAYER, strl or man, doubling cello preferred. Long hotel engagement. Must be young, attractive, willing, peppy, read popular and standard music at sight, do the work from opening session. No trial or notice given if you can't. State salary, age, experience. LEE CUMMINGS, Suite 18, 900 Walnut, Des Moines, Iowa. nov24

WANTED—Pianists, Organists, learn pipe organ theater playing; exceptional opportunity; positions, THEATRE, care Billboard, New York. nov17

WANTED—Colored Musicians who can sing. Violin, Saxophone, Trombone, Cornet and other instruments. WILLIAM NELSON, 61 Orange St., Albany, New York. nov17

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INSTRUCTIONS AND PLANS

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all things. Do you know that with the use of scientific suggestion you can accomplish all desires? It is possible to obtain health, wealth and happiness through the use of scientific suggestion. Why be among the unfortunate for the want of knowledge? The penalty of ignorance is failure. Why travel the rough and rocky roads of life when wisdom properly used will pave the way for you? Consult McCLURE, The Marvellous Hypnotist, Box 377, Mishawaka, Ind.

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THEATRICAL SCENE PAINTING taught by mail. Only course of its kind. It pays. It is practical and inexpensive. We sell Theatrical Scenery Models, lithographed in many colors. Send stamps for literature. ENKEBOLD ART ACADEMY, Omaha, Neb. dec3

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10,000 GERMAN MARKS and the book, "Home Manufacturing for Men and Women", only 25c. D. FISHER, 331 Phillips Bldg., Los Angeles. nov17

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Chester Magic Shop. Anything in Magic. List for stamp. 403 No. State, Chicago. nov17

Crystal Gazers and Mind

Readers' Budget. All new stock questions and answers. Remarks, bayonets, leaders for ladies' matinee, etc., wording for coupons, cards, etc., to prevent you saying "Good Morning, Judge." How to make advertising posters and window cards. Strong patter for Swami. A bank to draw from. Price, \$5.00. P. W. MILLER, 67 3d St., San Francisco, California. x

X-Ray Act—No Wire. No

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BARGAINS FOR MAGICIAN—Magician's Outfit, Table, Mind Reading Act, Mail Bag, Pillory, Cabinet, Handcuffs, Packing Case, Complete. Complete Act for Clubs or Vaudeville. Musical Flower Production, Trunk, Typewriter, and many other bargains. Our low prices will interest you. Bargain sheets for stamp. GEO. A. RICE, Auburn, New York. nov24

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MAGIC AT GIVE-AWAY PRICES—Stamp for list. LOHREY, 50 S. Garfield St., Dayton, O. nov24

NEW BARGAIN LIST No. 6 now being mailed. Get one for stamp. CHESTER MAGIC SHOP, Chicago.

ORIGINAL RESISTO'S SECRET, strongest man cannot lift you, \$3.00. Miller, 326 Main, Norfolk, Va. nov24

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BARGAIN—Genuine imported Mittenwald Cello, beautiful golden varnish, wonderful tone; perfect every way. Plush-lined leather case. Will sacrifice \$35.00. W. M. TEMPLE, Mason City, Iowa. nov17

BEST OFFER TAKEN 5 1/2-octave Marimba, extra length resonators, open spaces filled in front. Instrument and trunk good as new. Photo sent on request. RAYMOND CASS, 6 Kentucky Ave., Danville, Illinois.

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FOR SALE—Buescher Bb Saxophone, low pitch, brass, in case, \$90.00. ANDREA ELLIOTT, Orlando, Indiana.

FOR SALE—Holton-Clarke Cornet, gold-plated, bursheled, low pitch, with high pitch slides, complete in French metal case. Brand new, a bargain at \$35.00. Will ship C. O. D. subject to examination. MERRILL E. SKALMAN, 1103 Jefferson St., S. Wadena, Minnesota.

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ONE HONNER ACCORDION, 6 sets of reeds; one Auto Klutler, two cylinders, medium and fine. PETER HANSEN, 710 Market St., St. Louis, Mo. x

REGULATION BAND COATS, PANTS, \$2.50; Caps, \$1.25; Player Piano Rolls, dozen, \$1.50; Victrola Records, dozen, \$2.00, all good; Men's Suits, \$3.00, \$7.00, \$9.00, few \$12.00; Overcoats, \$3.00, \$5.00, \$7.00; Tuxedo Suits, complete, \$20.00; Full Dress, \$1.00; Blackface Minstrel Suits, \$5.00; Big Bundle Costumes, \$15.00; Usher Coats, Bell Hop Outaways, Drivers', Boys' Coats, all kinds, \$1.50. Stamp for list. WALLACE, 330 Oakdale, Chicago.

SAXOPHONE, Bb Tenor, Buescher, triple plate silver, gold bell, case; new, \$140 cash, or write CLEM LAWTON, Sault Ste. Marie, Michigan.

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TWO SETS OF PROFESSIONAL Double Drums, Bells and Traps. Big bargain. 5331 Romanine Place, St. Louis, Missouri.

WANTED—Deagan Una-Fon, any size, any style, any condition. Will pay cash. Write or write C. W. DUHEMIN, Rear 711 Massachusetts Ave., Indianapolis, Indiana.

FRANK FINNEY DEPLORES PASSING OF OLD COMEDIAN

WHAT has become of the burlesque comedian? Frank Finney, comedian-director of "The Laughlanders" at the Auditorium Theater, who has been associated with burlesque shows over a stretch of the last twenty years, in speaking on this subject, said:

"The evolution of theatrical production which has brought about the passing of the old-time variety house answers the question, for the passing of the variety house eliminated the school of burlesque comedy. The burlesque comedian of today is schooled in stock and in the smaller burlesque road shows and his college course is much longer than it once was because he does not work so hard today as he did twenty years ago.

"Vaudeville is producing practically no burlesque comedians because the course in vaudeville, with its fifteen-minute class periods daily, is not intensive enough. The vaudevillian works maybe forty-five minutes altogether during the day. The old-time variety house comedian worked for hours.

"Only a small percentage of the comedians of this type that were being produced twenty and even ten years ago is being produced today for that reason and the comedian of the burlesque school who shows anything in stock or road shows is picked off without fail by the big Broadway producers. The producer is constantly on the watch for the burlesque comedian. He is in demand more than any other class of performer and his value to himself has increased four and five times over what it was in the old days.

"Seventy-five per cent of the successful comedians of today were schooled in burlesque—Weber and Fields, Sam Bernard, Leon Errol, Jim Barton, Lester Allen, Harry K. Morton and a dozen others. Whether the continued absence of the variety house will further reduce the supply is problematical. Somehow the demand of the big producer is always met because he has the money to get what he wants. As long as the public asks for the burlesque comedian the big producer will get him, but unless this type of fun-maker is turned out more rapidly in the next ten years than during the past decade the price will be high.

"The burlesque audience is the most exacting and hardest to please because it is known to the profession as 'wise'. The average burlesque audience has heard all the latest jokes and songs and the successful comedian must resort to every trick of the trade to win applause. This condition makes for versatility and your finished burlesque comedian usually has some trick up his sleeve which will break the ice with a hard audience. Once he has accomplished this he need not worry—whatever he does will be funny.

"There are few 'straight' comedians in the big time today. A list of twenty of the first comedians of the period shows that less than twenty-five per cent are 'straight'. Such a list would look something like this:

"Al Jolson, blackface; Frank Tinney, blackface; Harry Tait, English; Harry Lauder, Scotch; Raymond Hitchcock, straight; Willie Collier, straight; Sam Bernard, Louie Mann and Lew Fields, German; Clarence Kolb and Max Dill, Dutch; Willie Howard, Yiddish; Gene Howard, straight; Dooley Brothers, miscellaneous characters; Richard Carle, straight and eccentric; Fred Stone, straight and eccentric; Ed Wynn, eccentric; Leon Errol, eccentric; Walter Catlett, straight; Leo Carrillo, Italian, and James Barton, Irish.

"There will always be a demand for the burlesque comedian because we English-speaking people take our fun straight and in large doses and we do not want to be compelled to think."

—SPOKANE SPOKESMAN-REVIEW.

FOR SALE—Fine old 4-string, full-sized Double Bass, in good condition. A bargain. VIOLIN REPAIRER, Room 10, Masonic Building, Seymour, Indiana.

FOR SALE—Deagan No. 350 Marimba, including trunk, for \$180. First-class condition and a rare bargain. FREEMAN, Derry, Pennsylvania. nov17

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MALE PIANIST, now in vaudeville, wishes to hear from Singing or Dancing Team, either already booked or desirous of forming new act. Write R. ALLEN, care Billboard, Chicago.

WANTED—Comedy Acrobat. Must be absolutely standard rural comedy talking acrobatic novelty in one. Must join at once. Wire description. FRANK KERN, Hotel Gorell, Findlay, Ohio.

WANTED—A Gentleman Partner at once, all-round Med. Performer, to work own show or team with small, middle-aged lady, ambitious, energetic, reliable; free to go anywhere, any time. Triflers have stamps. ORAE, care Billboard, Cincinnati, Ohio.

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WANTED—Girl Partner, for vaudeville act. Must be good looking, have good voice and be able to feed comedian. Photo returned. Dancer preferred. Address BILLY FRANK, General Delivery, Paterson, New Jersey. x

WANTED—Partner. Young Lady. Must be good Typist, unnumbered and in position to travel. Guaranteed salary and expenses. Explain fully first letter. No investment. WESTERN RATING BUREAU, care R. W. Ginter, Blackwell, Oklahoma.

YOUNG LADY WANTED—High-class Ballet, Step-Dancing and Semi-Acrobatic Partner. Brown eyes, beautiful; 5 ft., 3 in.; 115 lbs. Capable, cultured, versatile. Address L. B. Billboard, Kansas City, Mo. nov24

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TO SALESMEN calling on Clear, Confectionery and Pool halls we have a wonderful money-making opportunity. N. F. HAUSEN CO., Sheldon, Iowa. nov24

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MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Exceptional opportunities for positions. THEATER, care Billboard, New York. nov17

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SERIALS—Perfect condition, paper, complete; bar- gains. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. dec2

SERIALS FOR SALE at lowest possible prices: Si- lent Mystery, Hand of Vengeance, Demer's Shadow, The Vampire, Masked Riders. Full line of adver- tise. Large variety Features, Comedies, Westerns—lowest prices. State your requirements. WM. ORR Film Broker, 736 So. Wabash Ave., Chicago, Ill. nov17

THE BATTLE, two-reel Indian-Western; The Mas- sacre, two-reel Indian-Western. The above two produced by D. W. Griffith. More action in one of these two-reelers than in most seven-reelers. \$30.00 per two-reeler. One and two-reel Comedies, \$7.50 per reel; big special Features, \$10.00; fifteen two-reel Harry Carey Westerns, with slides and paper and photos, \$22.50 per set if all are taken at one time, or \$25.00 per two-reel singly. Other big money-getters. No lists, tell us your wants. HENDY'S ATTRACTIONS, 3021 Island Ave., Chicago, Illinois. nov21

THE HEART OF TEXAS RYAN, 5 reels, starring Tom Mix, co-starred with Tony, the wonder horse. Uncle Tom's Cabin, The Passion Play, Joseph and His Brethren. Send for our big bargain list. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois. nov21

TWO-REEL WILLIAM S. HARTS, \$26.00; Chaplins, \$20.00; 1-reel Christie Comedies, \$15.00. All open did shape, 5-reel Features, \$50.00 each. Send for list. E. & H. FILM DIST. CORP., Box 565, Bir- mingham, Alabama. nov21

WILL LEASE to responsible roadmen limited num- ber of highest class State right Features. At least two references required with your inquiry. This is the greatest proposition ever offered on big features in first-class condition, with plenty of advertising. CLASSIC FEATURE FILMS, 741 So. Wabash Ave., Chicago, Illinois. nov17

WILL SACRIFICE 150 Features and 100 Comedies, with advertising. All prints guaranteed in good condition. ENTERPRISE DISTRIBUTING CO., 208 Kiltzbridge Blvd., Denver, Colorado. nov21

M. P. ACCESSORIES FOR SALE—NEW

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MOVING PICTURE MACHINE for home, club or office use. Nothing equal to it for the price. Send for circular. N. F. BRINK, 11 Winchester St., Boston, Massachusetts. nov21

SOME ADVICE TO COMPOSERS

From GEORGES ENESCO (in Shadowland)

IT is long ago now that I ceased to imitate Brahms, but while the musical speech in which I have perhaps found my true expression is ostensibly that of my contemporaries, it actually differs radically from theirs, bearing deeply, I hope, the impress of the past out of which it grew, and, therefore, lacking their accent of repudiation.

Which brings me to the "Six", of whose divergations I hear so much over here. This ambitious group of torchbearers may count itself fortunate in having enlisted so much attention on the part of New York's more sophisticated connoisseurs, whose grave consideration of their works is in flattering contrast to the attitude of some Parisian audiences.

Now I am very far from wishing to belittle the members of this famous com- pany, whose sincerity is usually beyond question; and if I point out the reasons why I think they have failed to fulfill the purpose of their association I do so in order rather to explain them to their detractors than to range myself on the enemy's side.

In the beginning, these young exponents of the futuristic method, each doubtless believing his contribution to musical history to be in the truest sense representative, came together with the idea of mutual encouragement and support. They wished to make their influence felt as quickly and as widely as possible, and this end could be achieved more easily by a group than by each alone. It takes more ridicule to lampoon a "school" than an individual out of existence, and they knew they were throwing out a challenge to the caustic and reactionary Parisian public, which would not be slow to take it up. The Six had plenty of courage, and very soon found they needed all they had. Perhaps if they had been better artists they would not have been such good reformers; perhaps if they had been better reformers they would not have been artists at all. Who can say? One certain result of their ardent crusade, however, was that public curiosity in the New Music was definitely excited, and concertgoers were quickly familiarized with the futuristic idiom.

The conscious extremism of the Six, however unsuccessful as art, yet helped the cause along by creating the "horrible example", which is as good a way as any of setting a fair standard of judgment. But for their sensationalism, the more moderate expressions in the new manner would have come as a shock to audiences which would surely have mistaken the unfamiliar for the deliberately eccentric, as often happens. The rapid recognition which has been given to the work of such men as Malipiero, Berners, Goossens, Casella and others, is largely, if indirectly, due to the Six.

Unfortunately they have now arrived at a point where their purpose is no longer obvious. If any one of them is ever going to do great work, he will certainly have to leave the group. Idenegger, in fact, by far the finest talent of them all, is already practically out of the circle, and the others no doubt will go their separate ways eventually. For as an artist develops he finds he cannot always subvert the ends of a "movement". While his genius is still not quite certain of itself, he needs sympathetic support, but the more it matures the less it stands in need of protection. The only ones who remain long in groups are those who cannot stand alone.

I have nothing but praise for the seriousness of the younger school, but like many others who set out to "jazz up", as you Americans would say, the slow process of evolution, they have let themselves become the victims of catch-words. "No compromise," they cry, and so great is their terror of betraying the slightest deviation from the effete past which it is their mission to obliterate that they go to fantastic lengths in avoiding treason to their ideals. In concentrating so in- sistantly upon how to express things they have forgotten they had anything to express—which is a pity. It is rather foolish, also, and leads to the sort of artistic smugness which is death to worthwhile work. One would like to bring them back to their senses by recalling to them the story of the young futurist painter, who, said Degas: "Master, when you were a young man, what did one do in order to arrive?" "My dear young man," answered the Master, "when I was a young man one did not arrive!"

200 LETTERHEADS, Envelopes or Cards, \$1.00, post- paid. Established 1881. HICK & CO., 180 North Wells St., Chicago, Illinois. dec29

250 BOND LETTERHEADS or Envelopes, \$1.50; 100 Business Cards, 50c. GEYER PRINTERY, Box 586D, Dayton, Ohio. nov5

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2ND-HAND M. P. ACCESSORIES FOR SALE

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EVERY SUITCASE PROJECTOR, like new, 110-V. equipment, cheap for quick cash. D. M. LEONARD, Springfield, Ohio.

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GUARANTEED REBUILD MACHINES—Power's, complex Motograph, other makes. Wonderful bargains. We sell everything for "the movie". Free catalog. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. nov21x

KEPTNER CONVERTER, double 50 amperes, brand new, panel board, 220 volts, 3 phase, 60-cycle absolutely perfect condition, \$37.50; G-E Converter, double 50 amperes 110 or 220-volt, 60-cycle, 1, 2 or 3 phase, with panel board, guaranteed first-class condition, \$37.50. ATLAS MOVING PICTURE COMPANY, 536 S. Dearborn St., Chicago. dec29x

MAZDA ATTACHMENT REDUCER, 60-volt, two poles, \$25. FRANK HUDDLESTON, Lucasville, Ohio.

NEW 1,000-FOOT HOME MOVIE PROJECTOR, \$37.50, new Motor Driven Suitcase Projector, \$75. Including New Camera, \$50 up; Electric Generator, 500 watts, \$100; Road Show Projector, \$50; Super Road Show Screen, 6c square foot. RAY, 241 5th Ave., New York.

SENSATIONAL BARGAINS—Rebuild Machines, carborundum or maza equipped. Condition guaranteed. Big catalog free. Dept. 17, MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. nov21x

SIMPLEX POWER'S AND MOTIOPHOTO Machines, rebuilt, first-class condition, big bargains. Second-hand Chokes, etc. Write us your needs. ATLAS MOVING PICTURE CO., 536 S. Dearborn St., Chicago. dec29x

TWO-MACHINE ASBESTOS BOOTH, \$75; large Fire Curtain, \$100; Pathoscope, \$75; Power's S. Mazda equipped, \$50; Movie Camera, 200-ft magazine, Tessar lens, \$100; Cosmograph Suitcase Projector, runs film and slides, \$100; DeVry, \$125; G. A., \$100; G. Lamphouse and Arc, \$20; Ft. Wayne Cosmograph, \$30. Free literature. Send stamp for list. B. O. WETMORE, 1108 Boylston St., Boston.

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AT ONCE—Any good Convict or Prison Picture, 2 to 7 reels. Also want 1 or 2-reel Convict Comedy. No junk. Full particulars. FRED A. COMPTON, Gen. Del., Terre Haute, Indiana. nov17

I WANT TO BUY Passion Play, Uncle Tom's Cabin, James Ross, Life of Moses and any Religious Films. State number of reels, condition and lowest price in first letter. FRED KONSACK, 724 South Wabash Ave., Chicago. nov21

WANTED—Uncle Tom's Cabin, Original Buffalo Bill—101 Ranch Pictures. Must be cheap for cash and most stand inspection. Will deposit with express company. Freight charges both ways. J. B. SWAFFORD, White River Jet., Vermont. nov24

WE BUY MACHINES and Theatre Equipment. Highest cash prices paid. Give details in first letter. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. nov24

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

BARNEY TEMPLE AND WIFE, Repertoire from
Complainant, Jack H. Kohler, Mgr.,
Jack H. Kohler Players,
Care The Billboard Pub. Co.,
Cincinnati, O.

DUNBAR, SPOFF, Owner-Mgr.,
"Homonymous Express" Co.
Complainant, W. H. Rossard,
Care The Billboard, Cincinnati, O.

HOROSCOPES AND ASTROLOGY

(Continued from page 53)

Thus 1900 was not a new year, but 2000 will be.
England passed a law in 1750 ordering eleven days to be stricken from the calendar. Thus

Old Style and New Style (O. S. and N. S.) in the histories when they compute time. Some people protested to this, as they thought they were not going to live so long.

They had ten fairly good mouths working for them before Caesar's event on earth. But when it became the notion to name a month after Julius they worked in one and named it July. But Augustus, who became emperor following Caesar's assassination, had a month named after him (August), he didn't like the "spot on the bill" for his month as he felt his pet month had been subordinated to Caesar's, so they started in to short-changing other months to pad up August to thirty-one days at the expense of February, September and November. October and December were also changed so the length of months would be nearly uniform.

Now since the stars, in their diurnal procession westward, pass the meridian every twenty-four hours just three minutes, fifty-four and nine-tenths seconds earlier each day, and the whole structure of astrology is based upon the belief that the star directly over the head of an infant at the very instant it is born will forever influence the destiny of the person, do astrologers ever take into consideration a very simple fact in astronomy when they attach as much importance to their belief as an astronomer would to the axioms of the queen of sciences—astronomy?

It should be self-evident to anyone devoting a little thought to the subject that, to tell with any degree of exactitude the celestial body that would have been in that particular person's zenith at the instant of their birth years previously, a whole lot of data and the closest figuring would be absolutely necessary before anyone could come within a cargo of apples of the right star over head at "pre-ordained time".

As for using the "Ancient Astrologer's Data"—if any ever existed—will some astrologer kindly submit his formula for doing these wonders that no astronomer would attempt to do without having about all the aforementioned data? We don't know within a handful of days, if not months, from where they started to compute their "science", since the dates and stars have all gotten into several gear-shifts since it started.

NEWS NOTES

(Continued from page 64)

It is too lengthy for that. Here is just a bit of it, however, which I think you will enjoy:

"If chautauqua is wise, it will assign one evening every year to oratorics. The people who throng chautauqua are the same people for whom, in Germany, Bach wrote his Passion music, and in England Handel; and Mendelssohn wrote respectively 'The Messiah' and 'The Hymn of Praise'. Go to the Crystal Palace in London when the Handel Festival is proceeding and you find yourself in a chautauqua tent.

"Many faiths but one music—that is chautauqua. In a city not again to be named I have just passed a great edifice of bricks and mortar, supposed to be sacred and called a church, but 'closed for the season'. In chautauqua at least it may be said that we are rid of bricks and mortar. Here is a building not made with hands, but consisting only of living stones drifting like the Israelites of old, hither and thither, and worshipping as they worshipped in a tent about which assuredly the wind, like the spirit, bloweth where it listeth. In cheerfulness, at any rate, and good temper and unselfish co-operation, chautauqua is the true church, and the gates of hell cannot prevail against it."

That the play has come to stay upon the chautauqua and lyceum platform is evidenced by its success as a lyceum number and also by the commendation which follows the better class of companies engaged in this work. "The Hubble" seems to be a play which has been pleasing its audiences everywhere. The Corry (Pa.) Journal gives the following account of the presentation of this play by a lyceum company in the school auditorium of that city:

"Before an audience which crowded the high-school auditorium, every seat in which was filled, with scores lining the rear and sidewalks, the 1923-'24 Library Lecture Course was opened last evening with the presentation of 'The Hubble', a three-act comedy.

"Rich in humor, yet holding the closest interest of the audience throat with a clever plot. 'The Hubble' more than pleased the increased throng of lecture-course goers who took in the comedy. Its plot was woven around the life of a German proprietor of an American delicatessen store, who invested his savings in a stock-promotion deal engineered by the supposed grandson of an old friend in the Vaterland. The investment was made against the advice of a young reporter in love with the daughter of the old German and who previously had fallen into the bad graces of his would-be father-in-law, the latter ordering him to stay away from his daughter. The father sees his earnings increase to a half million—but only on the ticket—and while he prepares for a life of ease in the future among the idle rich the bottom drops out of his stock, but not before the youthful reporter has saved the

old man's earnings thru a clever ruse pulled by himself and the daughter.

"The play is full of amusing scenes and with the old German dialect provalling throught afforded much enjoyment. It was superbly acted by a fine cast and the initial number of the lecture course promises to go down as one of the headliners of the season offerings."

The first number on the Skidmore (Mo.) lyceum course for the winter was presented November 6 by the Chicago Players at Royal Hall in Skidmore. The number was a clever comedy drama, "Sarah Sidesteps".

The first number of the 1923-1924 Galena (Kan.) Lyceum course was given October 30 by Chester Sanford, lecturer. There will be four other numbers during the winter. The entertainment is being given by the Redpath-Horner Company.

The first number of Mrs. Francis Henry Hill's 1923-1924 concert course will be presented at the Auditorium, St. Joseph, Mo., Tuesday evening, November 13. For the opening of the season Mrs. Hill has engaged the quartet of Victor artists, comprising Olive Kilne, Elsie Baker, Lambert Murphy and Royal Daddmun.

The first number of the lyceum course at Kennett, Mo., was presented November 9 by the Croatian Tamburica Orchestra. Four other numbers, one lecture and three musical numbers, are to be presented during the winter.

The women of the M. E. Church South, in Skidmore, Mo., presented "The Courtship of Deacon Jones" recently at Royal Hall. The proceeds amounted to \$75.

The students of the Shelbyville (Mo.) high school signed up last year for the Brown Lyceum Bureau course numbers to be given on dates during the school year. The first number was a play, entitled "Out in the Night", given by the Belmont Players from St. Louis November 2. The second will be a lecture by Robert L. Hemple. The third number will be the Muscular Art Concert Company, January 28, 1924.

With the advent of local bureaus in Chicago it looks as tho the lyceum would begin to be better known in this city and suburbs. Courses were recently placed by the new bureau started by L. O. Runner with the Knights of Columbus, at Hammond, Ind.; with the men's class of the M. E. Church at West Chicago, and at Berwyn. There should be at least 100 lyceum courses in Chicago and suburbs. It is a field which has been neglected.

Germantown, Pa., holds a Sunday afternoon lecture course upon which famous platformists take part. The course is under the auspices of the Y. M. C. A. For the present season the following speakers have been announced: U. S. Senator Frank B. Willis, of Ohio; Dr. William T. Ellis, traveler, lecturer and journalist; Raymond Robins, social economist; "Burns of the Mountains"; Former Governor Charles H. Brough, of Kansas; William Rainey Bennett, popular lecturer; Charles Paddock, famous sprinter; Charles Stelzle, founder of the Labor Temple, of New York; Dr. William Rader, lecturer, author and journalist; Frank Preston Johnson, newspaper man and lecturer; Herbert Leon Ope, humorist; Fred B. Smith, with his message to the churches; Chester M. Sanford, lecturer, writer and educator; John Dennis Mahoney, educator. It is a most notable list of speakers.

HERE AND THERE AMONG THE FOLKS

(Continued from page 57)

Watts and Drake were a special attraction for the Rotary Club dinner at the Chamber of Commerce Building. The team is booked by the Gus Sun office.

Mrs. Esther Douglas, of San Antonio, Tex., the mother of Wesley Varnell, the Shreveport review man, has been visiting with her son and enjoyed looking over the shows while there. The old lady inclines more to church, however, and is more tolerant in her measurement of the performers than is her hard-boiled boy.

Willie Walls rises to remark that the "Black Cat Bone" Company, which played the Lafayette Theater, Winston-Salem, N. C., to a capacity business, is a hundred per cent attraction. He says the show is classy, clean and draws good money into the house. Willie knows the recipe for a par value show all right.

The Justa & Marshall Company was the feature of a dance and reception given at Rivoli Hall, Boston, November 5. Lobby Sawyer's Westminster Orchestra participated. Clyde Murray, Camie Scott, Shag Taylor, Herman Lee, Bob Robinson, Bob Russell and Marie Brown, local cabaret star, were the group of dancing stars that enthralled the affair.

Johnnie Riddick writes from the Central Theater, Tampa, Fla., to tell us that he is finding success in presenting clean and classy

shows in the houses of the Peninsular State. He is featuring "Thelma the Great", with "Fat" Hayden, Alonzo Johnson, Henrietta Leggett, Torrence Archard, Tuck, formerly of Nip and Tuck, and a chorus.

Rastus Wilson, the novelty dancer and the most recent addition to the group of color-d artists playing on the Columbia Burlesque Circuit, seems to be leaving a most favorable impression wherever he plays. He is in Albany this week, with Boston to follow, after which he will be seen at the zenith of burlesque, the Columbia in New York.

Cress Simmons has been relieved of the management of the Douglas Theater in Baltimore and has been placed in charge of the bookings for the house. Judging from the bill played there recently, topped by Matt Houseley's "Six Shekels of Araby", he is doing some fast work lining up strong acts. The increased advertising space used by Pennsylvania avenue theaters in Baltimore papers indicates some hot fighting between the competitive theaters.

Johnnie Lee Long's "Shu-Shi-Shu" Company drew \$2,500 into the little Star Theater in Pittsburg and went a long ways toward again popularizing the reopened Dunlar Theater in Columbus. In the latter city he unexpectedly received the help of the local corner of Deacons, who would have helped him even more had he reported to the corner upon his arrival in town. All of the boys don't fully appreciate the sort of assistance the new organization is capable of rendering. Give them time, Ayres and his gang will teach them.

Word comes that the George Wintz "Shuffle Along" road show is booked up till the last of June, 1924. Some record for a company that has already been out eighty weeks, has never missed a performance, nor a payday. At Galesburg, November 4, the Progressive Club, an organization of girls within the show, entertained the company and some invited guests at Odd Fellows' Hall. Violet Holland is the club president and Marjorie Jackson its secretary.

Colored performers with white vandyville act are making good and increasing in number. Boots Marshall, writing from Boston, tells us of Little Rastus Brown with the May Yone Company, on the same bill with Bojangles Bill Robinson at the Olympia Theater; two colored boys with Teddy Claire and Jimmy Sadler at the Olympia, Washington street; Little Bins and Yonder with the Cunningham and Bennett act, on the same bill with Green and Burnett at Loew's Orpheum, and the Adams and Robinson team, in association with Easton and Stewart, at the Howard. Boston had a busy week the first of November.

CONCERT SEASON PROMISING

The artists of the group may look forward to a very good season if the early news of concert activities may be regarded as a barometer. Luetta Chatman's appearance at Aeolian Hall in New York, coupled with the fact that Wilson Lamb has dated her for a return next year, speaks volumes for progress.

Some other news comes to the effect that Sadye Cochran Chadwick participated in the Nan-Kin Orchestra concert November 3 at St. Paul, Minn., with Marianne Jeffreys as accompanist.

On November 16 Florence Cole Talbert is scheduled as the solo artist with the Polyphonic Choral Union in charge of Pauline Garner on the South Side in Chicago.

On December 3 a week's program will be given under the title of the Golden Era of Music. Ida Wells Barnett is the guiding hand in the promotion, with Prof. James Mundy as musical director. Ten choral societies with more than three hundred members will participate.

In Baltimore, December 7, fifty choral and glee clubs will have members participating in a concert at the Fifth Regiment Armory. The soloists have not yet been named for publication.

Wilbert E. Fisher, the Philadelphia tenor, is presenting costume recitals in his home city.

Harvey Baker, tenor, of New York, is conducting a Wednesday singing class in the Harlem district.

COLONIAL PAYS DAMAGES

The Colonial Theater, Chicago, October 5, was assessed \$500 damages in a suit entered by Edward Wooding and Hubbard Harris for illegal ejectment that grew out of those men's attempt to occupy ground floor seats that they had purchased for the "Follies" March 4. The damage suits grew out of the ejectment and arrest that the complainants averred were in violation of the civil rights laws.

The verdict was a compromise accepted when Judge Gemmill declined to throw the case out and insisted upon its presentation to the grand jury. The case is one of the most important yet won in a theater discrimination suit.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of November 12-17 is to be supplied.

Aces, Four (Seventh St.) Minneapolis.
Aces, Three, & a Joker (Orpheum) Quincy, Ill., 15-17.
Acillies Co. (Majestic) Bloomington, Ill., 15-17.

Bolasis, Five (Fordham) New York.
Bond, Raymond, & Co. (Davis) Pittsburg.
Booth, Wade (Keith) Syracuse, N. Y.; (Proctor) Schenectady 19-21; (Proctor) Troy 22-24.

Cereve Troupe (Royal) Dublin, Ireland, 20-Dec. 1; (Hipp.) Belfast 3-8.
Chandon Trio (Strand) Washington.
Chapman, Stanley (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-21.

Danes, Royal (Boulevard) New York 15-17.
Daveys, The (Seventh St.) Minneapolis.
Davis & Sanford (Able) Boston, Pa.
Davis & Darnell (81st St.) New York.
Davis & McCoy (Pantages) Pueblo, Col.; (World) Omaha 19-24.

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Theater, Bangor, Me.; Music Hall, Lewiston, Me. Direction Pat Casey Agency.

Archer & Belford (Olympic) Watertown, N. Y.
Ardell, Franklyn, Co. (Wm. Penn) Philadelphia.
Ardine, Gretta, Co. (Proctor) Albany, N. Y.

Bairnsfather, Bruce (Keith) Philadelphia.
Baker & Rogers (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
Baker, Bert (Main St.) Kansas City.

Barriscale, Bessie, Co. (Orpheum) Denver; (Orpheum) Omaha 19-24.
Barry, Lydia (Main St.) Asbury Park, N. J.
Barry & Lancaster (Grand) Oshkosh, Wis., 15-17.

Barnes, Gertrude (Proctor) Albany, N. Y.
Barr Twins (Majestic) Cedar Rapids, Ia., 15-17; (Orpheum) Sioux City 22-24.
Barrios, Jean (Majestic) Bloomington, Ill., 15-17.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Browning & Roberts (Faurot) Lima, O., 15-17.
Browning, Joe (Able) Providence.
Brookbridge, Casey Co. (81st St.) New York.

Clown Seal (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.
Cortez, Margie (Royal) New York.
Coleman, Gladia (Lyric) Hamilton, Can.

Cain Sisters (Continental) Warsaw, Ind., 23-24.
Caites Bros (Miles) Detroit.
Caldonian Four (Loew) Ottawa, Can.
Callahan & Ellis (Majestic) Cedar Rapids, Ia., 15-17.

Clown Seal (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.
Cortez, Margie (Royal) New York.
Coleman, Gladia (Lyric) Hamilton, Can.

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Fisher & Sheppard (Loew) Dayton, O.
Phisher, Walter, Co. (Keith) Portland, Me.
Pezziblon, Bert (Majestic) Cedar Rapids, Ia.

Hanson, Bert (Keith) Toledo, O.
Haukeford Family (Golden Gate) San Francisco; (Orpheum) San Francisco 19-24.
Harley Bros. (Broadway) Springfield, Mass.

Kahne, Harry (State-Lake) Chicago.
Kanzawa Japa (Columbia) Far Rockaway, N. Y.
Kane & Herman (Keith) Boston.

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Longfields, Three (Colonial) Haverhill, Mass.
Lopez, Vincent, & Band (Orpheum) Brooklyn.

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Working! Oh, yes. November 1-10, El Paso, Texas.

MINSTREL WIGS, REAL HAIR.
30c Ea., Doz. \$2.75, 50c Ea.,
\$5.00 Doz., K. KLIPPERT,
48 Cooper Square, New York.

Marston & Manley (Regent) Detroit.
 Maryland Singers (Proctor) Troy, N. Y.
 Massett Girls, Eight (Orpheum) Oklahoma City, Ok., 15-17.
 Mason, Lee, & Co. (Hipp.) Baltimore.
 Mason & Keeler (Majestic) Dallas, Tex.; (Majestic) Houston 19-24.
 Mason & Shaw (Bijou) Bangor, Me.
 Massart Sisters (Garrick) Wilmington, Del.
 Maxwell & Golsen (Bijou) Bangor, Me.
 Maxine & Bobby (Liberty) Lincoln, Neb., 15-17.
 Maxon & Brown (Lowe) Ottawa, Can.
 Maxwell, Three (Hilto) Chicago.
 Mayhew, Sie'la (State) Memphis.
 Mayo, Flo, & Co. (LaSalle Garden) Detroit 15-17.
 Mayo-Leslie Co. (Regent) Kalamazoo, Mich., 15-17.
 Mayo Harry (National) New York 15-17.
 Medlan Three (Shea) Buffalo.
 Meehan & Newman (Albee) Providence.
 Mellon & Penn (Olympia) Boston.
 Melva Sisters (Palace) Cincinnati.
 Mercedes (Cross Keys) Philadelphia.
 Merlit & Coughlin (Hilto) Chicago.
 Merton Mystery (Grand) Philadelphia.
 Meyerhoff's Band (Olympic) Watertown, N. Y.
 Miacahua (O. H.) Norristown, Pa., 15-17; (Towers) Camden, N. J., 19-21; (Cross Keys) Philadelphia 22-24.
 Michon Bros. (Jole) Ft. Smith, Ark., 15-17.
 Midleton (Orpheum) Los Angeles.
 Midnight Marriage (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
 Mikado Opera Co. (World) Omaha; (Pantages) Des Moines, Ia., 19-24.
 Miller, Eddie (Orpheum) New Orleans.
 Miller, Packer & Selz (Olympia) Boston.
 Miller & Fears (Lyceum) Canton, O.
 Miller, Geraldine Trio (Delancey St.) New York 15-17.
 Miller, M. & P. (Keith) Dayton, O.
 Miller & Capman (Emery) Providence 15-17.
 Miller, Billy, Co. (Proctor) Schenectady, N. Y.
 Miller & Mack (Orpheum) San Francisco; (Orpheum) Oakland 19-24.
 Milo (Pantages) Edmonton, Can.; (Pantages) Calgary 19-21.
 Miners, Four (Orpheum) Germantown, Pa.
 Minstrel Monarchs (Main St.) Kansas City; (Orpheum) Des Moines, Ia., 19-24.
 Monroe Bros. (Empire) Lawrence, Mass.
 Monroe & Gratton (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.
 Monte & Lyons (Crescent) New Orleans.
 Montgomery, Marshall (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.
 Monti & Partl (Capitol) Windsor, Can., 15-17.
 Moore & Freed (Proctor) Troy, N. Y.
 Moore, Victor, & Co. (Cross Keys) Philadelphia.
 More & Hager (Keith) Portland, Me.
 Moran, Hazo (Grand) Oshkosh, Wis., 15-17.
 Moran & Mack (Palace) Chicago; (Orpheum) St. Louis 19-24.
 Moran, Polly (Majestic) Paterson, N. J.
 Moral, Chas., & Co. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.
 Morgan & Moran (Orpheum) Boston.
 Morgan, Gene (Capitol) Union Hill, N. J.
 Morgan, Jim & Betty (Orpheum) Sioux City, Ia., 15-17; (Orpheum) Winnipeg, Can.
 Morin Sisters (Emery) Providence 15-17.
 Morley & Anger (Capitol) Hartford, Conn.
 Morrell & Clark (Majestic) Paterson, N. J.
 Morris & Campbell (Majestic) Dallas, Tex.; (Majestic) Houston 19-24.
 Morris, Will (Irwin) Carbondale, Pa.
 Morrissett & Young (Poll) Scranton, Pa.
 Morton, Jas. C., & Family (Miller) Milwaukee.
 Morton, George (Hilto) Racine, Wis., 15-17.
 Morton, Ed (Olympia) Lynn, Mass.
 Morton & Glass (Orpheum) Wichita, Kan., 15-17.
 Mortons, Four (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 19-24.
 Moss & Frye (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
 Mulroy, McNece & Ridge (Hipp.) Cleveland.
 Murphy, Senator (Hilto) St. Louis.
 Murphy, Bob (State) Jersey City, N. J.
 Murphy, Johnny (Liberty) Lincoln, Neb., 15-17.
 Murphy's Minstrels (Garrick) Wilmington, Del.
 Muriel & Phyllis (Poll) Wilkes-Barre, Pa.
 Murray & Oakland (Orpheum) Omaha; (Palace) St. Paul 19-24.
 Murray & Allen (Shea) Buffalo.
 Murray & Maddox (Pantages) Hamilton, Can.; (Chateau) Chicago 19-21.
 Mystic Revue (Kearse) Charleston, W. Va.

Nana (Palace) Springfield, Mass.

Naomi & Boys (Globe) Philadelphia.
 Naurat, H., & Boys (Palace) Waterbury, Conn.
 Neadham & Wood (Prospect) Brooklyn.
 Neilson, Alma, Co. (Orpheum) Champaign, Ill., 15-17.
 Nelson, Eddie (Franklin) Ottawa, Can.
 Nelsons, Juggling (Keith) Lowell, Mass.
 Nestor & Vincent (Pantages) San Francisco 19-24.
 Nevada, Lloyd (Globe) Gloversville, N. Y.
 Newkirk & Moyer Sisters (Greene Sq.) New York 15-17.
 Newport, Strik & Parker (Bijou) Birmingham, Ala.
 Nielson, Dorothy, Co. (Chateau) Chicago 15-17.
 Noble (Lyceum) Ithaca, N. Y.
 Nippon Duo (Orpheum) Allentown, Pa.
 Nixon & Sands (Palace) Pittsfield, Mass.
 Noel, Lester, & Co. (Orpheum) Ogden, Utah; (Pantages) Denver 19-24.
 Noni & Partner (Bushwick) Brooklyn.
 Normalie Nada (Regent) Detroit.
 North & Halliday (Orpheum) Galesburg, Ill., 15-17.
 North & South (Grand) Philadelphia.
 Northlane & Ward (American) New York 15-17.
 Norton, Ruby (Orpheum) Los Angeles.
 Norton & Noble (Music Hall) Lewiston, Me.
 Nosses, Six Musical (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 19-24.
 Now and Then (Seventh St.) Minneapolis.

O'Brien & Josephine (Palace) Cincinnati.

O'Connor Sisters (Englewood) Chicago 15-17.
 Octavio & Ellen (Bushwick) Brooklyn.
 Odd Chaps, Three (Capitol) Clinton, Ind., 15-17.
 O'Donnell & Blair (Orpheum) Brooklyn.
 O'Halligan & Levy (Globe) Kansas City.
 O'Hanlon & Zamboni (51st St.) New York.
 O'Hara, Rose (Weller) Zanesville, O., 15-17.
 Oklahoma Four (State) Pawtucket, R. I.
 O'Neil & Polly Ann (Palace) Cincinnati.
 Olga & Nicole (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
 Olsen & Johnson (Lyric) Hamilton, Can.
 Olsen's Band (Palace) Milwaukee; (Palace) Chicago 19-24.
 O'Meara & Landia (Miles) Detroit.

O'Neil & Platt (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 19-24.
 Ordway, Laura (State) Nantooke, Pa.
 Ormsbee, Ia., & Co. (Princess) Nashville.
 Orron & Biew (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 19-24.
 Ortons, Four (Sheridan St.) E. Liberty, Pa., 15-17; (Strand) Greensburg 19-21; (Hipp.) McKeesport 22-24.
 Overholt & Young (Pantages) Edmonton, Can.; (Pantages) Calgary 19-21.
 Page, Hack & Mack (Weller) Zanesville, O., 15-17.
 Page, Jim & Betty (Victoria) New York 15-17.
 Palermo's Dogs (Colonial) Erie, Pa.
 Pals, Four (Kearse) Charleston, W. Va.
 Pandour, Bob, Troupe (Victoria) New York 15-17.
 Parker, Mildred (Music Hall) Lewiston, Me.
 Parkers, The (Pantages) Los Angeles; (Pantages) San Diego 19-24.
 Parks, Grace, Eddie (Grand) Atlanta, Ga.
 Parer, Bedroom & Bath (Adgemont) Chester, Pa.
 Passing Parade (Pantages) Kansas City; (Pantages) Memphis 19-24.
 Patricia (Fifth Ave.) New York.
 Pauline, Dr. (Grand) Oshkosh, Wis., 15-17.
 Paulson, Eisle (Pantages) Tacoma, Wash., 19-24.
 Paul, Myron, Co. (Regent) Detroit.
 Peers & LaFlor (Bradford) Bradford, Pa.
 Peters & LeBur (Novelty) Topeka, Kan., 15-17.
 Pett Troupe (Grand) St. Louis.
 Pettys, Five (Shea) Buffalo; (Shea) Toronto 19-24.
 Phillips, Maybelle (Electric) Springfield, Mo., 15-17.
 Phillips, Evelyn, & Co. (Loew) Dayton, O.
 Phillips, Four (Pantages) Hamilton, Can.; (Chateau) Chicago 19-21.
 Phila & Co. (Ave. B) New York 15-17.
 Pierce & Ryan (Weller) Zanesville, O., 15-17.
 Pierce, Eleanor, & Co. (Electric) Kansas City 15-17.
 Pierce & Arrow (Poll) Worcester, Mass.
 Pierlot & Schofield (Alhambra) New York.
 Pierpont, Laura (Orpheum) Des Moines, Ia.
 Piller & Douglas (Franklin) New York.
 Pink Toes, Thlry (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.
 Pinto & Doyle (National) Louisville.
 Pipifax, Little, Co. (Orpheum) Galesburg, Ill., 15-17.
 Pissano, Gen., & Co. (World) Omaha; (Pantages) Des Moines, Ia., 19-24.
 Plantation Days (Pantages) Vancouver, Can.
 Poster Girl (Pantages) San Francisco; (Pantages) Los Angeles 19-24.
 Powell, Jack, Sextet (Hilto) Amsterdam, N. Y.
 Powers' Elephants (Alhambra) New York.
 Powers & Wallace (Main St.) Kansas City.
 Prosser & Klais (Hoyt) New York.
 Prosser & Goulet (Cross Keys) Philadelphia.
 Primrose Four (Riviera) Brooklyn.
 Primrose Minstrels (Majestic) Milwaukee.
 Prosper & Maret (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.

Quinn, Jack, & Teddy (Columbia) Sharon, Pa.

Quinn & Cavery (World) Omaha; (Pantages) Des Moines, Ia., 19-24.
 Quixey Four (Cross Keys) Philadelphia.
Raffles (Orpheum) Champaign, Ill., 15-17.
 Ramonde & Grant (Palace) Waterbury, Conn.
 Ramsey's Canaries (Palace) Rockford, Ill., 15-17.
 Rankin (Olympia) Boston.
 Rapp, Harry (Columbia) St. Louis.
 Rasso (Pantages) Hamilton, Can.; (Chateau) Chicago 19-21.
 Raymond, Dorothy (Globe) Kansas City 15-17.
 Raymond, Larry (Poll) Norwich, Conn., 15-17.
 Ray's Bohemians (Poll) Bridgeport, Conn.
 Realm of Fantasy (Temple) Rochester, N. Y.
 Recco, Ridiculous (Electric) Kansas City, Kan., 15-17.
 Recollections (Pantages) Spokane; (Pantages) Seattle 19-24.
 Reddingtons, Three (Metropolitan) Brooklyn.
 Redmond & Wells (Orpheum) Tulsa, Ok., 15-17.
 Redmond, Ed., & Co. (Chateau) Chicago 15-17.
 Reed & Ray (Strand) Greensburg, Pa.
 Regan & Crullis (Orpheum) Joliet, Ill., 15-17.
 Regay, Pearl (Palace) Chicago; (Palace) Milwaukee 19-24.
 Reign & Singer (Playhouse) Passaic, N. J.
 Reilly, Bob, Co. (15th St.) New York.
 Remos, The (Palace) New York.
 Rempel, Harriet, & Co. (State) New Brunswick, N. J.
 Renard & West (Strand) Washington.
 Renzetti & Gray (Pantages) Memphis.
 Reiter, Deszo (Palace) Chicago.
 Renters, The (Hilto) St. Louis; (Orpheum) New Orleans 19-24.
 Reverses (Grand) St. Louis.
 Revue Classique (Electric) Joplin, Mo., 15-17.
 Reynolds, Jim (Keynote) Philadelphia.
 Rhoades & Watson (Colonial) Haverhill, Mass.
 Rhoads & Broshell (Pantages) Los Angeles; (Pantages) San Diego 19-24.
 Richardson, Frank (Bijou) Bangor, Me.
 Rich or Wrong (Grand) St. Louis.
 Rigoletto Bros. (Pantages) Minneapolis 19-24.
 Rinaldo (Pantages) Memphis.
 Ritter & Knapp (Pantages) San Francisco; (Pantages) Los Angeles 19-24.
 Robbins Family (Bradford) Bradford, Pa.
 Roberts, Theo., & Co. (Palace) Chicago.
 Robert, R. & W. (Palace) Chicago; (Orpheum) Kansas City 19-24.
 Roberts, Renee, & Orch. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
 Robey & Gold (Fulton) Brooklyn 15-17.
 Robins, A. (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.
 Robinson, Bill (Keith) Lowell, Mass.
 Robinson & Pierce (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.
 Roberts, The (Majestic) Elmira, N. Y.
 Rogers & Donnelly (Shattuck) Hornell, N. Y.
 Rogers, Alan (Orpheum) Kansas City.
 Rogers, Mildred, Co. (Keith) Monroe, La.
 Roland & Meelan (Proctor) Albany, N. Y.
 Rolland & Ray (Princess) Nashville.
 Romeo & Dolla (Chateau) Chicago 15-17.
 Rooney, Josie, & Band (Temple) Syracuse, N. Y.
 Rooney & Bent Revue (Albee) Providence.
 Rose & Dell (Kearse) Charleston, W. Va.
 Rose & Moon (Broadway) New York.
 Rose, Jack (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 19-24.
 Ross & Edwards (Lyric) Hamilton, Can.
 Royal Pekin Troupe (Bonlevard) New York 15-17.

Roy & Arthur (Hilto) Toledo, O.
 Royle, Ruth (Proctor) Newark, N. J.
 Rozells, Two (10th St.) Cleveland; (Strand) Greensburg, Pa., 19-21; (Hipp.) Youngstown, O., 22-24.
 Ruben, Jose, Co. (Riverside) New York.
 Ruben, Benny, Co. (Capitol) Union Hill, N. J.
 Rucker & Perrin (Pantages) Los Angeles; (Pantages) San Diego 19-24.
 Rudloff (Pantages) Pueblo, Col.; (World) Omaha 19-24.
 Rule & O'Brien (Opera House) Jamestown, N. Y.
 Rnloff & Elton (Pantages) Denver; (Pantages) Pueblo 22-24.
 Rulowa, Shura, Co. (Olympia) New Bedford, Mass.
 Runaway Four (Orpheum) St. Louis.
 Russell & Pierce (Proctor) Albany, N. Y.
 Russell & Marconi (Keith) Washington.
 Ryan, Weber & Ryan (Keith) Columbus, O.
 Ryan, Thos. J. (Orpheum) Des Moines, Ia.
 Ryan & Lee (State-Lake) Chicago; (Orpheum) Winnipeg, Can., 19-24.

Sabine, F. & T. (Broadway) Long Branch, N. J.
 Salle & Robles (Strand) Washington.
 Samaroo & Sonia (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.
 Sampson & Douglas (Empress) Grand Rapids, Mich.
 Samuels, Rae (Bushwick) Brooklyn.
 Santley, Zeld (Palace) New Haven, Conn.
 Santos & Hayes (Empire) Fall River, Mass.
 Santry, H., & Band (Prospect) Brooklyn.
 Saul & Lytle Duo (Lincoln) Chicago 15-17.
 Saunders, Bunche G. (Hilto) Lake City, Ia.
 Sawyer & Eddy (Majestic) Chicago.
 Saxon & Farrell (Pantages) Tacoma, Wash., 19-24.
 Saytons, The (Columbia) St. Louis.
 Schenck, Willie (Hill St.) Los Angeles.
 Schilitz Marlonettes (Olympia) Boston.
 Schwartz, Fred, & Co. (Loew) Montreal.
 Schwallier, Jean (Temple) Rochester, N. Y.
 Seahury, Wm. (Orpheum) Los Angeles.
 Seed & Austin (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.
 Seibin & Albert (Orpheum) Wichita, Kan., 15-17.
 See America First (Capitol) Hartford, Conn.
 Seeley, Bossom, & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
 Senators, Three (Electric) Springfield, Mo., 15-17.
 Severn, Margaret, & Co. (Palace) St. Paul; (Orpheum) Des Moines, Ia., 19-24.
 Seymour, H. & A. (Prospect) Brooklyn.
 Seymour, Lew, & Co. (Majestic) Ft. Worth, Tex.
 Sex (Orpheum) San Francisco; (Pantages) Los Angeles 19-24.
 Shafer, Weyman & Carr (Franklin) Ottawa, Can.
 Shennon & Gordon (Central Sq.) Cambridge, Mass.
 Sharrocks, The (Palace) New York.
 Shaw, Sandy (Victoria) Wheeling, W. Va.
 Shaw, Earl, & Co. (Strand) Norwich, Conn.
 Shaw & Lee (Bushwick) Brooklyn.
 Shaw, Allan (Pantages) Hamilton, Can.; (Chateau) Chicago 19-21.
 Shaw's Hounds (State) New York.
 Shayne, Al (Wm. Penn) Philadelphia.
 Shea, Thos. E. (Orpheum) Los Angeles; (Hill St.) Los Angeles 19-24.
 Sheik, The (Maryland) Baltimore.
 Shepherd, Bert, Co. (Keith) Monroe, La.
 Sherman, DeForest & Co. (Globe) Philadelphia.
 Sherman, Van & Hyman (Orpheum) Boston.
 Shields, J. & H. (Pantages) Tacoma, Wash., 19-24.
 Shirley, Rita (Loew) Montreal.
 Shirley, A. & A. (Cross Keys) Philadelphia.
 Shone & Squires (Cosmos) Washington.
 Shone, Hermine, Co. (Fifth Ave.) New York.
 Shuffle Along Four (Lyceum) Canton, O.
 Shively, Frank, & Co. (Hilto) Racine, Wis., 15-17.
 Shields, The (American Legion Circus) Mansfield, O.; (Eagles' Circus) Barberton 19-24.
 Simpson & Dean (Olympia) Boston.
 Sinclair, Catherine (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.
 Sinclair & Gasper (Davis) Pittsburgh.
 Singer's Midgate (Allegheeny) Philadelphia.
 Skelly-Helt Revue (Englewood) Chicago 15-17.
 Sloan, Bert (Columbia) Columbia, S. C., 15-17.
 Smith, Peter, J. (Orpheum) Tulsa, Ok., 15-17; (Electric) Joplin, Mo., 19-21; (Electric) Springfield 22-24.
 Smith, Tom (Broadway) New York.
 Smith & Strong (Hipp.) Pottsville, Pa.
 Smythe, Billy, & Co. (Proctor) Yorkers, N. Y.
 Snow & Narine (Empire) Fall River, Mass.
 Solar, Willie (51st St.) New York.
 Song Birds, Four (Fulton) Lima, O., 15-17.
 Spencer & Williams (Adgemont) Chester, Pa.
 Spindick & Partner (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 19-24.
 Springtime Revue (Princess) Nashville.
 Stanley & Birnes (Orpheum) Denver; (Palace) St. Paul 19-24.
 Stanley, Tripp & Mowatt (Pantages) Spokane 19-24.
 Stanley, Stan, Trio (Bradford) Bradford, Pa.
 Stanley, Allen (State) New York.
 Stanley, George, & Sister (Columbia) Davenport, Ia., 15-17.
 Stanley & McNabb (Columbin) St. Louis.
 Stanleys, The (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 19-24.
 Stanton, Y. & E. (Keith) Indianapolis.
 Stars of the Future (Orpheum) Denver; (Orpheum) Omaha 19-24.
 Stedman, A. & F. (Keith) Washington.
 Steele & Winslow (Capitol) Windsor, Can., 15-17.
 Steppin' Pools (Jefferson) Auburn, N. Y.
 Stenards, Musical (Grand) St. Louis.
 Stevens & Lovejoy (Broadway) Philadelphia.
 Stevens & Brunelle (Bon All) Lexington, Ky., 15-17.
 Stevens & Hollister (Roanoke) Roanoke, Va.
 Stoddard, Harry (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.
 Stone & Hayes (Weller) Zanesville, O., 15-17.
 Stonehouse, Ruth (World) Omaha; (Pantages) Des Moines, Ia., 19-24.

Strickland's Entertainers (Crescent) New Orleans.
 Striker, Al (Orpheum) Wichita, Kan., 15-17.
 Strobel & Merton (Keith) Philadelphia.
 Strouse, Jack (Lyric) Indianapolis.
 Stylish Steppers, Three (Pantages) Des Moines, Ia.; (Pantages) Kansas City 19-24.
 Sullivan & Myers (Orpheum) Ogden, Utah; (Pantages) Denver 19-24.
 Sullivan & Mink (Lincoln Sq.) Detroit 15-17; (Hipp.) Cleveland 19-24.
 Sully & Thomas (State) Jersey City, N. J.

Sully & Houghton (Main St.) Kansas City; (State-Lake) Chicago 19-24.
 Sultan (Albee) Providence.
 Summers Duo (Franklin) Ottawa, Can.
 Sumner, Fred, Co. (Palace) St. Paul 19-24.
 Sunbrite (Globe) Greer's State) Dayton, O.
 Suratt, Valeska (Pantages) Saskatoon, Can.; (Pantages) Edmonton 19-24.
 Sweetheart & Walters (Hilto) St. Louis.
 Sweetheart (Strand) Washington.
 Swoer & Conroy (Jole) Ft. Smith, Ark., 15-17.
 Sydel, Paul (Pantages) Spokane 19-24.
 Sylvester Family (Regent) Lansing, Mich., 15-17.
 Synopated Toss (Keith) Dayton, O.
 Synopated Songsters (Regent) Kalamazoo, Mich., 15-17.

Tabar & Green (Majestic) Springfield, Ill., 15-17.
 Tango Shoes (Palace) S. Norwalk, Conn.
 Tannen, Julius (Keith) Dayton, O.
 Taylor & Polbe (Ave. B) New York 15-17.
 Taylor, Howard & Them (Pantages) Portland, Ore.
 Taylor, Dorothy, Co. (Majestic) Chicago.
 Temple Four (LaSalle Garden) Detroit 15-17.
 Texas Four (Kearse) New York.
 Thank You, Doctor (Hilto) Racine, Wis., 15-17.
 Theater Comique Iusse (Grand) Atlanta, Ga.
 Theodore, Clara, Three (Shattuck) Hornell, N. Y.
 Thielen, Max (Lincoln) Chicago 15-17.
 Thomas, Joe, Sextet (Empress) Decatur, Ill., 15-17.
 Thompson & Covan (Royal) New York.
 Thornton & Squires (Hipp.) Cleveland.
 Thierlo, Alba (Royal) New York.
 Thomas, Ted, Orch. (Globe) Memphis.
 Tillyou & Rogers (Seventh St.) Minneapolis.
 Timberg, Herman (Palace) Milwaukee.
 Tomlins, The (Palace) Manchester, N. H.
 Toney & George (Emery) Providence.
 Toomey Bros. (Bijou) Bangor, Me.
 Torchbearers, The (Orpheum) Brooklyn.
 Toto (Proctor) Troy, N. Y.
 Tower & D'Horres (Orpheum) San Francisco; (Orpheum) Fresno 22-24.
 Town, Joe (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 19-24.
 Townsend-Bold Co. (Orpheum) Galesburg, Ill., 15-17.
 Toyama Co. (Orpheum) Quincy, Ill., 15-17.
 Toyland Follies (Nixon) Philadelphia.
 Tracey & Meltride (Keith) Boston.
 Transfield Sisters (Majestic) Milwaukee.
 Traps (Cosmos) Washington.
 Travlin, Nan, Co. (Strand) Bayonne, N. J.
 Trella & Co. (Pantages) Portland, Ore.
 Triska (Hilto) Chicago.
 Tucker, Sophie (Hennepin) Minneapolis; (Palace) St. Paul 19-24.
 Tucker, Al, & Band (Hamilton) New York.
 Tulsa Sisters (Hipp.) Fresno, Calif., 15-17; (Mission) Long Beach 22-25.
 Turner Bros. (National) New York 15-17.

U. S. Jazz Band (Keith) Washington.

Ulls & Clark (James) Columbus, O.
 Ulls & Lee (Majestic) Elmira, N. Y.
 Usher, C. & F. (Albee) Providence.
Vadie, Marion, Co. (Palace) Ft. Wayne, Ind., 15-17.
 Valda & Co. (Main St.) Kansas City.
 Valentine & Bell (Empress) Grand Rapids, Mich.
 Valentin, Mrs. R. (Poll) Scranton, Pa.
 Valerio, Don (Orpheum) Brooklyn.
 Van Arnam Minstrels (Capitol) New Britain, Conn.
 Van & Bell (Palace) Milwaukee.
 Van & Schenck (Alhambra) New York.
 Van Bros. (Loew) Montreal.
 Van Cello & Mary (10th St.) Cleveland.
 Van Dyke & Vincent (Prospect) Brooklyn.
 Van Horen (Orpheum) Los Angeles.
 Van & Vernon (23rd St.) New York.
 Vane, Sebl, & Co. (10th St.) Cleveland.
 Vanity Shoppe (Globe) Philadelphia.
 Vee & Tully (Ave. B) New York 15-17.
 Venetian Five (Franklin) Ottawa, Can.
 Verdi & Glen (Strand) Kokomo, Ind., 15-17.
 Vera, Nick & Gladys (Loew) Dayton, O.
 Victoria & Dupree (Orpheum) New Orleans.
 Vine & Temple (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
 Volunteers, Four (Lyceum) Ithaca, N. Y.
 Vox, Valentine (Coliseum) New York.

Wahl, Dorothy (Keith) Lowell, Mass.

Wahlertka, Princess (Capitol) Union Hill, N. J.
 Walsh & Ella (Orpheum) Allentown, Pa.
 Walters & Walters (Keith) Cincinnati.
 Walton, Bert (Broadway) New York 15-17.
 Walton, Florence, Co. (Davis) Pittsburg.
 Wanka (Orpheum) Sioux City, Ia., 15-17; (Hennepin) Minneapolis 19-24.
 Ward & Van (Riviera) Brooklyn.
 Ward & Dooley (Orpheum) Madison, Wis., 15-17.
 Ward, Will J. (Grand) Philadelphia.
 Ward & Raymond (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
 Ward, Frank (Strand) Washington.
 Ward Sisters (Towers) Camden, N. J.
 Waring, Nelson (Fulton) Lima, O., 15-17.
 Warron, Harry (Orpheum) Seattle; (Orpheum) Portland 19-24.
 Watson, Jos. K. (Orpheum) Los Angeles 19-24.
 Watson Sisters (Pantages) Spokane 19-24.
 Watts & Hawley (Empress) Grand Rapids, Mich.
 Watts & Ringold (Orpheum) Green Bay, Wis., 15-17.
 Wayman, H., & Co. (Hipp.) Terre Haute, Ind., 15-17.
 Wayne & Warren (Albee) Providence.
 Wayne, Clifford, Trio (Harris) Pittsburg.
 Weak Spot, The (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
 Web's Entertainers (Cosmos) Washington.
 Weber & Elliot (Pantages) Des Moines, Ia.; (Pantages) Kansas City 19-21.
 Weber & Rider (Palace) New York.
 Welch, Mealy & Montrose (Jefferson) Auburn, N. Y.
 Wells & Eclair Twins (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.
 Wells, Gilbert (Majestic) Dallas, Tex.; (Majestic) Houston 19-24.
 Weston, Billy (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
 Weyman & Co. (Lyric) Pittsburg, Mass.

WHAT DO YOU NEED? I WRITE IT.
JAMES S. SUMNER
 GUARANTEED MATERIAL
 Suits 6, Gayety Theatre Building, Kansas City, Mo.

Whispering Wires (Palace) South Bend, Ind., 15-17.
Whispering Wires (Majestic) Ft. Worth, Tex.
White, Frances (Orpheum) Kansas City, (Orpheum) St. Louis 19-24.
White & Barn (Victoria) New York 15-17.
Whitlaw, Arthur (Harris) Pittsburgh.
Whitman & Hunt (Hill St.) Los Angeles.
Whitton, Rusty (Majestic) Milwaukee; (Seventh St.) Minneapolis 18-24.
Whitton, Rusty (Orpheum) Brooklyn.
Whitton, Rusty (Majestic) Orlando, Fla.
Whitton, Rusty (The Grand) St. Louis, Mo.
Whitton & Wilkens (Broadway) Springfield, Mass.
White Bros. (Regent) Detroit.
Williams & Clark (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
Williams & Dancy (Cosmos) Washington.
Williams & Taylor (Colonial) Ft. Lee, N. Y.
Williams, Edith (Orpheum) Sioux City, Ia., 15-17.
Wilson, F. (Palace) Cleveland.
Wilson, Jolly & Co. (Electric) St. Joseph, Mo., 15-17.
Wilson, M. H. (Grand) Atlanta, Ga.
Wilson, Frank (Hallett) Amsterdam, N. Y.
Wilson, Lew (Globe) Philadelphia.
Wilson, Jack, Trio (Keith) Columbus, O.
Wimlund & Brown (Main St.) Asbury Park, N. J.
Winton Bros. (Hivoli) Toledo, O.
Wirth, Max & Family (Palace) St. Paul; (Orpheum) Winnipeg, Can.; 19-24.
Wolcott & Girdle (Grand) Atlanta, Ga.
Wonder Seal (Empress) Decatur, Ill., 15-17.
Woods & White (Majestic) Harrisburg, Pa.
Wood & Wyde (Orpheum) Oklahoma City, Ok., 15-17.
Wood, Wee Georgie (Keith) Boston.
Wood, Britt (Abie) Easton, Pa.
Wooden Bros. (Loew) London, Can.
Wood of Make Believe (Poll) Wilkes-Barre, Pa.
Worth & Welling (Princess) Nashville.
Worth, J., & Co. (Regent) Lansing, Mich., 15-17.
Wylie & Hartman (Imperial) Montreal.
Wyoming, The (Broadway) Long Branch, N. J.
Wyse, Ross, & Co. (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.

Yachting Frolics (Broadway) Springfield, Mass.
Yamark (Colonial) Erie, Pa.
Yip Yip Yaphankers (Orpheum) Denver; (Orpheum) Sioux City, Ia., 22-24.
Yohe, Max, & Band (Towers) Camden, N. J.
Young Wong Bros. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
York & King (Flatbush) Brooklyn.
York & Lord (Keith) Philadelphia.
Young, Madelyn, & Southern Singers (Majestic) Grand Island, Neb., 15-17; (Liberty) Lincoln 19-21; (Electric) Kansas City, Kan., 22-24.
Young & Wheeler (Bradford) Bradford, Pa.
Zevette (Lyric) Indianapolis.

Zangles, The (Alhambra) Manchester, Eng., 24-Dec. 1; London 10-15.
Zardo, Eric (Palace) New York.
Zelava (Keith) Cincinnati.
Zenere, Bobby & Betty (Elks' Circus) Lynchburg, Va.
Zeno, Moll & Carr (Orpheum) Germantown, Pa.

LES ZERADOS

Third season with Ringling Bros., Barnum and Bailey Circus, as per route.

Zieglers, The (Keith) Dayton, O.
Zoeller & Bodwell: Louisville, Ky.
Zuhn & Dreis (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Clord, Comedy: (Fair) Williamston, N. C., 12-17.
DelHill & DePhil: Kingston, Jamaica, B. W. I., until Dec. 1.
Fussner, Great: Bainbridge, Ga., 12-17.
Gaylor Bros.: Williamston, N. C., 13-16.

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DelHill & DePhil: Kingston, Jamaica, B. W. I., until Dec. 1.
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Harrisons, The: (Fair) Williamston, N. C., 12-17.
Hinchinson & Johnson: (Fair) Orangeburg, S. C., 13-16; (Fair) Sumter 21-24.
Maxwell Trio: (Fair) Houston, Tex., 12-15.

Marvelous MELVILLE

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Olive, Duo Revue: Hornell, N. Y., 12-17.
Rosard Trio: Baillinger, Tex., 14-16.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bayes, Nora: Birmingham, Ala., 14.
Bonsky, Ina: Oklahoma City, Ok., 16.
Brazilian, Sophie: Salt Lake City, Utah, 23.
Bayes, Anna: Chicago 18.
Cherkas, Shura: Washington, D. C., 16.
Chicago Civic Opera Co.: (Auditorium) Chicago Nov. 8, indef.
Davies Opera Co.: Fountain City, Wis., 14; Wisconsin Rapids 21; Stevens Point 22.
Duncan Dancers: Boston 15; New York City 17.
Dupre, Marcel: Seattle, Wash., 19.
Flonazey Quartet: (Acolian Hall) New York 20.
Friedberg, Carl: New York 22, 23 and 25.
Ganz, Rudolph: St. Louis 24.
Gordon String Quartet: Chicago 14.

Graveure, Louis: (Town Hall) New York 18; Montreal, Can., 22.
Hayes, Roland: Cambridge, Mass., 15; Boston 16-17.
Hess, Myra: Poughkeepsie, N. Y., 16; New York 17; Lincoln, Neb., 19; Minneapolis, Minn., 22; St. Paul 23.
Hofmann, Josef: Washington, D. C., 21.
Hopper, De Wolf: Opera Co.: (Garden) Kansas City, Mo., Oct. 15-Dec. 22.
Lapham, Agnes: Chicago 18.
Lavinne, Josef: Portland, Ore., 14; Seattle, Wash., 15.
London String Quartet: Boston 21.
McCormack, John: Cincinnati 14.
Metropolitan Opera Co.: New York Nov. 5, indef.
Munz, Mieczylaw: Boston 17.
Niklas, Miltz: Cincinnati 23-24.
Hopper, De Wolf: Opera Co.: (Garden) Kansas City, Mo., Oct. 15-Dec. 22.
Paderewski, Baltimore 19.
Pawlina, Anna, & Ballet: Rochester, N. Y., 14.
Hachmanhoff: Cleveland 19.
San Carlo Grand Opera Co.: (Boston O. H.) Boston 12-21.
San Carlo Grand Opera Co. (Special Co.), Frank T. Kintzink, mgr.: Tulsa, Ok., 11; Pittsburg, Kan., 15-16; Springfield, Mo., 17; Wichita, Kan., 19-20; Salina 21; Kansas City, Mo., 23-24.
Schumann Heink, Mme.: Baltimore 20.
Sistine Chapel Choir: Chicago 18; St. Louis 20.
Sousa and His Band: St. Paul, Minn., 20.
Squires, Marjorie: (Carnegie Hall) New York 21.
St. Denis, Ruth, & Co.: Rochester, N. Y., 21.
Thomas, John Charles: (National) Washington, D. C., 22.
Ukrainian National Chorus: Boston 18.
Vatican Choir: Oklahoma City, Ok., 22.
Werneraib, Reinold: Chicago 18.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose, Arthur R. Benson, mgr.: (Grand O. H.) Toronto, Can., Sept. 17, indef.
Able's Irish Rose: (Republic) New York May 22, indef.
Able's Irish Rose: (Lyceum) Columbus, O., indef.
Adrienne: (Geo. M. Cohan) New York May 20, indef.
Aren't We All?, with Cyril Mande: (Gaiety) New York May 21, indef.
Artists and Models: (Shubert) New York Aug. 16, indef.
Anglin, Margaret, Co.: (Alvin) Pittsburgh, Pa., 12-17; Waynesburg 19; Morgantown, W. Va., 20; Cumberland, Md., 21; Williamsport 23-24.
Bat, The: (Ogdenshaw, N. Y., 11; Canton 15; Massena 16; Potsdam 17).
Bat, The (City Co.): Wellsville, O., 14; Hillsboro 15; Wilmington 16; Hamilton 17; Hartman, Columbus 19-21.
Bat, The (Western): Aberdeen, S. D., 14-15; Watertown 16; Brookings 17.
Bat, The: (Darlington, S. C., 14; Sumter 15; Augusta, Ga., 16; Macon 17; Anniston, Ala., 19; Tuscaloosa 20; Montgomery 21; Selma 22; Greenville 23; Mobile 24).
Bat, The: (Anstine, Tex., 14; Beaumont 15-16; Port Arthur 17; Galveston 19-21; Yoakum 22; San Antonio 23-21).
Bathing Beauties: (Selwyn) New York Oct. 8, indef.
Best People: (Illinois) Chicago Nov. 12, indef.
Camel's Back, The: (Vanderbilt) New York Nov. 13, indef.
Caroline: (Majestic) Boston Oct. 22-Nov. 17.
Casanova, with Lowell Sherman: (Empire) New York Sept. 25, indef.
Cat and the Canary (Coast Co.): Tacoma, Wash., 13-17; (Metropolitan) Seattle 18-24.
Cat and the Canary: (Plymouth) Boston Sept. 3-Nov. 17.
Cat and the Canary: Muncie, Ind., 14; Marion 15; Ft. Wayne 16.
Cat and the Canary: (Hanna) Cleveland 12-17; (Pitt) Pittsburgh 19-Dec. 1.
Chains: (Playhouse) New York Sept. 19, indef.
Changelings, The: (Henry Miller's) New York Sept. 17, indef.
Chicken Feed: (Little) Washington 12-17.
Chicken Feed: (Little) New York Sept. 24, indef.
Children of the Moon: (Comedy) New York Aug. 13, indef.
Circus Lady, The: (English) Indianapolis, Ind., 14; (Victory) Dayton, O., 15-17; (Macaulay) Louisville, Ky., 19-24.
Claire, Ina, in The Awful Truth: (Hollis) Boston 5-17.
Climax, The: Kalamazoo, Mich., 14; Muncie, Ind., 15; Waukesha, Wis., 16; Lawton, Mich., 17; Wayland 19; Baye Paw 20; Ferrville 21; Manistee 22; Grand Haven 23.
Clinging Vine, with Peggy Wood: (Grand) Cincinnati 12-17; (Ohio) Cleveland 18-24.
Common Sense: Cleveland 12-17.
Crooked Square: (Hudson) New York Sept. 10, indef.
Cup, The: (Fulton) New York Nov. 12, indef.
Dancers, The, with Richard Bennett: (Broadhurst) New York Oct. 17, indef.
Deep Tangled Wildwood: (Frazee) New York Oct. 29, indef.
Duse, Eleanora: (Century) New York Nov. 2, indef.
First Year: Springfield, Mass., 12-17; New Haven, Conn., 19-24.
First Year (Brandels): Omaha, Neb., 12-17; Sioux City, Ia., 19-20; Mitchell, S. D., 21; (Orpheum) Sioux Falls 22-21.
Follow Me (I. M. Weingarten's), Max Michaels, mgr.: (Lyceum) Pittsburgh 12-17; (Shubert) Detroit 19-Dec. 1.
Foot, The: (Selwyn) Chicago Sept. 2, indef.
Foot, The: (Chas. Hunt, mgr.: (Adelphi) Philadelphia Nov. 12-Dec. 15.
Foot, The (Co. D): Kane, Pa., 14; Erie 16-17.
Foot, The (Southern): (Tulane) New Orleans, La., 12-17; Baton Rouge 18-19; Natchez, Miss., 20; Hattiesburg 21; Laurel 22; Meridian 23; Tuscaloosa, Ala., 24.
Foot, The (Co. E): Glens Falls, N. Y., 14; Schenectady 15; Auburn 16-17; Oswego 19; Ogdensburg 20; Watertown 21; Malone 22; Burlington, Vt., 23-21.
For All of Us, with Wm. Hodge: (Forty-Ninth St.) New York Oct. 15, indef.
George, Grace, in All Alone Susie: Norfolk, Va., 14; Charlottesville 15; Lynchburg 16; Roanoke 17; Winston-Salem, N. C., 19; Raleigh 20; Wilmington 21; Wilson 22; Greensboro 23; Charlotte 24.
Ginger, (Daly's) New York Oct. 16, indef.
Gingham Girl: (Garrick) Chicago Sept. 3, indef.

Go West, Young Man: (Punch & Judy) New York Nov. 12, indef.
Go-Go, J. Edwin Cort, mgr.: (Broad St.) Newark, N. J., 12-17; (Montauk) Brooklyn 19-24.
Good Morning, Dearie: Dayton, O., 12-14; Lexington, Ky., 15-17; Owensboro 19-21; Evansville, Ind., 23-24.
Good Old Days: (Walnut) Philadelphia Nov. 12, indef.
Grand Gaiety Players: (Frolie) New York Oct. 15, indef.
Greenwich Village Follies: (Winter Garden) New York Sept. 17, indef.
Greenwich Village Follies: (Apollo) Chicago Oct. 7, indef.
Hampton, Walter, Co.: (National) New York Nov. 1, indef.
Heien of Troy, New York: (Times Sq.) New York June 19, indef.
I'll Say She Is, with Four Marx Bros.: (Studebaker) Chicago Oct. 14, indef.
In Love With Love: (Ritz) New York, Aug. 6, indef.
Irene: Fresno, Calif., 14-15; Stockton 16-17; Redding 18; Ashland, Ore., 19; Eugene 20; Salem 21; (Helling) Portland 22-24.
Isn't It So?: (Berkeley) New York Nov. 12, indef.
Jolly Tailors: (Thomashefsky's) New York Nov. 2, indef.
Just Married (Eastern), Frank Livingston, mgr.: (Princess) Toronto, Can., 12-17.
Just Married: Wilson, N. C., 14; Dunn 15; Florence, S. C., 16; Sumter 17; Bennettsville 19; Darlington 20.
Kiki, with Lenore Ulric: (Garrick) Philadelphia 19-Dec. 1; (Helling) Portland 22-24.
Lady in Ermine: (Shubert) Philadelphia Nov. 5, indef.
Lady, The, with Mary Nash: (Adelphi) Chicago Nov. 4, indef.
Laugh, Clown, Laugh: (Powers) Chicago 12-24.
Lesson in Love, A: (Thirty-Ninth St.) New York Sept. 24, indef.
Lightnin' (Western): Manhattan, Kan., 14; Topeka 15; Emporia 16; Lawrence 17; Sedalia, Mo., 19-20; Moberly 21-22; Columbia 23; Jefferson City, 24.
Lightnin': (Broad St.) Philadelphia Sept. 10, indef.
Listen to Me, Flesher & George, mgrs.: Rutland, Vt., 14; Belows Falls 15; Keene, N. H., 16; Brattleboro, Vt., 17; Claremont, N. H., 19; Franklin 20; Laconia 21; Rochester 22.
Little Miss Bluebeard, with Irene Bordoni (Lyceum) New York, Aug. 23, indef.
Little Jessie James: (Longacre) New York Aug. 15, indef.
Little Nellie Kelly: (Tremont) Boston Nov. 12, indef.
Little Nellie Kelly: Johnstown, Pa., 14-15; (Court) Wheeling, W. Va., 16-17; Fairmont 19; Parkersburg 20; Marietta, O., 21; Newark 22; Zanesville 23-24.
Love Child: (Auditorium) Baltimore 12-17.
Little Nellie Kelly: (Tremont) Boston 12-Dec. 8.
Loyalities: (National) Washington, D. C., 12-17.
Lullaby, The, with Florence Reed: (Knickerbocker) New York Sept. 17, indef.
Magic Ring, The, with Mitz: (Liberty) New York Oct. 1, indef.
Maid of the Mountains: Perth, Ont., Can., 14; Belleville 15; Brockville 16; Kingston 17.
Mantel, Robert E., Co.: (Playhouse) Wilmington, Del., 14; (Orpheum) Harrisburg, Pa., 15-17; (Strand) Richmond, Va., 19-21; (Colonial) Norfolk 22-24.
Martin-Harvey, Sir J.: (Century) New York Oct. 25, indef.
Mary, Mary, Quite Contrary, with Mrs. Fiske: (Belasco) New York Sept. 11, indef.
Mary Jane McKane: (Shubert) Boston Nov. 5-Dec. 1.
Merton of the Movies: (Wilmington, Del., 14; (Orpheum) Reading, Pa., 15-17).
Merton of the Movies: (Blackstone) Chicago Oct. 21, indef.
Molly Burling: (American) St. Louis 12-17.
Music Box Revue (Second Edition), Sam H. Harris, mgr.: (Colonial) Chicago Oct. 29-Dec. 22.
Music Box Revue: (Music Box) New York Sept. 17, indef.
My China Doll, Flesher & George, mgrs.: Rome, N. Y., 14; Oneida 15.
Nervous Wreck, The: (Harris) New York Oct. 9, indef.
Nobody's Business, with Francine Larrimore: (Kilow) New York Oct. 22, indef.
O'Hara, Fiske, Co.: Stevens Point, Wis., 14; Wausau 15; Manitowoc 16; Menominee, Mich., 17; Escanaba 19; Green Bay, Wis., 20-21; Fond du Lac 22; Appleton 23-24.
Old Homestead, A. Pitou, mgr.: Wilkes-Barre, Pa., 14-15; Scranton 16-17; Honesdale 19; March Chunk 20; Easton 21; Allentown 22; York 23; Hanover 24.
Old Sock, with Tom Wise: (Princess) Chicago Oct. 21, indef.
One Kiss: (Forrest) Philadelphia 12-24.
Partners Again: Canton, O., 14; Wheeling, W. Va., 15; Youngstown, O., 16-17; Washington, D. C., 19-24.
Passing Show of 1923: (Shubert) Cincinnati 12-17.
Passing Show of 1922: (Alvin) Pittsburgh 12-17; Akron, O., 19; Canton 20-21; (Park) Youngstown 22-24.
Patton, W. B., in The Slow Poke, Frank B. Smith, mgr.: Smith Center, Kan., 14; Mantok 15; Concordia 16.
Player Queen, The: (Neighborhood) New York Oct. 16, indef.
Pinkett's, Capt., Cheerio: (His Majesty's) Montreal, Can., 12-17.
Polly Preferred, with Genevieve Tobin: (La Salle) Chicago Sept. 9, indef.
Poppy, with Madge Kennedy: (Apollo) New York Sept. 3, indef.
Queen Victoria: (48th St.) New York Nov. 15, indef.
Rain, with Jeanne Engels: (Maxine Elliott) New York Nov. 7, indef.
Rainy Day: (Cort) Chicago Oct. 7, indef.
Rise of Rosie O'Reilly: (Cohan's Grand) Chicago Sept. 23, indef.
Robert E. Lee: (Shubert-Belasco) Washington, D. C., 12-17.
Robson, May, Co., W. G. Snelling, mgr.: Hampton, Ia., 14; Ft. Dodge 15; Lincoln, Neb., 16-17; Topeka, Kan., 19; Wichita 21-22; Lawrence 23; St. Joseph, Mo., 24.
Royal Pandango, A, with Ethel Barrymore: (Plymouth) New York Nov. 12, indef.
Runnin' Wild, with Miller and Lykes: (Colonial) New York Oct. 29, indef.
Sally, Irene & Mary (No. 2): Detroit 12-17; Cleveland 19-24.

Sally, Irene & Mary (No. 3): Huntington, W. Va., 14-15; Williamsport 16; Bluefield 17; Roanoke, Va., 19; Staunton 20; Charlottesville 21; Richmond 22-24.
Sally: (Royal Alexandra) Toronto, Can., 12-17; (Majestic) Buffalo 19-24.
Sally, Irene and Mary: (Wilbur) Boston Aug. 6, indef.
Scaramouche: (Morosco) New York Oct. 24, indef.
Seventh Heaven: (Booth) New York Oct. 30, indef.
Shame Woman, The: (Princess) New York Nov. 5, indef.
Shewing Up of Blanco Posnet, The: (Neighborhood) New York Oct. 16, indef.
Shuffle Along: (American) St. Louis 18-24.
So This is London: Flint, Mich., 14; Saginaw 15; Port Huron 16; Jackson 17.
So This is London: (Nixon) Pittsburgh 12-17.
Sobern & Marlowe Co.: (Jolson) New York Oct. 15, indef.
Spring Cleaning: (Eltinge) New York Nov. 9, indef.
Stepping Stones, with Fred Stone: (Globe) New York Nov. 6, indef.
Sue Dear: Anderson, S. C., 14; Greenville 15; Charlotte, N. C., 16; Greensboro 17.
Sunup: (Lenox Hill) New York May 24, indef.
Swan, The: (Cort) New York Oct. 23, indef.
Thank You: (Opera House) Providence, R. I., 12-17; (Worcester) Worcester, Mass., 19-24.
Tarnish: (Belmont) New York Oct. 1, indef.
Uncle Tom's Cabin (Stetson's), C. T. Ackerman, mgr.: Denver, Col., 12-17.
Uncle Tom's Cabin (Newton & Livingston's Special Co.), Thos. Alton, bus. mgr.: Columbia, Pa., 14; Lancaster 15; Wilmington, Del., 16-17; Chester, Pa., 19; Bristol 20; Burlington, N. J., 21; Trenton 22-24.
Unwanted Child: Beaver Falls, Pa., 14; New Castle 15-16; Meadville 20-21.
Up She Goes (No. 1): (Garrick) Detroit 12-17.
Up the Ladder: Decatur, Ill., 14; Terre Haute, Ind., 15; Frankfort 16.
Up She Goes: (Lyric) Philadelphia Oct. 22, indef.
Vanities of 1923: (Earl Carroll) New York July 2, indef.
Virginia Runs Away (Special matinee): (Kilow) New York Nov. 8, indef.
Warwick, Robert: (Lyceum) Paterson, N. J., 15-17.
What a Wife: (Century Roof) New York Oct. 1, indef.
Whispering Wires: (Shubert-Riviera) New York 12-17; (Shubert-Teller) Brooklyn 19-24.
Whispering Wires: Pittsburg 12-17; Cincinnati 19-24.
Whispering Wires (No. 3): Hazleton, Pa., 14; Mt. Carmel 15; Williamsport 16-17.
White Cargo: (Greenwich Village) New York Nov. 5, indef.
White's, George, Scandals: (Colonial) Boston 12-Dec. 8.
Whole Town's Talking: (Bijou) New York Aug. 22, indef.
Wildflower: (Casino) New York Feb. 7, indef.
Wildflower (Hammerstein's No. 2): Lima, O., 14; Logansport, Ind., 15; Decatur, Ill., 16; Birmingham 17; (Jefferson) St. Louis 18-24.
Windows: (Garrick) New York Oct. 8, indef.
Woman on the Jury: (Bronx O. H.) New York 12-17.
Wynn, Ed, in The Perfect Fool, Bert C. Whitely, mgr.: (Mason O. H.) Los Angeles, Calif., 12-17; Long Beach 19; San Diego 20-22; San Bernardino 23; Santa Barbara 24.
Yon and I, with Lucille Watson: (Playhouse) Chicago Sept. 9, indef.
Zander, with Alice Brady: (Majestic) Buffalo 12-17; (Nixon) Pittsburgh 19-24.
Ziegfeld Follies (New Edition): (New Amsterdam) New York Oct. 20, indef.
Ziegfeld Follies: (Ford) Baltimore 12-17.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Abbott, Forest, Players: (Strand) Everett, Mass., indef.
Abbott's Criterion Players: (Criterion) Buffalo, N. Y., indef.
Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.
Auditorium Players: (Auditorium) Maiden, Mass., indef.
Augustin, Wm., Stock Co.: (Gorman) Framingham, Mass., indef.
Augustin, Wm., Stock Co.: (Olympia) Gloucester, Mass., indef.
Bainbridge Players: (Shubert) Minneapolis Aug. 19, indef.
Blaney Players: (Fifth Ave.) Brooklyn, N. Y., indef.
Boston Stock Co.: (St. James) Boston, Mass., Aug. 27, indef.
Broadway Players: (Broadway) Columbus, O., indef.
Brooklyn Players: (City) Brooklyn, Mass., indef.
Bryant, Marguerite, Players: (Globe) Washington, Pa., indef.
Buffalo Players, Inc.: (The Playhouse) Buffalo, N. Y., indef.
Burgess, Hazle, Players: (Roosevelt) West Hoboken, N. J., indef.
Burns-Kasper Players: (Garrick) Wilmington, Del., Oct. 22, indef.
Cameron-Matthews English Players: (Regent) Toronto, Ont., Can., Sept. 3, indef.
Capitol Players: (Capitol) Lansing, Mich., indef.
Carleton, Henry, Players: (Star) Pawtucket, R. I., indef.
Casino Players: (Opera House) St. John, N. E., Can., Sept. 3, indef.
Casino Stock Co.: (Casino) San Francisco, Calif., indef.
Century Players: (Auditorium) Lynn, Mass., indef.
Century Stock Co.: (Broad St.) Newark, N. J., Oct. 22, indef.
Chase-Lister Co., Glenn F. Chase, mgr.: New-castle, W. Va., 15-17; Hot Springs, S. D., 19-24.
Chicago Stock Co., Chas. B. Roskam, mgr.: (Majestic) Butler, Pa., 12-17; (Strand) Ridgeway 19-24.
City Players: (City) Roseville, N. J., indef.
Cloninger, Ralph, Players: (Wilkes) Salt Lake City, Utah, indef.
Colonial Players: (Colonial) Lawrence, Mass., indef.
Colonial Players: (Colonial) Akron, O., indef.
Deluxe Players: (Hudson) Kan., indef.
Desmond, Mase, Players: (Desmond) Philadelphia, Pa., Sept. 15, indef.
Egan Stock Co.: (Egan) Los Angeles, Calif., indef.
Empire Theater Stock Co.: (Empire) Salem, Mass., indef.

Empire Dramatic Co., F. Loomis and G. R. Holmes, bus. mgrs.: (Auditorium) Freeport, L. I., N. Y., Sept. 17, indef.

Empress Players: (Empress) Butte, Mont., indef.

Friedkin, Joel, Players: (Texas Grand) El Paso, Tex., Oct. 21-Dec. 23.

Porsyth Players: (Lyric) Atlanta, Ga., indef.

Fulton Stock Co.: (Fulton) Oakland, Calif., indef.

Garrick Stock Co.: (Garrick) Milwaukee, Wis., indef.

Garrick Players: (Garrick) Wilmington, Del., indef.

Glaser, Vaughan, Players: (Uptown) Toronto, Ont., Can., Sept. 17, indef.

Gordiner Players: Clyde H. Gordiner, mgr.: (Regina) Regina, Sask., Can., indef.

Gordiner Players: S. O. & Chas. A. Gordiner, mgrs.: (Princess) Ft. Dodge, Ia., Sept. 2, indef.

Grand Players: (Grand) Calgary, Alta., Can., indef.

Grand Players: Davenport, Ia., Sept. 2, indef.

Grand Players: (Grand) Washington, Pa., indef.

Harnden Dramatic Co.: Hartford, Ala., 12-17.

Harder-Hall Players: (O. H.) Bayonne, N. J., indef.

Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Temple) Lewistown, Pa., indef.

Hawkins-Ball Stock Co.: (Auditorium) Kansas City, Sept. 2, indef.

Jewett's, Henry, Repertoire Co.: (Copley Sq.) Boston, Mass., indef.

Kramer, Ella, Stock Co.: (Chestnut St.) Sunbury, Pa., indef.

LaVern, Dorothy, Players: (Grand) Evansville, Ind., Sept. 2, indef.

Lewis, Gene-Olga Worth Co., Dave Hellman, bus. mgr.: (Lyceum) Memphis, Tenn., Sept. 2, indef.

Lewis, Jack X., Players: (Jefferson) Roanoke, Va., indef.

Luttringer, Al, Players: (Lowell O. H.) Lowell, Mass., Sept. 3, indef.

Majestic Players: (Malifax) Halifax, N. S., Can., indef.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.

Majestic Players: (Majestic) Utica, N. Y., April 2, indef.

Maurice British Players: (Comedy) Toronto, Ont., Can., Sept. 3, indef.

Maylon Players: (Circle Stock) Oroville, Calif., indef.

McKinley Sq. Stock Co.: (McKinley Sq.) New York, N. Y., indef.

Mordant, Hal, Stock Co.: Kalamazoo, Mich., Aug. 26, indef.

Morocco Stock Co.: (Morocco) Los Angeles, Calif., indef.

New Bedford Players: New Bedford, Mass., Sept. 3, indef.

Nolan Stock Co.: J. Lawrence Nolan, mgr.: (Murphyboro) Ill., 12-17; (Fairfield) 19-21; (Iowa) 22-24.

North Bros. Stock Co.: (Princess) Wichita, Kan., Oct. 1, indef.

Palace Stock Co.: (Palace) Houston, Tex., indef.

Park, Edna Players: (Royal) San Antonio, Tex., Sept. 2, indef.

Phelan, E. V., Players: (Park) Manchester, N. H., Aug. 27, indef.

Pittsfield Stock Co.: (Union Sq.) Pittsfield, Mass., indef.

Plainfield Stock Co.: (Plainfield) Plainfield, N. J., indef.

Poll Players: (Grand) Worcester, Mass., indef.

Powers Stock Co.: (Powers) Grand Rapids, Mich., indef.

Princess Players: (Princess) Des Moines, Ia., Nov. 4, indef.

Princess Players: (Princess) Chester, Pa., indef.

Proctor Players: (Proctor) Elizabeth, N. J., Sept. 3, indef.

Saenger Players: (St. Charles) New Orleans, La., indef.

Sherman Stock Co.: (Grand) Ft. Wayne, Ind., Sept. 16, indef.

Somerville Theater Players: Somerville, Mass., Sept. 3, indef.

State Players: (State) Springfield, Mass., indef.

Strand Players: (Strand) San Diego, Calif., indef.

Temple Stock Co.: (Temple) Hamilton, Ont., Can., indef.

Toledo Stock Co.: (Toledo) Toledo, O., indef.

Trousdale Stock Co.: Gordon, Neb., 14-15; Rushville 16-18; Crawford 19-21; Gillette, W. V., 22-24.

Victory Players: (Victory) Charleston, S. C., indef.

Wadwell Players: (Rockford) Rockford, Ill., Sept. 26, indef.

Warburton Theater Stock: (Warburton) Yonkers, N. Y., Sept. 3, indef.

Washburn Players: (Washburn) Chester, Pa., indef.

Wilkes Players: (Denham) Denver, Col., indef.

Wilkes Stock Co.: (Wilkes) San Francisco, Indef.

Wilson Stock Co.: Rafezh M. Wilson, mgr.: Farmington, Ill., 12-17; (Orpheum) Ft. Madison, Ia., 18-19.

Wininger, Frank, Co.: (Ishpeming) Mich., 12-17.

Winnipeg Stock Co.: Winnipeg, Man., Can., indef.

Wood's, Leonard, Players: (Fulton O. H.) Lancaster, Pa., July 2, indef.

Woodward Players: (Empress) St. Louis, Mo., Sept. 1, indef.

Woodward Players: (Majestic) Detroit, Mich., indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Ague's, Jimmy, Orch.: (Bowman's Dance Gardens) Youngstown, O., Sept. 17, indef.

Alton's, John, Band: El Dorado, Ark., 12-17.

Alton's, S., Band: Sanford, N. C., 12-17.

Baner's Orch.: (Big Kid's Palace) Juarez, Mex., until Dec. 1.

Bar Cat Orch.: Clarence Christian, dir.: (Burke's Dancing Academy) Tulsa, Ok., Sept. 22, indef.

Bird's Band: (Fair) Athens, Ga., 12-17.

Black & White Syncopators, F. Burd, bus. mgr.: (Apollo Dancing Academy) Toronto, Can., Oct. 27, indef.

Borchard's, Chas., Orch.: (Alhambra Dance Gardens) Winnipeg, Man., Can., Sept. 17, indef.

DeCola's, L. J., Band: Baton Rouge, La., 12-17.

Dixie Serenaders, Tom O'Kelley, mgr.: (Linger Longer Lodge) Raleigh, N. C., indef.

Duncan's Mille High Orch.: (Empress Rustic Garden) Omaha, Neb., indef.

Emerson's, Wayne, Orch.: (Fort Steuben Hotel) Elmira, N. Y., until March 1.

Eubank's, Philip Lee, Orch.: (St. Anthony Hotel) San Antonio, Tex., Sept. 4, indef.

Ferrante's, D., Band: Wright Coy., Ok., 16; Valiant 17.

Fingerhut's, John, Band: Portsmouth, Va., 12-17.

Great Lakes Six Orch.: George E. Pelton, mgr.: Chautauqua Lake (Fredonia), N. Y., indef.

Harris, Harry P., Orch.: (Knickerbocker) Nashville, Tenn., indef.

Hartigan Bros. Orch.: J. W. Hartigan, Jr., mgr.: Bowling Green, O., 17; Elrita 16; Fremont 17; Ft. Wayne, Ind., 19-20; Crestline, O., 21.

Hawkins' Night Hawks: (Modern Cafe) El Paso, Tex., Nov. 12, indef.

Higgins, Frank, Band: Williamson, N. C., 13-16.

Hill's, Billie, Players: W. A. Hill, mgr.: (Hotel Dale) New Orleans, La., indef.

Kemmler's, Adrian, Dixie Syncopators: (New Princess) Honolulu, Hawaii, indef.

Melodians, The, Reading, Pa., 14.

Meredith, Jack, Entertainers: (Grape Arch) Utica, N. Y., Sept. 17, indef.

Miami Ramblers: (Mikado) Freeport, L. I., N. Y., indef.

Neel's, Carl, Band: Winton, N. C., 12-17; Edenton 19-24.

Original Domino Orch.: W. H. Bullard, dir.: Charlotte, N. C., indef.

Oxley's, Harold, Entertainers: N. H. Halle, mgr.: (Trenton) Lynchburg, Va., 12-17; Shamokin, Pa., 19-21.

Satterla-Lagan Orch.: (Arcadia Ballroom) Lansing, Mich., until April 27.

Shea's, Eddie, Orch.: (Nakoma Ballroom) Superior, Wis., 12-17.

Spindler's, Harry, Orch.: (Cafe Beauvarts) Atlantic City, N. J., until Jan. 1.

Thoma's, Wit, Orch.: Huntington, W. Va., indef.

Thoma, Wit, and His Princetonnians: (Terrace Gardens) Appleton, Wis., indef.

Tivoli Rainbow Orch.: (Tivoli Ballroom) Racine, Wis., indef.

Turner's Serenaders, J. C. Turner, Jr., mgr.: (Palais Royal) Worcester, Mass., indef.

Warner Seven Aces, Thomas M. Brannon, bus. mgr.: (Piedmont Driving Club) Atlanta, Ga., indef.

Worden's, Geraldine, Marigold Orch.: (Fort Des Moines Hotel) Des Moines, Ia., indef.

BURLESQUE

COLUMBIA CIRCUIT

All Aboard: (Yorkville) New York 12-17; (Empire) Providence 19-21.

All in Fun: (Gayety) Washington 12-17; (Gayety) Pittsburgh 19-24.

Bathing Beauties: (Empire) Toledo, O., 12-17; (Gayety) 18-24.

Don Tom's: (Star & Garter) Chicago 12-17; (Gayety) Detroit 19-24.

Bostonians: (Gayety) Omaha 12-17; (Olympic) Chicago 19-24.

Breezy Times: (Olympic) Cincinnati 12-17; (Capitol) Indianapolis 19-24.

Brevities of 1923: (Gayety) Buffalo 12-17; (Gayety) Rochester, N. Y., 19-24.

Bubble Bubble: (Capitol) Indianapolis 12-17; (Gayety) St. Louis 19-24.

Chickens of 1923: Open week 12-17; (Casino) Philadelphia 19-24.

Cooper's, Jimmy, Revue: (Colonial) Utica, N. Y., 15-17; (Gayety) Montreal 19-24.

Dancing Around: (Gayety) Rochester, N. Y., 12-17; Auburn 19; Elmira 20; Binghamton 21; (Colonial) Utica 22-24.

Follies of the Day: (Van Culer) Schenectady, N. Y., 12-14; (Hannemann Bleeker Hall) Albany 15-17; (Gayety) Boston 19-24.

Giggle: (Columbia) Cleveland 12-17; (Empire) Toledo, O., 19-24.

Happy Days: (Poll) Waterbury, Conn., 12-14; (Lyric) Bridgeport 15-17; (Miner's Bronx) New York 19-24.

Happy-Go-Lucky: (Empire) Providence 12-17; (Casino) Boston 19-24.

Hippity Hop: (Gayety) St. Louis 12-17; (Gayety) Kansas City 19-21.

Hollywood Follies: (Hyperion) New Haven, Conn., 12-17; (Poll) Waterbury 19-21; (Lyric) Bridgeport 22-24.

Jig Tamer: (Palace) Baltimore 12-17; (Gayety) Washington 19-24.

Let's Go: (Grand) London, Can., 12-14; (Grand) Hamilton 15-17; (Empire) Toronto 19-24.

Marion's, Dave, Show: (Columbia) New York 12-17; (Casino) Brooklyn 19-24.

Monkey Shines: (Gayety) Pittsburg 12-17; (Cont.) Wheeling, W. Va., 19-21; (Grand) Canton, O., 22-24.

Niffles of 1923: (Casino) Brooklyn 12-17; open week 19-24.

Queens of Paris: (Olympic) Chicago 12-17; (Star & Garter) Chicago 19-24.

Radio Girls: (Miner's Bronx) New York 12-17; (Yorkville) New York 19-24.

Record Breakers: Open week 12-17; (Gayety) Omaha 19-24.

Rompin' Wild: (Empire) Toronto 12-17; (Gayety) Buffalo 19-24.

Silk Stocking Revue: (Casino) Philadelphia 12-17; (Palace) Baltimore 19-24.

Step On It: (Gayety) 19-24; 12-17; (Hyperion) New Haven, Conn., 19-24.

Talk of the Town: (Gurtle & Seamon) New York 12-17; (Empire) Brooklyn 19-24.

Temptations of 1923: (Empire) Brooklyn 12-17; (Orpheum) Paterson, N. J., 19-24.

Town Scandals: (Orpheum) Paterson, N. J., 12-17; (Empire) Newark, N. J., 19-24.

Vandiloz: (Gayety) Montreal 12-17; (Van Culer) Schenectady, N. Y., 19-21; (Hannemann Bleeker Hall) Albany 22-24.

Watson's, Billy, Reef Trust: (Cont.) Wheeling, W. Va., 12-14; (Grand) Canton, O., 15-17; (Columbia) Cleveland 19-21.

Watson, Sliding Bill: (Casino) Boston 12-17; (Columbia) New York 19-24.

Whirl of Girls: (Gayety) Detroit 12-17; (Grand) London, Can., 19-21; (Grand) Hamilton 22-24.

Williams, Mollie, Show: (Empire) Newark, N. J., 12-17; (Hurtig & Seamon) New York 19-24.

Wine, Woman and Song: (Gayety) Kansas City 12-17; open week 19-24.

Youthful Follies: (Gayety) Dayton, O., 12-17; (Olympic) Cincinnati 19-24.

MUTUAL CIRCUIT

Band Box Revue: (Empire) Hoboken, N. J., 12-17; (Gayety) Brooklyn 19-24.

Bits of Bits: (Olympic) New York 12-17; (Star) Brooklyn 19-24.

Broadway Belles: (Lyric) Newark, N. J., 12-17; (Bijou) Philadelphia 19-24.

Dancing Fools: (Star) Brooklyn 12-14; (Lyric) Newark, N. J., 19-24.

Flirts and Skirts: (Garrick) St. Louis 12-17; open week 19-21.

Folly Town: (Academy) Pittsburg 12-17; (Park) Youngstown, O., 19-21.

French Models: Open week 12-17; (Gayety) Louisville 19-24.

Georgia Peaches: (Howard) Boston 12-17; (Olympic) New York 19-24.

Helter Skelter: (Gayety) Louisville 12-17; (Empress) Cincinnati 19-24.

Helo Jake Girls: (Folly) Baltimore 12-17; Penn Circuit No. 2, 19-24.

Joy Riders: (Majestic) Scranton, Pa., 12-17; (Majestic) Wilkes-Barre 19-24.

Laffin' Thru: (Majestic) Wilkes-Barre, Pa., 12-17; (Empire) Hoboken, N. J., 19-24.

London Gypsy Girls: Penn Circuit No. 1, 12-17; (Folly) Baltimore 19-24.

Make It Peppy: (Empress) Cincinnati 12-17; (Empire) Cleveland 19-24.

Miss Venns: Open week 12-17; (Garrick) St. Louis 19-24.

Moonlight Maldens: Youngstown, O., 12-14; (Empress) Milwaukee 19-24.

Oh Joy: Penn Circuit No. 2, 12-17; (Academy) Pittsburg 19-24.

Pell Mell: (Gayety) Brooklyn 12-17; (Howard) Boston 19-24.

Round the Town: (Garden) Buffalo 12-17; (Majestic) Scranton, Pa., 19-24.

Saucy Bits: (Empire) Cleveland 12-17; Elyria, O., 19; Fremont 20; Sandusky 21; (Catacart) Niagara Falls, N. Y., 22-24.

Snappy Snaps: (Bijou) Philadelphia 12-17; Penn Circuit No. 1, 19-24.

Step Lively Girls: (Empress) Milwaukee 12-17; open week 19-21.

Step Along: (Catacart) Niagara Falls, N. Y., 13-17; (Garden) Buffalo 19-24.

PENN CIRCUIT ROUTE NO. 1

Allentown, Pa., Monday.

Bethlehem, Pa., Tuesday.

Williamsport, Pa., Wednesday.

Lafayette, Pa., Thursday.

Reading, Pa., Friday.

Reading, Pa., Saturday.

PENN CIRCUIT ROUTE NO. 2

York, Pa., Monday.

Cumberland, Md., Tuesday.

Altoona, Pa., Wednesday.

Lewistown, Pa., Thursday.

Uniontown, Pa., Friday.

New Castle, Pa., Saturday.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Andrew's, Ray, Why Worry Co.: (Sun) Springfield, O., 11-17.

Barrett's, Jimmie (Bevo), Musical Review: (Bijou) Kansas, Wis., indef.

Bird's, Eddie, Snipes & Chunks: (State) Alliance, O., 12-17; (State) Akron 18-24.

Geo. W. Blackburn's Million Dollar Baby Co.

with "Babe" himself. "Ace of Blackface Comedians," Wilmington, N. C., Royal Theatre, week November 12.

Brown's, Mary, Tropical Melts: (Hipp.) Parkersburg, W. Va., 12-17.

Booth's, Thelma, American Beauties, R. H. Booth, mgr.: (Majestic) Danville, Va., 12-17.

Clifford's, George, Pep & Ginger Revue: (Princess) Quebec City, Que., Can., indef.

Collier's, Jim, Flipper Revue: (Alvin) Mansfield, O., 12-17.

DeMar's, Chas. Stratford Revue: (Rotary) Stock, Detroit, Mich.

Drake-Walker Co. & Jazz Band: (Tootie) St. Joseph, Mo., 12-17; (Midland) Hutchinson, Kan., 19-21.

Flappers of 1923, Eddie Trout, mgr.: (Empire) Tonawanda, Ok., 12-17.

Follies Revue, Jack Sheers, mgr.: (State) Akron, O., 12-17.

French Follies Co.: Fairmont, W. Va., 12-17.

Honey Bunch, E. B. Coleman, mgr.: (Majestic) Jackson, Mich., 12-17; (Regent) Kalamazoo 19-24.

Humphrey's, Bert, Dancing Saddies: (Majestic) Asheville, N. C., 12-17.

Harley's All-Jazz Revue, Fred Hurler, mgr.: (Clifford) Erlana, O., indef.

Hutchison Ziz-Zaz Revue: (Orpheum) Lima, O., 11-17.

Levene's, Tommy, O You Baby Co.: Chanut, Kan., 12-17; Coffeyville 19-24.

Loeb's, Sam, Hip, Ho, Hoouray Girls: (Gem) Little Rock, Ark., indef.

Lori, Jack, Madgirl Comedy Co.: (The House of Lord's) LaVere, Wyo., indef.

Morton's Snappy Revue, Ed Ford, mgr.: (Orpheum) Parsons, Kan., 12-17.

Morton's Rine Ribbon Belles, Bert Renee, mgr.: (Colonial) Pittsburg, Kan., 12-17.

Niffles of Broadway, Irving N. Lewis, mgr.: (Orpheum) Marion, O., 12-17.

Parisian Beauty Revue, Arthur M. Ford, mgr.: (Orpheum) Leida, Mo., 12-17; (Colonial) Pittsburg, Kan., 19-24.

Passing Parade Co., Harry Cordray, mgr.: (Castle Creek) LaVere, Wyo., indef.

Pat's, Pete, Syncopated Steppers: (Kyle) Beaumont, Tex., indef.

Pat's, Pete, Syncopated Steppers: (Cozy) Houston, Tex., indef.

Peck & Sweet's High Life Revue Co.: (Columbia) Casper, Wyo., indef.

Saucy Baby, E. H. Coleman, mgr.: (Orpheum) Bay City, Mich., 11-24.

Seemore Follies, G. E. King, mgr.: (Lyric) Sylvania, Pa., indef.

Taylor's, Slade (Mike), Boys & Girls: (Rialto) Superior, Wis., indef.

Vogel & Miller's Musical Comedy Co.: (Globe) Washington, Pa., 12-17.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Coburn's, J. A. Coburn, mgr.: Paris, Tenn., 14; Lebanon 15; Harriman 16; Johnson City 19; Bristol 20; Asheville, N. C., 21; Salisbury 22; Lexington 23; Greensboro 24.

Evans' Honey Boy, John W. Vogel, mgr.: Orlino, Ont., Can., 14; Galt 15; Woodstock 16; Brantford 17.

Field, Al G.: Paris, Tex., 11; Texarkana 15; Shreveport, La., 10-18; Alexandria 10; Monroe 20; Vicksburg, Miss., 21; Natchez 22; Jackson 23-24.

Harvey's Greater, John R. Andrew, mgr.: Claremont, N. H., 14; Randolph, Vt., 15; Montpelier 16; Burlington 17; Plattsburg, N. Y., 19; Concord 20; Fort Henry 21; Gtens Falls 22; Hoosick Falls 23; Pittsfield, Mass., 24.

Hello, Rufus, Leon Long, mgr.: Gadsden, Ala., 14; Anniston 15-17; Birmingham 19-24.

O'Brien's, Nell, with Bert Swor, Chas. E. Vaughn, mgr.: Louisville, Ky., 12-14; Lexington 15; Huntington, W. Va., 16-17.

White's, Lassus, Spaeth & Co., mgrs.: Fitzgerald, Ga., 14; Albany 15; Columbus 16-17; Atlanta 19-21; Rome 22; Chattanooga, Tenn., 23-24.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: Winton, N. C., 12-17; Edenton 19-24.

Almond, Jethro, Show: Hoffman, N. C., 12-17.

Arkus, Magician: Grafton, Wis., 12-17.

Becker, Wm. F., Jr., Magician: Hamlet, Ind., Boston 19-24.

Bell's Hawaiian Revue: (Park) Waukesha, Wis., 13-15; (Apollo) Belvidere, Ill., 16-17; Hammond, Ind., 18; (Strand) Crawfordsville 19-21.

Covered Wagon (Co. II), R. N. Harris, mgr.: (Liberty) Peru, Ind., 14-17; (Liberty) Lafayette 19-21; (Illinois) Bloomington, Ill., 22-24.

Coxley's, E. R., Royal Marine Museum: Helena, Ark., 12-17.

Daniel, D. A., Magician: Frankfort, Ky., 12-17; Danville, Magician, Howard Thurston, mgr.: Elyria, O., 14-15; Sandusky 16-17; (Faurot) Lima 19-21.

Dolly Olsen Co.: Hankinson, N. D., 12-17; Van Hook 19-24.

Hop-Scotchers Overland Shows, E. G. Ellis, mgr.: Sayre, Ok., 12-17.

Lucey, Thos. Elmore: Dayton, Wash., 14; Walla Walla 15; Spague 17-18; Wenatchee 19; Wilson Creek 20; Quincy 21; Spokane 22; Cashmere 23; Postville 24.

Naniapan's Hawaiian Serenaders: Nappanee, Ind., 14-15; Goshen 16-17.

Night in the Orient, with Lucy Paka: Anderson, Ok., 14-15; Lawton 16-18.

Proctor Bros.' Highinders, Geo. H. Proctor, mgr.: Altos, Ok., 12-17.

Smith, Mysterious, Co. A. P. Smith, mgr.: Owensboro, Ky., 12-17; Paris, Tenn., 19-24.

Stuart's, Nell, Shows: Lighte, N. D., 14-24.

Taylor's Dog & Pony Show: Berlin, N. H., 14; Norway, Me., 15; South Paris 16; Freeport 17; Livermore Falls 19-20; Wilton 21; Farmington 22; Elmford Falls 23-24.

Turtle, Wm. C., Magician: Abilene, Kan., 17.

Vierra's, Jos., Hawaiian: Carroll, Ia., 14; Oden 15; Tama 16-17.

Wallace, Magician: Augusta, Ga., 15; Ridge Spring, S. C., 16; Langley 17; Hodges 19; Cokesbury 20; Spartanburg 31.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Atkinson's, Tom: Alta Loma, Calif., 14; Owl 15; Whitewater 16; Palm Springs 18; Rimlin 20; Edom 21; Dry Camp 22; Myona 23; Thermal 24.

Barnes, Al G.: Brawley, Calif., 14; Riverside 15; Pomona 16; Pasadena 17; Oxnard 19; Ventura 20; Santa Barbara 21; Santa Maria 22; San Luis Obispo 23; Paso Robles 24; season ends.

Clarity Bros.: Pearsall, Tex., 16.

Cody Bros., E. H., Joe and Edna: Selma, N. C., 14; Clayton 15; Apex 16; Pittsburg 17.

Gentry Bros.-Patterson Combined: Marietta, Ok., 11; Pauls Valley 15; Ada 16; Henryetta 17; Paola, Kan., 19; season ends.

Golden Bros.: Monrovia, Calif., 14; Glendale 15; San Fernando 16.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Hazenbeck-Wallace Winter Circus: (Coliseum) St. Louis, Mo., 12-17.

Roberts Indoor Circus: J. C. Roberts, mgr.: Ballinger, Tex., 19-24.

Schulz, Wm., Society Circus: (American Legion) Harberton, O., 12-17.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Brown & Dyer Shows: Live Oak, Fla., 12-17; Gainesville 19-21.

Cotton Belt Expo. Shows: (Fair) Mission, Tex., 12-17; Mercedes 19-21.

Delmar Quality Shows, C. J. Keppler, mgr.: Fort Arthur, Tex., 12-17.

Hodson's World's Fair Shows: (Fair) Ballinger, Tex., 12-17.

Dykman & Juice Shows: Monroe, La., 12-17.

Roberts Indoor Circus: Peter B. Jones, mgr.: Clayton, N. C., 12-17.

Georgia Expo Shows: Jessup, Ga., 12-17.

Gray Shows, Roy Gray, mgr.: Tuscaloosa, Ala., 12-17.

Greater Showsley Shows, John M. Showsley, mgr.: (Fair) Williamson, N. C., 12-17.

GREAT WHITE WAY SHOWS

now booking Shows, Rides and Concessions for next season. Winter Circuses, 1621 S. 2d St., Martins Ferry, O. C. M. NIGBY, Manager.

Booking for 1924. Shows, Rides Men and Concessions. BARLOW'S BIG CITY SHOWS. Opening in April. Address HAROLD BARLOW, Manager, Wellington Hotel, St. Louis, Missouri.

Janison & Roby Shows: Anderson, S. C., 12-17. Jones, Johnny J., Expo., Augusta, Ga., 12-17. Jettette, C. H., Shows: El Dorado, Ark., 12-17. Littlejohn's United Shows: (Fair) Balmbridge, Ga., 12-17. Michael Bros.' Shows: Roxboro, N. C., 12-17; Oxford 19-21. Miller Bros.' Shows: (Fair) Athens, Ga., 12-17. Morris & Castle Shows: Orange, Tex., 12-17; Fort Arthur 19-24. Murphy, D. D., Shows: Baton Rouge, La., 12-17. Peole, H. B., Shows: McKinney, Tex., 12-17; (Fair) Farmersville 20-21. Rubin & Cherry Shows: Jacksonville, Fla., 12-23. Scott Greater Shows: (Fair) Camden, S. C., 12-17. Snapp Bros.' Shows: (Fair) Phoenix, Ark., 12-17. Wood Shows: Sanford, N. C., 12-17. Wise & Kent Shows: Fitzgerald, Ga., 12-17. Wortham's World's Best Shows: El Paso, Tex., 10-21. Zeldman & Poffie Expo. Shows: Portsmouth, Va., 12-17.

ADDITIONAL ROUTES ON PAGE 127

REVIEWS

(Continued from page 61)

police examination and can not get on the force. He has to get the money, so he goes to a prize-fight manager, who had previously made him a proposition, and engages himself to fight the middle-weight boxing champion. The night of the fight Danny discovers that his manager and the champion have agreed that Danny shall score a knockout in the fourth round, so as to make possible a return engagement. Danny is amazed and indignant at this, but is forced to go into the ring, as he must get the money for his sister. Just before the fourth round, however, he jumps up and tells the spectators to call off all their bets, that the fight has been framed and the champion is to lay down in the next round. This causes a near riot, only quieted when the champion denies the frame-up and the fight continues. In this sudden situation it is naturally up to the champion to save his reputation to go out and win and he does. Danny is no match for him and is knocked out. Altho he lost the fight, Danny's squareness is the talk and pride of Dngan's Alley. As he lay in bed the next day, all hinged up from the champion's wallops, Danny is told that he had really passed the examination for the police force, and that his previous information was a mistake. So he and Maggie face a happy future together. Direction by Tom Forman. Distributed by Preferred Pictures Corporation.

ENGROSSED TESTIMONIAL

(Continued from page 62)

give of their genius, time and money to make the world better and its affairs more agreeable for all, achieve a fame which endures in defiance of the effacing ravages of time. "Rochester is distinguished among the cities of our great country in having as one of its leading citizens a master mind devoted to the interests and welfare of its people, and thru these efforts to the advancement of every person in the United States. "With an inventive genius along constructive and organization lines unsurpassed, a courage born of a desire for fruitful achievement and with a business determination which knows only a distinct and definite forward motion, your great fellow townsman and citizen of the world—George Eastman—has brought to the highest point of perfection a business that finds universal responses to his appeal. "As a maker of photographic film and appliances, George Eastman has forced the world forward many decades in one and his later application to the making of motion picture film has made him the central figure in the greatest visualizing medium known to man. Its application to the affairs of life has annihilated distances, made the mountains come to the modern Mohammeds, brought the most remote sections of earth within the ready gaze of all and preserves for posterity the living actions of men and women of our time. "Without the filmed element manufactured by George Eastman and perfected by him, the advancement and development of the motion picture would not have reached its present stage. Hence we regard him as one of the greatest factors in our business as motion picture theater owners, and at the same time one of the greatest benefactors of the human race. "It is quite unnecessary to dwell on the wonderful achievements of the motion picture, its potential powers as a medium of expression in molding the opinions and shaping the affairs of men and women and its unsurpassed efficiency in uniting mankind in a common bond of fellowship where hate, rancor and prejudice would disappear—as these elements now appeal with force to every thinking person. "But we do want to say that men like George Eastman who are contributing so much to the consummation of these great ideals deserve a front position in the thoughts and affections of our people. "Not content with the world-wide achievement of encompassing the globe with Roches-

ter-made film, Mr. Eastman desired to make other and more definite moves to prove his great love for the people and advance their welfare. He reared in Rochester a theater of marvelous beauty, superb appointments, an unexcelled adaptability to prove to the highest possible point the entertainment and general utility value of the motion picture. "He associated with this stupendous Eastman Theater enterprise the Eastman School of Music. This school he made a part of the great Rochester University. He went to the very heart of the world's musical needs in planning this school. He allowed nothing in the way of expense or time or personal attention to impede in any sense the attainment of the ideals of perfection he sought. He made it the last word—the acme of completeness in all that goes to have theater and school reach the summit of what must be conceded the world's loftiest ambition, associated with screen demonstration and musical advancement. "At a time when the soul of music seemed to have passed out of the world's masters because of the horrors of war, and every musical center in Europe was ravished by desolation, hunger and civil strife, George Eastman providentially forced his ideas forward and now supplies to a great extent the world's wants in this relation, and is making Rochester the real musical center of the earth. "As a motion picture theater owners we greet your very distinguished fellow townsman. We

KNICKERBOCKER THEATER COMPANY IS EXONERATED

Washington, D. C., Nov. 10.—The Knickerbocker Theater Company this week won the first civil case brought against it for damages growing out of the collapse of the roof of the theater January 28, 1922. Justice Siddons in Circuit Division 1 directed the jury to return a verdict exonerating the company from responsibility for the death of George S. Freeman, who was employed in the orchestra of the theater, and who met death in the disaster. Suit had been brought on behalf of the widow of Freeman by Oscar W. Underwood, Jr., as administrator of the dead musician on the theory that the company had failed in its duty toward its employees of furnishing a suitable and safe place in which he was to work. Attorneys for the plaintiff noted an exception to the ruling of the court and will take the case to the Court of Appeals.

BUT ONE FEATURE NOW

Providence, R. I., Nov. 11.—The local picture theaters here were forced to curtail their shows because of the film rentals demanded for the district. Heretofore two features have been shown with a two-reel comedy and a

AMUSEMENT TAX REMOVAL

Hinges on Soldier Bonus Bill, Is Belief

Washington, D. C., Nov. 10.—The visit of D. W. Griffith, motion picture producer, to the White House a few days ago with his Congressman, Representative Allen T. Treadway, of Massachusetts, has given rise to discussion here that the movie man, the Congressman, and the President talked about what Congress might do to remove the tax on amusement admissions. Asked upon leaving the White House what they had up for discussion Griffith and the Congressman said: "We only paid a little social call on the President," but being pushed further they replied: "Better ask the President himself, we can't talk." So there you are. At any rate this visit has given rise to the question whether the admission tax on amusement places will be eliminated from the price of tickets, or whether it will depend upon action by Congress over the soldier bonus bill. As soon as Congress meets this bill will again be placed in the hoppers and everything possible done to jam it thru before adjournment in June. The proponents of the measure believe they have a safe margin to get by with and it looks that way now. However, there appears no earthly show for a reduction of taxes in favor of cutting off the part the Government gets from amusement places if the bonus bill is passed. As a matter of fact Secretary Mellon and members of the Senate Finance Committee of Congress are badly muddled now as to what to do.

NEW NATIONAL THEATER AT RICHMOND, VA., OPENS

Richmond, Va., Nov. 12.—The New National, Richmond's new picture theater, was opened to the public today. This theater, standing at Seventh and Broad streets, in the heart of the theater district, was constructed at a cost of approximately \$400,000. It has a seating capacity of about 2,000, and is of modern design and construction. It was built by a syndicate of North Carolina and Virginia capitalists, several of whom have heretofore engaged in the theatrical business in various lines. The Richmond promoter and backer is Frank Ferrandini, a wealthy business man. The theater will be managed by Jack Reville, who has been the manager of the Broadway, a picture house, for several years. The New National will offer feature pictures, combined with two or three concert or vaudeville acts, with an orchestra of fifteen pieces, and will be a competitor of the Jake Wells motion picture houses, the Colonial and Bijou, which play feature pictures exclusively.

RAPID PROGRESS

On Crandall's New Tivoli

Washington, D. C., Nov. 10.—Rapid progress is being made in the erection of Crandall's new Tivoli Theater at 14th street and Park road. The steel framing has been up for some time, but now the inside masonry has progressed to the point where the structure has taken definite shape, and its immense size and the dizzy height of the back-stage flyloft and gridiron can be easily grasped. When completed the Tivoli will be one of the most magnificent buildings of its kind in the United States, with a total seating capacity of 2,500. It will be conducted on a policy that has never been in operation in the capital and will be a thing quite apart from the usual "residential" house. Many new features will be added.

RAY BRYDON SUED

Indianapolis, Ind., Nov. 10.—The Capitol Amusement Company has filed suit in superior court, room 4, seeking a judgment of \$450 against Ray Marsh Brydon, operator of a local picture theater, and asking that a receiver be named to take charge of the affairs of the business. The suit was based on allegations that Brydon had rented the theater at a monthly rental of \$150, and that he had failed to make the payments from October 13 until the present time. November 13 has been set as the return date for the suit.

PRESIDENT NOW PICTURE HOUSE

Washington, D. C., Nov. 10.—The President Theater is "dark" so far as stock is concerned. After years of drama and vaudeville, burlesque and music, formerly Kernan's on Pennsylvania avenue, this theater was opened last Sunday as a picture house with "If Winter Comes". The place has been taken over by Thomas W. Fowler, of Washington, a lawyer, but who recently identified himself with the amusement industry. One of the features of the President is a symphony orchestra which plays at all day and evening performances.

Motion Picture Theatre Owners of America

Whereas, It is a source of much gratification and pride for the Theatre Owners of the country, Members of the Motion Picture Theatre Owners of America, to have associated with them in a fraternal and business way, George Eastman

of Rochester, N. Y. because of the advanced place he has attained in the World of Affairs and his announced determination to make Motion Picture reach the very highest position as a medium of expression and thus render the same maximum service to the American people; and Whereas, The lofty patriotic purposes and civic motives of George Eastman place him in the front rank as a philanthropist and a patron of all the higher and better things associated with the Motion Picture with musical expression and the better phases of life generally, as served through the film; and Whereas, In the pursuit of this magnificent ideal of public interest George Eastman created the Eastman School of Music in connection with the Eastman Theater in Rochester, N. Y. and dedicated this school to public uses through a perpetual arrangement with the University of Rochester which will hold it in the service of the people and under conditions which will make it available for the use and assistance of American musical genius; therefore be it Resolved, That the Motion Picture Theatre Owners of America in their Fourth Annual Convention in the Coliseum in Chicago, Illinois, Tuesday, May 22, 1923, heartily commend George Eastman for this gratifying display of high type of Americanism and proclaim him to be one of the greatest exponents of Musical Development and Motion Picture art in the world; be it further Resolved, That in this relation will add immeasurably to the proclaimed purpose of Theatre Owners, now approved of everywhere of holding the Motion Picture free from centralized control and also as a great medium of expression helpful to the people in the achievement of National Goals and the conservation of our liberties; and be it further Resolved, That the establishment of the Eastman School of Music, at a time when music and art in the old world lies prone under the scourge of war and its lamentable results and comprehending the world's needs in a musical way seem Providential and will always stand as a tribute to the foresight and wisdom of this giant in the economic and industrial world; be it further Resolved, That a copy of these resolutions be engrossed and presented to the George Eastman and spread upon the minutes of this convention.

- Joseph H. ... Charles W. ... Joseph W. ...

Engrossed testimonial presented to George Eastman by the Motion Picture Theater Owners of America.

are proud of his achievements in the development of the film and its demonstrated worth, proud of his wonderful contribution to the world of music, but prouder still that he is an active member of the Motion Picture Theater Owners of America, one of us, a fellow in the great art of pleasing, aiding, edifying, encouraging, educating and inspiring others, and in this sense we meet him and his representatives tonight. "On behalf of the national president, Sydney S. Cohen, the other national officers of the Motion Picture Theater Owners of America, our board of directors and our theater owner members in every State in this great Union and thruout the Dominion of Canada, we present to George Eastman this engrossed testimonial of our love and esteem and couple with it the profound prayer and hope that his years may be long, his activities ever keyed to high achievement and that every day will see in him greater and greater accomplishments in the interests of his country and his fellowman, to which he has devoted so much of his talent, time, experience and resources. "I now present to you, Mr. East, as Mr. Eastman's representative, these engrossed resolutions."

weekly. Now only one feature is presented. The vaudeville houses, Emery's and Fays', have increased their admissions six cents, while the raise in the picture houses to meet expenses is about five cents.

CONNECTICUT'S M. P. HOUSES

Bridgeport, Conn., Nov. 11.—According to a survey just completed by Lieut. Walter F. Stiles of the Connecticut State Police Department, there are 196 picture theaters in Connecticut. In addition to the regular theaters there are projection machines in schools, churches, clubs, factories and State institutions, making a total of 269 places where moving pictures are exhibited and a total seating capacity of 172,641.

GRAMPP SELLS INTEREST

Rockford, Ill., Nov. 10.—Harry S. Grampp, of this city, has disposed of his interest in the Orpheum Pictures Company, which operates a chain of theaters in Illinois, to T. M. Hills, Jr., Beloit, Wis., who will take over the theater management December 1. Nine years ago Mr. Grampp founded the company. He owned a fifth interest and Willard N. VanMater, Jr., and James D. Hurst, both of Rockford, three-fifths.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

RAILROAD
AND
OVERLANDCIRCUS HIPPODROME MENAGERIE
SIDE SHOWPIT SHOWS
AND
PRIVILEGES

AND HIS MAJESTY, THE TROUPER

CIRCUS AGENTS AND ATTACHES
PREPARING FOR BUSY WINTER

Backus and Lester Organizing "Revue of 1924"
—Daley Again Taking Out "Chocolate Town"
—Elder and Mills Reported Interested
in "Tom" Show

CHICAGO, Nov. 9.—There was once a time when the majority of the men who help make a circus run smoothly during the summer months considered their work done for the year when the show was loaded up for its run into winter quarters. The different agents and attaches sat around warm radiators in the hotel during the cold weather and told each other "all about it". They didn't worry until it came time for the spring opening. Now, this custom has changed along with other traditions. The circus men come to town with the end of the season and immediately get busy on plans carefully thought out during the summer months as to how they can make the winter a profitable one financially. Not a great many of the boys have showed up in Chicago as yet, but several of those now here have allowed their winter plans to be made public.

Bill Backus, manager of Car No. 1 of the John Robinson Circus, and W. J. Lester, contracting agent for the same circuses, are organizing a musical show to be called the "Revue of 1924". It is said the boys have bought upwards of \$1,000 worth of new costumes and special scenery and paper, and the cast is now rehearsing. The show will play one and three-night stands and it is understood will head for West Virginia and the Carolinas as soon as it is ready to take to the road. Mr. Lester will be in advance and Mr. Backus will stay back on the show.

Ray Daley, side-show manager for the John Robinson Circus, will put his "Chocolate Town" show on the road again this season and is now busy with the preparations. He will use a special railroad car, which is now being remodeled in Peru, Ind. Forty people will be carried on the show which will open about Christmas in the Avenue Theater, Chicago. John Schiller, twenty-four-hour man on the Robinson Circus, will manage the show.

It is reported that Ray Elder and Duke Mills, of the Ringling-Barnum Circus, will put out a "Tom" show this winter. The boys have not yet fully outlined their plans nor said what territory they will enter.

Joe Donahue, car manager on the Hagenbeck-Wallace Circus, will be in charge of the advance brigade of the winter tour of the same circus. He will have six men with him.

Carl Porter, brigade manager with the Hagenbeck-Wallace Circus last season and for years with the Sells-Floto Circus in the same capacity, is now second man ahead of the Southern "Pool" company. Howard Robey and Howard Gale are the agents on the routing.

Fred Merrill, of the opposition brigade of the John Robinson Circus, has signed up as second man with Blackstone, the magician.

R. E. (Bob) Hickey, for two seasons general press representative for the John Robinson Circus, will, it is reported, stay where it is warm this winter, in the employ of his brother, J. P. Hickey, president of the Prairie State Coal Company, with offices in the Fisher Building.

PACIFIC STATES CIRCUS CO.

Lets Contract for Construction of Winter Quarters at San Diego, Calif.

San Diego, Calif., Nov. 8.—The Pacific States Circus and Amusement Co. has let contracts to the firm of Rogers & Stevenson, architects, for the construction of its winter quarters at San Diego, Calif. The buildings will be of the mission style architecture and consist of six executive offices, ring barn, wagon shop, gymnasium, stables for big stock, horse boxes for ring stock, cook house, dormitories and paint shops. As soon as the plans are completed, bids will be called for and the work will be pushed to early completion. Harry Payne, manager for the show, reports fast progress on the part of I. S. Horne in assembling the circus in Kansas City, and everything will be in readiness for the opening date in March at Kansas City.

DRIVER VISITS CIRCUSES

Walter F. Driver, president of Driver Brothers, passed thru Cincinnati last week en route to Chicago. He had been visiting the Hagenbeck-Wallace Circus, which closed in Dyersburg, Tenn., for the season. Mr. Driver told a Billboard reporter that he was splendidly entertained by Bert Bowers while on the show. He also visited the John Robinson Circus, at Trenton, Tenn., November 5, and said he had a fine time with the circus boys.

ing. Mr. Hickey will return to his usual duties with the Robinson Circus next season.

C. W. Finney, contracting agent with the Sells-Floto Circus, and Al Sands, contracting agent with the Hagenbeck-Wallace Circus, will be promoters on the winter tour of the last-named show.

Ed Knupp and R. M. Harvey will be in advance of the winter tour of the Hagenbeck-Wallace Circus, which opens in St. Louis Monday. Frank Braden and Jack Warren will handle the publicity.

GOLDEN BROS.' CIRCUS

Encounters Inclement Weather in Some Texas Towns

Weather conditions at some stands in Texas for Golden Bros.' Circus were very bad. At Platonia, October 29, good business was done at both shows; Seguin, October 30, business fair with an all-day rain. George W. Christy and Bert Rutherford, of the Christy Bros. Shows, were welcome visitors at Seguin. Art Powell joined here as ticket seller on the big show, and Hilby Deck joined the side-show. Both came from the Christy Show. Bert St. John, late of the John Robinson Circus, is holding down one of the side-show ticket boxes, replacing Doc Gannon, who left at Alexandria, on account of his wife's illness.

At Hondo, Tex., October 31, it was impossible to get on the lot after the show was unloaded. The cook and horse tents were erected, but no performance given due to mud and rain. M. E. Golden left at Hondo for Los Angeles on business concerning the opening of the winter attraction. At Uvalde, Tex., November 1, there was a steady rain and only the cookhouse and stock were unloaded. The show left at 1:15 p.m. for Eagle Pass, arriving there at 5:10. Some of the folks crossed the border to Mexico. Several of the ladies made up a party and were chaperoned by the genial Thomas Ryan and Show Officer James

CIRCUS ACTS GOING
INTO VAUDEVILLE

Shortage Awhile Back Is Now Being Rapidly Filled as Outdoor Shows Close Season

Chicago, Nov. 10.—There are all kinds of acts playing Chicago and the Midwest at this time which have interest for the outdoor show world. Many of them are fresh from engagements with tented enterprises or from playing fairs, and Hird Millman, who is closing a week at the Chicago Theater, has interest owing to her former connection with a big circus. There was a shortage of circus acts just a short time ago for vaudeville booking and now there is an oversupply.

The Great Cyclops, a strong-man act, a great deal like those playing the big vaudeville circuits at this time, is closing an engagement at the Lincoln Hippodrome, a Jaulor Orpheum house on the North Side, today. The act had its original break in at the Logan Square for George H. Webster and later was seen at the American. It is a big feature and drew big business at the Lincoln. There are many possibilities of exploitation.

The Four Bards, who will probably be a feature of the Shrine Circus at Medina Temple, which opens November 23, are playing vaudeville and picture houses for the present. The act was recently seen at the Senate Theater, a Lubliner & Trintz picture house, and scored a big success. Sam Trintz is quoted as saying that the various tricks won more applause than any act that has ever been seen there.

The Equilla Brothers were placed on the opening bill for the Majestic Theater at Hololt, Wis., just remodeled, by the Carrell Agency, playing with McKown's jazz band and Mac Irady, singer, and registered a distinct success.

The Sallardo Trio reached Chicago the other day after playing fairs for the W. V. M. A., and had its first vaudeville showing for the winter season on Wednesday night at the Mabel, a theater booked by Paul Goudron.

Walters and Lee, who recently closed with the Sells-Floto Circus, are in Chicago, and will play some dates for the Carrell Agency in Michigan on their way to New York.

Hollinger and Reynolds are playing Sunday for the Carrell Agency at the Opera House at Sheboygan, Wis.

The Four Balmans recently appeared at the Academy, coming into Chicago some time ago after a string of fairs. The act got into a mixup thru having dates for the W. V. M. A. and Parker, both of which could not be played.

Willis and Willis, a new act, had its first important showing in Chicago at the Indiana Theater Friday night.

Lorenzo, who played fairs this season for the Collins Agency at Sioux City, Ia., has been contracted for next season by Parker, of Kansas City.

Whirlo and Babe are playing the Academy the last half of this week.

FORMER SHOWMAN

Receives Appointment on Connecticut State Police Force

Bridgeport, Conn., Nov. 9.—Frank F. Schwiebert, who was a member of the police staff of Buffalo Bill's Show for about three years and who was formerly a rider in the show, has received an appointment to the Connecticut State Police Force. Schwiebert is a prominent member of the Bridgeport Lodge of Elks and for the past year has been with the Hadley Furniture Company. He has commenced his new duties at the Gorton Barracks, Gorton, Conn., where he will undergo several weeks' training before being assigned to active duty.

ERMATINGER AT THE GARDEN

New York, Nov. 10.—"Pete" Ermatinger, for fifteen years business manager and treasurer of the Metropolitan Opera House, St. Paul, Minn., was recently appointed assistant general manager of the Madison Square Garden. "Pete", as he is known in the theatrical circles, is making many new acquaintances in New York, and just at this time is keeping busy with the Rodeo now in progress at the Garden.

WILL SOON OCCUPY NEW PLANT

Anheim, N. Y., Nov. 9.—The Wallace Poster Advertising Company, of Oswego, will soon occupy its new plant on Garden street, Anheim. The new structure, made of cement blocks, is nearly completed. Harry Tausky, manager, expects the work to be finished before December 1.

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

CHARLES ADDRESS' NEW HOME



Above is a reproduction of the new home and club rooms of Charles Address, showman of Andressville, Great Bend, Kan. The home, with club room equipment, cost \$40,000. The size of the building is 76 feet, 6 inches, by 54 feet and 2 inches. It has sixteen rooms. The first floor (high basement) is of cement and stucco, and the second and third floors of wood. In the home are Brunswick-Balke special built billiard and pool tables, loud-speaking radio, victrola, piano, card, checker and special-built chess tables. The Billboard and many other prominent magazines and daily papers, together with Mr. Address' life-long collection of old show bills and thousands of photos, are on file. It is believed to be the only club room in Kansas, or, perhaps, elsewhere, that has been built for honorary members only, one where there is no club or membership dues. It is a place where all showfolk are welcome, whether members or not. Every chandelier is made special, and there is elaborate furniture and fittings thruout.

—Piper Photo.

RINGLING-BARNUM CIRCUS

Negotiating for Five-Year Renewal Lease on Bridgeport (Conn.) Quarters

Bridgeport, Conn., Nov. 9.—Negotiations for renewal of the lease held on winter quarters here of the Barnum & Bailey and Ringling Bros.' Shows are under way, according to a statement made by Clinton Barnum Seeley, in charge of the Barnum estate, owners of the Norman street winter quarters. Seeley declared reports published in a theatrical magazine last week linking the Ringlings with negotiations to obtain the Danbury Fair grounds were untrue. He states that the circus folks are seeking a five-year renewal of the lease here. The magazine reports were also denied by the Danbury Fair officials.

HONEST BILL SHOW
DRAWS AT LADDONIA, MO.

Ladonia, Mo., Nov. 9.—Honest Bill's Circus was true to its name on its visit to this city this year and left with high commendation of the showgoing people and the press of the city. The two elephants, one declared to be 75 years and the other 45 years old, attracted considerable attention, as it was the first time elephants had been in Ladonia.

GENTRY-PATTERSON CIRCUS

Will End Season at Paola, Kan., November 19

The Gentry Bros.-Patterson Circus will bring its season to a close at Paola, Kan., November 19, and winter there.

Keenan, all arriving back to the States in ample time for the performance. In appreciation of his kindness, the ladies presented Mr. Ryan with a box of silk hosiery.

C. L. Johnson, sword swallower, who was with the Hagenbeck-Wallace Circus, joined the side-show. Vic Graham, director of the big show band, has a musical organization that is a credit to the show. The circus will be in California by the time this appears in print. No doubt most of the people will remain in or near San Francisco for the winter when the show closes. The show has been repainted and will make a splendid appearance on entering its home State.

CHARLES F. CURRAN (for the Show).

VISIT BILLBOARD OFFICE

Two visitors to the Cincinnati offices of The Billboard last week were Victoria Redini, rider in the Davenport Troupe, and Joe Coyle, clown and mall agent, who were with the Hagenbeck-Wallace Circus this season. They imparted the information that they were married at Dyersburg, Tenn., November 3. The former is the eldest daughter of Mme. Redini, also well known to circus folk.

Mr. and Mrs. Coyle will be with the Hagenbeck-Wallace Winter Circus, and left Cincinnati night of November 9 for St. Louis, where the show opens November 11.

SAUTELLE IN FORT EDWARD, N. Y.

Fort Edward, N. Y., Nov. 9.—Sig Sautelle returned last Thursday afternoon to the village where he got his start on the road to circus fame. He presented his Humpty-Dumpty Circus before an audience of 500 children in the Bradley Theater. The performance did not begin until after school was closed. The kids paid 10 cents to see the show. Sig will give his next performance in Granville.

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Is your subscription to The Billboard about to expire?

GA. CIRCUS LICENSE TAX

Charles Bernard, well-known showman of Savannah, Ga., recently wrote to the Comptroller-General's Office, Atlanta, Ga., with regard to circus licenses in the State of Georgia, and received the following reply from Wm. A. Wright, Comptroller-General:

"In reply to your first question regarding the tax required of circuses exhibiting in cities and counties, I beg to quote you the act found in Section 2 of the General Tax Act, paragraphs No. 43 and 43-A, covering the State tax to be collected from circuses:

"Upon each circus company or other company or companies giving such exhibition, beneath or within a canvas enclosure, advertised in print or by parade in any manner whatsoever, as a circus, menagerie, hippodrome, spectacle or show implying a circus, in or near cities of 40,000 or more inhabitants, for each day it may exhibit, \$500; in or near cities between 20,000 and 40,000 inhabitants, for each day it may exhibit, \$300; in or near cities between 5,000 and 20,000 inhabitants, for each day it may exhibit, \$250; in or near cities and towns of less than 5,000 inhabitants, for each day it may exhibit in the State of Georgia, \$100.

"43-A. Upon each side-show accompanying a circus company, in or near cities of 5,000 population or more, \$50, and in or near all cities or towns of less than 5,000 population, \$25. "In regard to the tax imposed by cities, I wish to advise that the license tax imposed by cities is regulated by its charter and the ordinance in pursuance thereof. The city and county have no right to exempt from such taxes circus companies exhibiting in fair grounds.

"I wish to further advise that the County of Chatham claims a right under a special act of the Legislature about 1873 to impose a tax of \$1,000 or \$3,000 per day from such exhibitions. I would suggest that you take the question of county taxes up with the County Attorney, who will advise you fully. I have no supervision over either city or county taxes—my authority is confined exclusively to State taxes.

"I have taken the liberty of referring your second letter to Mr. Pate, Tax Collector, with instructions to look into the matter of collecting such taxes as are required to be paid for State purposes."

HONEST BILL SHOW

Probably the first overland circus to pass thru Little Rock, Ark., in several years attracted much attention there afternoon of November 1. It was the Honest Bill Show, en route from Lonoke to Glenwood, Ark., a distance of 167 miles—quite a jump for an overland show. One day was lost in transit. This show played day and date with Cole Bros.' Circus at Des Arc October 29. Old friendships were renewed and a very pleasant day was spent in visiting. Many regretted the absence of Hessie Smith. Both shows did a nice business. No doubt the Honest Bill Show will play day and date with other shows in this vicinity before the season ends. The winter quarters are being prepared at Ada, Ok., the permanent home of the show. All of which is according to Lee Hall.

COMMENDS WORLD BROS.' CIRCUS

Kennett, Mo., Nov. 9.—The visit of the World Brothers' Circus to this city this year drew favorable comment from the newspapers of the town. The personnel of the organization was declared to be high-class and special praise was given to the manager for his courtesy and his ability to make good on his promises. The papers said that the town would welcome the return of the circus next year.



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JOHN ROBINSON CIRCUS
SELLS-FLOTO CIRCUS

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UNDER THE MARQUEE

By CIRCUS SOLLY

The Ringling-Barnum Circus traveled 15,700 miles this season.

The Aerial Gaudens are one of the features of the Big Monday Indoor Circus at Amsterdam, N. Y., week of November 12.

The Aerial Browns, who played thru Indiana, Kansas and Oklahoma this summer, returned to their home in Cincinnati last week. Most of their dates were independent bookings.

Chas. A. Mowlan, formerly of the Gentry-Patterson Circus, is booked solid until after the holidays with his "Punch" magic and lion taming acts. He started at the Winter Garden, Cleveland, week of November 5.

Remember, showfolk, that this column is open to you for any news items that you may have. Now that the season for the white tips is about ended, Solly would be pleased to hear from you as to your winter activities.

"Boy," the famous talking pony owned by W. H. Hopkins on the Rose Brothers' Circus, fell and broke his neck November 1 while going thru his stunts.

Clyde Inghall, manager of the Ringling-Barnum Side-Show, was in Cincinnati for a few days last week and played his favorite sport—golf.

Jim Donahue writes from Roanoke, Va., that The Times on which he is custodian has gone to a daily AND SUNDAY basis and that he is kept stepping these days. He likes it, however.

Col. W. E. Franklin writes from Bloomington, Ill., that they are getting better shows at the opera house in that city and that the shows are getting better patronage. Colonel Franklin will winter in Florida as usual.

George (Shorty) Shirley, of Pottsville, Pa., received a "Main Circus" route book from his friend, Dewey Leland. Shirley recently had a visit from Al Mason, of inconclusive fame. It was the latter's first time home in three years.

H. E. Smith on side-show tickets with the Ringling-Barnum Circus visited the Cincinnati offices of The Billboard last week and advised that the "Kid" show, under the management of Clyde Inghall, had a big season.

On his way home to Maywood, Ill., E. D. Gardner stopped off at Peon, Ind., and visited the splendid winter quarters of the American Circus Corporation. He was shown every corner in making the rounds by Superintendent Tom Tucker and Emory Stiles.

Doc Whitman, while in Cortland, N. Y., recently stopped at the Weaver Farm and saw his old pal, Henry Gray. Says that Gray is breaking a four-horse outfit for Mrs. Weaver. The latter now has three posing acts, consisting of pure white horses and dogs.

Al Goldstein, the clown cop, reports that he had a very good season with the John Robinson Circus and received the best of treatment and accommodation. Following the close of the season at Trenton, Tenn., November 5, Goldstein left for Los Angeles to spend the winter with his mother.

Ray Glamm and Jack Palmer, who closed with the Christy Bros' Circus a few weeks ago, visited the home offices of The Billboard last Thursday. Glamm will play indoor circus engagements this winter, opening this week at Mansfield, O. Palmer is looking after Glamm's bookings.

The Golden Bros' Wild Animal Show did a very satisfactory business at Elftown, Tex., October 29, reports M. Fernau, Jr., it being the last big tent show there in twenty years. Says Mr. Fernau: "The show was first-class in every respect and should they return here next year no doubt their business will be doubled. The Mayor and City Council are always glad to welcome such a splendid organization as the Golden Bros' Show."

R. J. Turner, manager of the Turner Poster Advertising Company, Koscusko, Miss., who has been living in that city since 1877, says that October 30 was the biggest day that he has ever seen there when it comes to crowds that saw the parade and attended the performances of the Hagenbeck-Wallace Circus, despite the fact that it began to rain just about noon. The circus gave one of the best and cleanest performances ever staged in Koscusko and the audience was very much satisfied. Turner further states that the show will be welcomed to Koscusko at any time.

Harry L. Morris and wife, the past season with the Hagenbeck-Wallace side-show, arrived at their home in Newport, Ky., last week. Mr. and Mrs. Morris purchased the two-story brick residence formerly belonging to Dr. J. B. Dosssett, dentist, the past several seasons with the Hagenbeck-Wallace Circus. Mr. Morris will handle the train and do the announcing with the H. W. Winter Circus and left last Friday for West Baden, Ind. Mrs. Morris will remain at home during the winter. Dr. Dosssett and wife incidentally started a motor trip last Friday to Owensboro, Ky., to spend the winter at their home there.

Writes E. Deacon Albright: "Noticed a few weeks ago when you asked if any of the Terrells of Paducah, Ky., were living. Fletcher Terrell runs a very stable, not far from the City Hall at Paducah, and Thad Terrell is a guard at the Eddyville Penitentiary. I played callopie on the Buckskin Bill Wild West Show in 1902, the season after the Terrells sold the show to Buck Allen, J. C. O'Brien and Hoffman Bros. That same season I joined the Gentry Bros' Show, where I have been fifteen out of the twenty years. Having closed as advance agent of Price's 'Columbia' Showboat, September 22, I joined



Prince Elmer, press agent and manager of the side-show with Atkinson's Circus, is well known to outdoor showfolks.

The Gentry-Patterson Shows and have been re-engaged for next season to play callopie and have charge of the reserved seat tickets."

Forest McGilliard, of Fountain City, Ind., sends a program of the Bob Hunting Circus, season 1892. With the show were: Robert Whitaker, equestrian director; W. C. Young, musical director; D'Hollis, grotesque juggler; Master Lew Hunting, on the high wire; Prof. Mohr's trick ponies, Frank Christie clowning the act; Mlle. Cerita, dancing barrel; El Nino Eddie, somersaults on the tight rope; Martine, Japanese perch; D'Hollis, contortionist; Lew Hunting, riding and driving two Shetland ponies; Bob Hunting, in a song number; Pettit & McVey, aerial horizontal bars; The Booties, on the breakaway ladder; Little Eagle, wild Comanche Indian riding; Bob Hunting, clowning; Martine, slide for life; Mlle. Cerita, fancy juggling; Neva Tattal, contortionist on flying rings; Robert Whitaker, in feats of horsemanship; Frank Cotton, working donkeys; George Hays, Mlle. Cassinora, Girard and Earl, Christie Bros. and Frank and Arthur, concert artists.

Some Do You Remember by Buck Leahy: "When the Montoon Troupe, Bounding Bitches, Aerial Youngs, Buck Leahy, Aerial McLains, Flying Herberts, Aerial Irwins, Jessie Lee, Cornea Family, Dan Leon, Harry Bros, Alex Todd, Barnett Trio, Harold Berg, Jack Kipple, Austin King, Jack Holl, Buck Regar, Win Wallace, George LaMarr, Al McGee, Barnum Smillata, Hook Cross, Chub Kipple, Ralph Lane, Lew Aronson, John (Parson) White, Fred Seymour, Mlle. Clifford and George Weyman opened at Milwaukee, Wis., with Gollmar Bros' Show? When Tommy Gafly was with W. S. Cleveland's Minstrels? When Roy Barrett was leading man with J. W. Brownlee's 'Jesse James' Show? When John R. Van Arnam's Minstrels did the longest minstrel parade on record in Nova Scotia? When LaDare Warner Trio, Tom Veasey, Eddie Leahy, Cahill Troupe, Wm. Melrose, John Smith, Nelson Bros, Jack Kent, Harry Sells, George Stevens, Tom McKenna, Pop McFarland, H. B. Hookril, Kenneth K. Waite, Tom Dunn, Cecile Lowande and Juggie Rogers were with the Howe Show? When Marion and Pearl were with Vogel & Deming's Minstrels? When U. S. Vernon was press agent with the John Robinson Circus? When Eddie Dorey was with the Yankee Robinson Show? When Frances Reed was with Gollmar Bros' Show? When Kenneth R. Waite was with Gay Bros' Minstrels? When Frank Owens and Ted Merenberg were with the Montana Belle Show? When Geo. Morales was with the Al G. Barnes Circus? When Jessie Millar was solo cornetist with Orrin Bros' Show? When John Huffie was with Lemon Bros' Show? When John Dusch was with the Price & Bonelli Minstrels? When Albert Gaston, George Weyman and George LaMarr did the 'Boy of '76' walkaround in the Gollmar show? When Sig Sautelle operated a hotel at DeRuyter, N. Y.? When the Hading Granddads, Herman Joseph, Lind Bros, Tony Barnett, Dick Regar, Wm. Wallace and Peggy Poole were with the Campbell Bros' Show? When Lee Hall, Aerial LaVettes, Jim Johnson, Aerial Grahams, Bill Lane, John Dusch, Frank Hopedale, Sullivan Bros. and Aerial Wrights were with the J. Augustus Jones Show? When the 101 Ranch Show had a wreck at Norfolk, Va., and lost thirty-five horses? When Harry (Doc) Richards played Dewart City, O., with the Bowditch Stock Company? When Billy DeRue, Billy Bowman, Harry Baxter, Sam Lee, Jere Sanford and Glen Jones were with Gorton's Minstrels?"

DECKER ASKS FOR AID

Frank W. Decker, clown and comedy juggler in vaudeville and with minstrel companies and circuses, in a letter to The Billboard appeals for financial aid. He states that he was compelled to leave the Al G. Barnes Circus July 27, being critically ill; that he improved some for a while, but recently suffered a relapse. At the present time he says he has Bright's disease, dropsy and heart trouble and is without funds. Assistance from his friends will be appreciated by Decker. His address is 112 Keller avenue, Tampa, Fla. Mr. Decker further says that anyone wishing to confirm his statements can write or wire Dr. L. J. Eford, 509 Stovall Building, Tampa.

CIRCUS PICKUPS

And News Notes About People You Know in the Show Business

By FLETCHER SMITH

Louisiana, the paradise for the small wagon showmen, is now coming into its own. At this writing the sugar cane harvest is at its height. Thousands of colored men and women are at work cutting the cane and the mills are working night and day. Unlike any other part of the South, however, the working people in this State have money all winter, hence the scene of the wagon show. The M. I. Clark Show, after a brief layoff, is out again framed up for the winter and strengthened by the addition of people from other shows, making a successful tour of Louisiana and hitting it in just the right time. The Rose Kilian Show, recently reorganized, will also put in the winter in the State and a part of Texas. The Christy Show routed thru Louisiana a bit too early, but was forced to do so to get into Texas right. Jim Colman, also, with his industrial show, did not get the benefit of the cane crop. Primitive methods are still used in cutting the cane, but it is said the work must be done by hand owing to the close growth of the stalks. There has been a big cane and rice crop in this State and there is plenty of money. However, no big show could play the cane section or the rice belt, as all the business is done at night and it is impossible to get in two shows a day, the weather is always light. The railroad situation is also bad and impossible to make any time over the branch lines. The Christy Show had noon arrivals nearly every day and late afternoon performances. Louisiana is the least like the South of any of the States I have visited. People all talk more like New Yorkers and ninety per cent of them talk French as well as English. They are polite and easy to please and handle. Even the smaller wagon shows have no trouble in this section.

Charles F. Wainhoff, who has been the general representative of the Patterson carnival the past season, writes that he has closed a most pleasant engagement with that show and will put in the winter at his home at Jamestown, N. Y.

Al Enfler, who used to "Uncle Tom" it with the Harmons and who with his wife, Madge, has been with the Sparks Show for several years, will winter as usual in Girardville, Pa. where Al is a member of the local lodge of Elks. Al says that in all probability he will not be with Sparks next season and this winter may put out a small "Tom" show playing the smaller Ohio towns. His wife, Madge, was the heroine of Earl Chapin May's circus story, "Cuddy of the White Tops."

A. C. Bradley, who was assistant manager of the Main Show the latter part of this season, was unable to make his intended trip this fall as planned and is quartered at Hyre de Grace, Md., where he has charge of the winter quarters. Billy Emerson is seeing that the boys have plenty to eat.

He writes it now, Jack (Single) Davis, bull man with the Main Show. He finally decided not to make the proposed trip to Australia with Philip Wirth and will remain at the Main winter quarters at Hyre de Grace and work the Downie elephants in quarters and at the Indole circus engagements.

Ralph Sonerville, who went back home sporting the Elk emblems, will remain in Medina for some weeks and return later to Hyre de Grace, where he will, as usual, look after the painting and decorating at the Main winter quarters. One of his butchers, Harry Sayer, has the Frozen Sweets with the Christy Show.

Hank Sylow, the well-known cop on the track with the Sells-Floto Show, is now on the job with the Morton Spring Circus. The Indole circus has been doing a good business and will close in Pasadena, Calif., the week before Christmas, opening there again January 3. With the show is the oddtimer, "Rube" Walters, of whom nothing had been heard for years or since he left the Sparks Show.

Charles E. Curran is making good as a side-show manager and has come to the front since he was with the La-Tenn Show, where he had a pit show and was in charge of the lights. His circus was not a success, but he has shown his worth as a side-show manager during the past few years.

When showing Greenville, S. C., a short time ago, passed the alley on the way to the train where Jack Beach, the well-known banner solicitor, came near meeting his end. Jack had trouble with a native over a reserved seat ticket and the fellow laid for him on the way to the cars. Beach, the head porter on the Sparks Show, who was walking behind, saved Jack's life and since that time money could not hire Jack to stay with a show that was headed in that section. The fellow was arrested later but Jack would not even stay behind to appear against him. Hear Jack has had a big season and will put in the winter, as usual, in Chicago.

One of the old-time repertoire magnates of New England, who had the Whittier Martine Show in the road and who worked for Frankie Carpenter and others, is Frank L. Whittier, who, with his wife, Any Ince, is making a big hit in vaudeville with his comedy sketch. Frank is a great character man and his wife a clever character woman. They are playing the Keith Time in the Middle West.

Dewey Lukens, who was made an Elk with the Main Show this summer, is paying his sister a visit at Atlantic City and drops in on Frank H. Hahn daily. He says that Frank has had a big season with his orange-juice parlor. He has planned his winter so that he will have several weeks to shoot ducks and then will leave for Chicago and take in the Showmen's Ball. On his return he will drop off at Peru, Ind., and spend a few days with "Pop" Sweeney at the Elks' Club. Then he contemplates a trip to Bridgeport and will wind up his itinerary with a visit to the Snowdens and Hornes' road at Chester, Pa. Dewey will be back with Dewey next spring.

Jack Fenlon's buddy, Sidney Page, who, with Jack, made all of the Wisconsin and Michigan

(Continued on page 80)

Out in Four Weeks! The 1923 Christmas Number OF The Billboard

Special articles by writers of prominence—experts in their particular lines

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PROFUSE ILLUSTRATIONS.

Some of the Writers of Special Articles Are:

CARLTON MILES

dramatic editor of The Journal, a daily newspaper published in Minneapolis, Minn., and a special article writer of note. He will write on dramatic criticism of a century ago.

LEONARD B. SCHLOSS

general manager of the Elmo Park at Washington, D. C., and a director of the National Association of Amusement Parks—a man who is well versed, thru his many years' connection, in the park branch of the amusement business.

H. R. BARBOR

member of the National Union of Journalists, who has contributed to most of the big English dailies, including special series of articles to The Evening News, Daily News, Herald, etc.

JAMES MADISON

prominent writer of vaudeville material, known for the length and breadth of this country in vaudeville circles, and also in foreign lands. His article will deal with the early variety theaters of San Francisco.

A. P. SANDLES

president of the Ohio Fair Circuit, a man of great popularity in the Middle West, editor of Massillon Sentinel, a good reader monthly magazine and director of one of the Federal Land Banks. For several years he was manager of the Ohio State Fair.

MILTON M. MORRIS

a showman with a reputation for cleanliness and real business methods. He and his partner, John K. Castle, are two of the most progressive carnival managers in the country today. Their Morris & Castle Shows are an honest-to-goodness credit to the carnival business.

JESSIE JULIET KNOX

special article writer of repute, of San Francisco. Her subject will be the Japanese Shakespeare—Umevaka, an article dealing with the early days of the drama in Japan.

LON B. WILLIAMS

expert general agent and railroad contractor, for many years connected with some of the leading circuses. Mr. Williams has been off the road for the past couple of years on account of a leg ailment, but expects to be back in harness next spring.

WILLIAM J. HILLIAR

one of our leading carnival press representatives. For the past three years he has been associated with the Rubin & Cherry Shows, and was formerly a member of The Billboard's staff, for a few years in the New York office and later handling the San Francisco office.

HARRY L. DIXSON

who broke into the business with the Andrews Opera Co., was in Shakespeare for several seasons, and followed with stock, one-nighters, repertoire and tents, filling various capacities. He has also written quite a little and has several plays to his credit.

J. O. DAHL

special writer, who contributed articles to The Billboard some fifteen years ago. Mr. Dahl is now in Paris, and in the course of the next year will visit Italy, Switzerland, Algeria, Austria, Germany, Norway and England. He will write a few articles for The Billboard, but the one for the Christmas Number will deal with theatricals in Paris today.

BRANDER MATTHEWS

author, professor of dramatic literature at Columbia University, New York City; author of many works on the drama, dramatists, theatrical affairs, and contributor to many magazines, periodical publications and daily newspapers. Mr. Matthews will write on the fiction of the footlights.

JAMES HENDERSON

who has for many years held the post of music critic on The New York Sun-Herald, will contribute a special article on music. He is well known as a writer on musical subjects, and among his books are "What is Good Music?", "How Music Evolved" and "The Art of the Singer."

The Edition

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Issued December 11 Dated December 15

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THE CORRAL

By ROWDY WADDY

The success of the Madison Square Rodeo will be watched with interest.

According to reports there will be many of the contestants spending the winter in or near Fort Worth.

Guy Weadick got mention twice in the splendid Prince of Wales story carried last week by Collier's—now well over the million.

Looks like that Tom Burnett outfit, by its intimation, intends doing some big things yet season.

Rocky Mountain Hank wrote from Springfield, Mass., that one of the principal reasons he was going to "take in" the Rodeo in New York was to see Tom and Ben Kirnan rope and ride.

No, all the Wild West folks in the movies are not stars. But the majority of the present stars started at or close to the bottom of the "film" ladder.

Who else will arrange Wild West free attraction aggregations for fairs? Several combinations went over big financially and artistically this season.

The Christmas Special edition will be off the press December 11. Those contemplating getting advertising matter (also news) in that issue should send it in immediately. It will be a big look, as usual.

James K.—Yes, Lulu Bell Parr was with both the 101 Ranch and the Buffalo Bill-Pawnee Bill shows. She is now with Vern, Tantlinger's, Wild West on Wortham's World's Best Shows in the Southwest.

J. A. K.—Yes, we have heard a rumor that some of the prominent were talking about getting together toward an association of some nature, but nothing that could be considered official has been received—which is the reason this publication has not mentioned it.

At the time of this department going to press no details regarding the Dick Ringling Rodeo at Madison Square Garden have been received to appear in The Corral. It will be covered elsewhere in this issue in a special article, as were the other events staged in New York.

Montana Mosby writes that the Buckskin Boy Jr. Show will not be out next season, but that he will be associated with "something that will be different from any Wild West show ever on the road," and that the details of the venture will appear in an advertisement in the Christmas Special.

Read a letter last week from a well-known contestant in the West to a friend in New York City. One of the sentences was: "Yes, I am playing contests, but I will not be in New York—for a reason." There seems to be a sort of enlightening meaning behind that assertion—in view of recent developments regarding contests held in the metropolis.

Since Hosea Steelman closed with the Lem Crozman Show at Portuguese Bend, Calif., it is rumored that he contemplates launching a real Wild West outfit. A section of the Lasky Ranch is supposed to be the launching spot. Steelman, his ten-year old daughter and several top-notch hands of the ranch staged some thrilling feats during the Los Angeles County Fair at Pomona.

You will see an unique and very progressive feature in connection with The Corral during the winter. It will be highly beneficial to not only the various regularly held Frontier events, but also to the contestants. Yes, we have mentioned this before (sort of guardedly), but it is of sufficient importance to call attention to it now and then before being put into use. In the meantime we would like to hear from all commentators, etc., with little news notes on their affairs for next season.

Who remembers "Bad Land Slim" (sic), O. Simmons, of Battle Creek, Mich., who for a time was on the Gollmar Bros. Show? "Slim" wrote from Battle Creek: "While looking thru The Billboard (Corral section) I noticed that a back-hitter had wanted to know why cowboys wear handkerchiefs around their necks. If Mr. Eastner should happen to follow a herd of cattle with his hat on and the thermometer registering about 20 degrees below zero, he probably would find one excellent use for the handkerchief around his neck."

Letters containing comment from two of the folks mentioned as having been forwarded to Rowdy Waddy to be arranged for publication were not delivered at the destination mailed to and were returned to the Cincinnati office. However, they have been remailed to me and the data will appear in print in the near future. This is explanatory to the writers of them why no mention of them has yet appeared.

A trade paper taking sides in business arguments between prominent persons would be silly in the extreme. It is mostly business with them any way one takes it. The proper way to give the news, praise the good points of both, and not "lay down" on either for the sake of the other. Otherwise it should take out stock in the projects of the one specially favored. It is the policy of The Billboard to remain neutral and serve all concerned, not just "pets" or intimate acquaintances.

From Savannah, Ga.—George W. Hargrove, who claims to be a scout of the old school and former companion and friend of Kit Carson, Buffalo Bill, Bill Hitchcock and Roosevelt; a member of the Greeley expedition toward the North Pole, and continuous traveler for fifty-three years, is now in Park View Spawnton, this city, paralyzed on one side. He is 81 years of age and outside of his useless limbs

TWO WELL-KNOWN COWGIRLS



The above photograph of Mabel Strickland (left) and Florence Hughes was taken by Ostrom during the recent Kansas City Rodeo. Florence, however, is no longer "Hughes", as she became the wife of L. L. Fenton, of San Antonio, Tex., October 19.

on one side he is apparently in good health and cheek full of energy.

George DeDroit, the well-known bandmaster, wrote from New Orleans: "Relative to the inquiry of an Easterner as to why cowboys wear handkerchiefs around their necks, one is that when the knot is placed in the back and the 'kerchief' over his mouth, during sand or prairie storms, he is thus greatly aided in breathing. Incidentally, Rowdy, first thing you know someone will be asking why do they wear wide hats, another why they wear chaps, another why they need spurs, and a lot of other silly questions, and then you will want to go out and—but these are days of prohibition."

As announced in the Marriages column of last issue, Florence Hughes was married October 19 to L. L. Fenton, of San Antonio, Tex. In a letter to a member of our New York office staff, Mrs. Fenton, who has been among the popular lady riders at Frontier affairs thruout the country, appeared quite pleased with her new surroundings, among other good things stating that her husband had presented her with a pretty automobile as a wedding present, and that they were leaving Dallas, Tex., for San Antonio, and intended buying a nice home. She further stated, however, that she is not to give up the Rodeo game, and doubtless will be among "those present" at various events next season.

An error was made in an article (in another section of the paper) last issue, as the article stated that "Marty" Shaw had suffered a broken leg the week previous when she fell with her horse in the H. W. concert. It was Lottie Shaw who was injured, and report had it last week that she was at West Baden, Ind. Incidentally, Lenn Faulk, who was severely bruised when her horse fell in a two-horse catch the same week, was tenderly treated at the home of her "Moon" and "Daddy", in Newport, Ky., last week, and with her husband, Al Faulk, left Saturday for the opening engagement of the Winter Circus, at the Coliseum, St. Louis. Bill C. Bayle, who received a badly broken arm while with H. W., at Jackson, Miss., at his home in Pineville, Ky., taking treatment for his injury, and it is expected that he will be incapacitated for riding for two or three months—probably longer.

The following appeared in The Tolt (Ok.) Tribune of October 31:

"The killing of ten buffalo bulls during a hunt staged on Pawnee Bill's ranch during the past week came as nearly disappointing the old range days as anything that has occurred in Oklahoma in a number of years. The hunt was staged by Ed, Gordon W. Lillie, Pawnee Bill in honor of his guest, Courtney Hrey Cooper, the novelist, whose most recent book is 'The Last Frontier'. He is visiting Oklahoma just now to get data and color for an other book and for various articles as well, and he has been the guest of Colonel Lillie for several weeks.

"In pulling off the hunt, Colonel Lillie was assisted by several cowboys from the Bill Ranch here and some fifty Indians from the Pawnee reservation under the direction of Lillie's ranch foreman, Mexican Joe Barrera. A general roundup of the buffalo on the ranch started the event and as the bulls were cut

out from the herd they were dispatched by either Colonel Lillie or Cooper, each of whom was shooting from the saddle and with their horses in full gallop. Lillie accounted for seven of the bulls and Cooper for the other three. The reason for the killing was nothing more nor less than that there were too many bulls in the herd and their slaughter had been determined upon for some time.

"The buffalos were dressed immediately and the meat has been distributed to cold storage plants thruout the country, where it will be held for special holiday events. Some of the meat will be presented at Christmas time to Government officials in Washington, D. C., with the compliments of Lillie and Cooper, and with a presentation to the White House. A quantity of the meat was distributed immediately among the Pawnee Indians for their tribal feasts."

"Red" Sublette recently wrote from Fort Worth (North Fort Worth), Tex., that he was leaving for the Rodeo at Orlando, Fla.; then back to the Memphis (Tex.) Rodeo, and then to the Globe (Ariz.) contest. Red says he and Sparkplug have averaged a contest a week since March 11, and he would like to know if any of the boys have beaten that record this year. Says he has "paid out" his home in Fort Worth, also purchased two lots there and some ground near Magdalena, N. M., and feels that he has had a very good season. Says he has been booked by Ed Carruthers for fifteen weeks of next season at fairs to clown all the sports events this year, and while he seems gratified with the results obtained, he doesn't appear to wear any larger hat—and doubtless Sparkplug's dome isn't swelled either.

Rowdy Waddy at this writing has a copy of the program for November 7 of the rodeo at New York, the opening day of the affair. Following is a list of the contestants and exhibitionists thereon, as printed: Mabel Strickland, Rene Harley, Mayne Stroud, Tad Barnes, Iva Kirnan, Mammie Francis, Rose Smith, Bonnie Gray, Kitty Canutt, Maudie Elder, Ted Elder, Charles Nielson, Jack Benson, Johnny Rider, Tommy Douglas, Roy Quirk, Buck Lucas, Charles Alderson, Richard Merchant, Ed Wright, Joe Flint, Babe Fourvoisier, Joe Hetzer, Harry Winhall, Britt Mull as California Frank, Ontario Fred Lee Robinson, Fargo Hussey, Tom Mather, Fred Seam, Jack Lannon, Blonny Johnson, Carlo Almsandro, Jess Bates, Jim Galen, Fred Reed, Perry Ivory, Tommy Sutton, Herman Romik, Clyde Meadows, Alko Red, J. H. Strickland, Fred Benson, Ben Johnson, Norman A. Stewart, Red Pruitt, Powder River Kid, Ike Rude, Panhandle Slim, Jack Barber, Jess Stahl, Bud Herlin, Dennis Howard, George Hopkins, Johnny Davis, Tommy Kirnan, Hank Burnett, Harry Pruitt, Ike Armstrong, Lewis Gordon, Gordon Jones, Seop Martin, Ben Burnett, E. L. Walsh, Merl Hani, Homer Holcomb, Tom Bay, Chick Hannon, Albert Wager, Joe Flint, E. L. Herlin, George Coleman, Vera Matinas,

RINGLING-BARNUM SHOW IN WINTER QUARTERS

New York, Nov. 9.—The Ringling-Barnum Circus, which closed the season at Richmond, Va., November 5, shipped to winter quarters at Bridgeport, Conn. Many of the performers and most of the staff reached New York Tuesday. During the thirty-three weeks' season the show traveled 15,793 miles and exhibited in 133 cities and towns located in thirty-five different States and also three Canadian provinces. The show traveled to the Pacific Coast, where it exhibited from Seattle down to San Diego. The circus had a good season. No serious accidents marred the tour and good weather was encountered with the exception of a few weeks in the Mid-West.

Lester Thompson and Townsend Walsh, of the press department, are in New York. They will be ahead of theatrical companies this winter, it is said. Dexter Fellows left for Chicago and will connect with Robert Ringling in his concert tour.

LOWERY BROS.' SHOWS

Lowery Bros.' Shows closed their twenty-fifth season, September 22, at Weatherley, Pa., where a two-day stand was made, people being turned away at both night performances, and then went into winter quarters at Shenandoah, Pa. Three of the large trucks were shipped to Hamburg to be overhauled and repainted. The show will be re-argued for the coming season, which will open early in May. The season was a good one, but the show had its share of opposition and encountered many rain storms.

William Grant and family went to their home in Elwood City, Pa., where the children will attend school. Lou and Kenneth Grant went to winter quarters for a few days and then joined "Blue Bros." Show. Ralph Adams departed for his home in Springfield, Mass.; Marty Hannah for Tanquary, Pa., and George Shelly for New York City. Billy Devow opened a restaurant at Kulpmont. All of which is according to George B. Lowery.

NEUMANN TENT & AWNING COMPANY ENLARGES SPACE

Chicago, Nov. 8.—Edward P. Neumann, president of the Neumann Tent & Awning Company, states that because of increasing business and the immense stock of tents, seats and show paraphernalia carried, it has become necessary to arrange for additional space and make more room for factory operations. This additional room is also much needed to take care of orders now under construction. The firm's banner artists, Nelman Elsmann, H. C. Cummings and Louis Claver, said Mr. Neumann, will have many new designs and color arrangements so as to turn out the most attractive banners for circuses and carnival side-shows, pit shows and panel banners for wagon fronts that could be desired.

MANY SHOWS WILL WINTER IN SOUTHERN CALIFORNIA

Los Angeles, Nov. 9.—Southern California is fast becoming the mecca of outdoor shows when cold weather and the necessity for overhauling after the season's work compels showmen to seek winter quarters. Quite a number of circuses and carnival companies will have their winter quarters in or near this city. It has been announced by Sam C. Heller, president of the Pacific Coast Showmen's Association. These include the M. G. Barnes, Golden Bros. and Atkinson circuses, Henry's Dog & Pony Circus, Morton's Indoor Circus, Waltham Shows, Bernard Greater Exposition Shows, Snapp Bros. Shows, Pacific Coast Shows, A. B. C. Attractions, Hunsacker's Shows and the Carlton Exposition Shows.

ATKINSON MAKES PURCHASES

Tom Atkinson, manager of Atkinson's Circus, was recently in Los Angeles in the interest of his show and while there purchased a roadster for the use of his new advance agent, Pete Colander, and rigging, harness and equipment for his new riding number, in which he will feature Prince Elmer. Business at Beaumont was very good.

Indians from the Great Sabala Reservation were entertained by the management at Jacinto, Calif., October 20. This parade was made thru the reservation grounds. The show will make a big jump south toward the Mexican border.

TAYLOR'S DOG AND PONY CIRCUS

Taylor's Dog and Pony Indoor Circus, which has been on the road five years, is making a big hit in the New England States, reports Mr. Taylor. The show carries twenty-five people, six ponies, fifteen dogs, six goats and four monkeys. Taylor is playing under Catholic church auspices.

Fannie Nielson, Chester A. Byers, Al Mann, Lloyd Coleman, Bob Crosby, Mack Wilkinson, Carol Price, Jess Carson, John Hartwig, Mike Anderson, Ray Bell, Lloyd Saunders, Tony Pagano, Charles R. Murphy and H. D. Johnston,

Dear Rowdy—Been pretty busy the last few weeks and had time to write sooner. I was up at Sioux City the other day and heard that they was a cowboy act playin' the Orpheum Theatre. Went over and it turned out to be Guy Weadick and Flores Lalbe. I seen the show an' will say that the folks are puttin' on an act that goes well with the customers—but I can't figure out who a fellow with the ability Weadick has in other lines could crowd in a vandeville. Now for a bunch on Weadick. Does he remember the bird with the whiskers that butted into him in the lobby of the Martin Hotel, in Sioux City, just after he had come down the street with Mr. Fitz Simmons, of the Sioux City Stock Yards. I'll remember, this old bird which was me got a talkin' to him in the lobby about some puncher an' contests. I talked to Weadick for near an hour an' in that time I found

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FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

Country's Biggest County Fair Circuit Holds Biggest Meeting

Hundreds of Ohio Fair Men and Women Attend Convention in Dayton—Splendid Program Provided for Two-Day Sessions

ONE more annual convention of the Ohio Fair Circuit has passed into history; one of a long line of successful, inspiring events, and, tho many of its predecessors have measured up to a high standard in every particular, the meeting of 1923 will, in the opinion of everyone who attended, be declared the blue-ribbon meeting of them all.

It was a great meeting! It was an inspiring meeting! It had more pep, vim and go from start to close than half a dozen ordinary meetings, and the goodfellowship generated and the practical ideas promulgated will have a far-reaching effect.

At the top of the printed programs of the meeting (held at Dayton, O., November 7 and 8) was the motto, "United We Boost, Divided We Bust". The Ohio Fair Circuit won't "bust", for its members have developed an ideal brand of co-operation that makes of each and every one of them a staunch and enthusiastic booster for every fair in the State and for the State itself. As long as they continue on that line they will remain invincible.

The 1923 convention opened at the Miami Hotel, Dayton's finest hostelry, at nine o'clock on the morning of Wednesday, November 7, with a general session that was devoted to the routine business of getting things under way. Delegates were present from almost every county in the State, and there also was a number of concessionaires and ride men in attendance, also horsemen, newspaper men, free-act representatives and a few carnival men. In all it was estimated that more than 600 were present.

At ten o'clock group meetings were held, there being five separate groups. Group A, consisting of fair presidents, treasurers, ticket sellers and grand-stand superintendents, discussed executive duties, gates, tickets and auto parking. It was urged that every officer should do his full duty in the management of the fair and not leave it all to the secretary, as is so often done. Best methods of advertising were discussed and some good points brought out. The subject of licensing concessionaires brought forth a great deal of discussion that indicated that the license law has by no means done away with the problems connected with this department of the fair.

Group B—the secretaries, assistants, police chiefs, concession men, free attractions folks and newspaper men—had a particularly lively and interesting session, the discussion being under the general head of "The Secretary's Work". Concessions, the pass evil and suppression of time were the main topics. It was the consensus of opinion that, while there are still many transgressors in the matter of suppression of time, conditions are better than

they were in past years. More adequate measures to do away with the evil were advocated. It was also the opinion of many of those present that big stakes do not attract the horsemen as well as the smaller stakes. The question of issuing passes was gone into and it was agreed that abuses in this connection needed attention. In regard to the concessionaires' license law, some secretaries were of the opinion that some concessionaires had been licensed who should not have been. Some urged strengthening the law and expressed the opinion that another year would straighten out matters somewhat. Free acts and fireworks as fair attractions came in for much praise, it being asserted that they were among the best means of attracting attendance.

Group C included the speed superintendents, owners, drivers, race-stand officials and score-card service with their general subject for discussion, "Race Program". Various matters pertaining to the race program were brought up and discussed and recommendations made for changes that would prove beneficial. Live stock and club work engaged the attention of Group D, in which superintendents, exhibitors, judges, county agents, school superintendents, club leaders and bankers took part in the discussion. This group was especially prolific in the matter of helpful suggestions and emphasized the wonderful value of boys and girls' club work as it is carried on today.

C. C. Caldwell, club leader, of Montgomery County, the county in which Dayton is situated, called attention to the fact that 96 per cent of those who started in the club work last spring finished the work. This, he said, was a better record than could be shown in any other county in Ohio, and better than any other State with two exceptions. Boys and girls' club work, he said, did more to increase attendance at fairs than any other one thing. Some fairs have done away with the 10 per cent entrance fee, and have found that it increased the entries, but this was a matter to be handled by local officials according to local conditions, Mr. Caldwell said.

Group E covered general fair work and those participating were the superintendents of agriculture, poultry, culinary, art, needlework, educational displays, Smith Hughes teachers, exhibitors, judges and assistants. They brought out many good points in regard to their respective departments.

At each group meeting a committee was named to report on resolutions, to be presented at a later meeting.

The afternoon meeting opened promptly at two o'clock in the coliseum on the fair ground, President A. P. Sandles in the chair. After a brief introduction greetings from the city of Dayton were extended the visiting fair folks by the mayor, Frank B. Hale, who spoke highly of the great work the fair men and women are doing, especially for the boys and girls of the country. H. C. Haines, president of the Montgomery County Fair, Dayton, extended greetings on behalf of the fair board and G. Y. White, secretary of the Muskingum county Fair, Dayton, and J. W. Dylse, of

Marietta, responded on behalf of the fair men. Roll call by Secretary Edna Schaffer, of Wapakoneta, was followed by the reading of group-meeting reports aforementioned.

In introducing G. R. Lewis, manager of the Ohio State Fair, who had for his subject "The Concession or License Law", President A. P. Sandles said, "You can't make a Sunday school out of a fair," but he stressed the necessity of having the right kind of entertainment and amusement. Most fairs, he said, are conducted in two languages—English and profane. He made a number of pertinent suggestions in regard to concessions. Mr. Lewis, upon whom rests the administration of the concessionaires' license law, expressed the opinion that in that law he had been handed a lemon. His department was, however, endeavoring to enforce the law as best they might under existing conditions. The suggestion for such a law was first made at the meeting two years ago in Findlay, and following that meeting a number of organizations passed resolutions asking for the passage of a law governing concessionaires. In response to these requests the legislature last winter passed the law, which became effective July 16 of this year. Early in June Mr. Lewis and other officials got together and discussed the law, familiarizing themselves with its various angles. The first license was issued July 9. Since that time 814 licenses have been issued and 3,101 have been rejected. Mr. Lewis expressed the opinion that some "got by" who should have been turned down. There was no provision in the law for taking care of the expense of enforcing the law. An appropriation was procured, however, that paid a portion of the expense and Mr. Lewis had three inspectors in the field—a force wholly inadequate, he asserted. Some of the secretaries, according to Mr. Lewis, were to blame for the kind of games permitted on their grounds and it was very difficult to keep out all of the undesirables, as some who were granted licenses for legitimate games installed "gaff" joints. Some concessionaires, too, Mr. Lewis stated, took advantage of some secretaries by exhibiting a receipt showing that they had filed application for a license, telling the secretary that their permit would arrive in a day or two and asking to be allowed to work. In some cases these fellows knew, so it is said, that they would not receive a permit, but thru misrepresentations to the fair officials they were allowed to work until they were checked up. A plan is now being worked out to prevent this practice in 1924.

Prof. A. A. Maysilles, superintendent of the Montgomery County schools, spoke on "School and Fair Co-Operation". He paid a glowing tribute to the educational value of the fairs as they are conducted today and contrasted the Montgomery County Fair of today with that of years ago, when conditions were far from ideal. The evils that once afflicted the fair have been removed, he said, and today even the churches urge attendance at the fair, where once they shunned it. The fair at Dayton has a special building to house school exhibits and it is filled each year with specimens of the handiwork of pupils that will convince the most skeptical of the value of the work that is being done. The fair board has not only provided a building, but also pays the club leader's salary. As a result of the liberal attitude of the fair board the 385 teachers and 12,000 school children in the county are enthusiastic boosters for the fair.

Following Prof. Maysilles' address President Sandles announced that the meeting stood adjourned and that a trip of inspection thru the plant of the National Cash Register was next in order. With Secretary and L. Holderman leading the way everyone proceeded to the educational building of the N. C. R., where the crowd was divided into squads of about twenty persons each, with a guide in charge of each group, and were then shown thru the plant, witnessing the various operations in the making of cash registers. The trip thru the factory consumed about an hour and a half and at its conclusion the delegates gathered in the auditorium of the educational building, or schoolhouse, as it is called, and enjoyed a lecture, illustrated with motion pictures, showing the development of the N. C. R. from a humble beginning to its present

(Continued on page 105)

SUPPORT ASSURED FOR FAIR AT DE LAUD, FLA.

Permanent Building To Be Constructed at Once—Earl Brown Is Secretary

De Laud, Fla., Nov. 8.—At a well-attended meeting of the executive committee of the Volusia County Fair Association, held a few days ago, many reports of an encouraging nature were received and much enthusiasm and optimism was displayed by the committee in regard to the coming fair.

President S. A. Wood, who also is president of the Volusia County Bank and Trust Company, stated that provision had been made for that company to take out membership in the fair association for every one of its employees.

It was reported that a complete survey of the fair grounds had been made and drainage ditches had been mapped out to provide for the proper drainage of the plot. An artesian well will be drilled at once.

Permanent location of the buildings has not yet been decided upon. The construction of these buildings will be under the direction of W. J. Carpenter, who is expected to arrive here from New York in a day or two, and it was stated that the contracts for some fair buildings will be let before the end of this week.

An attractive offer was received from some of the prominent members of the local carpenters' union, who offered their services free of charge in the erection of one of the fair buildings.

While in Jacksonville, Earl Brown, secretary of the fair association, met R. M. Striplin of the State Fair Association, who offered the use of all turnstiles used at the State Fair free of charge, and requested that the members of the Volusia County Fair executive committee be his guests for one day.

Richard G. Bennett, assistant cashier of the Volusia County Bank and Trust Company, was named treasurer of the fair association. Prof. G. W. Marks, reporting for the prize essay contest committee, stated that he was assured that from ten to twenty students of each of the five senior high schools in the county would enter essays in the contest on the subject "The Value of a County Fair to Volusia County". Prizes have been provided for the winners of this contest. Mr. Marks also stated that interest among the Negro population was keen and that present indications are that the Negro exhibit at the fair will be one of considerable note.

There was a feeling of optimism among the members of the membership committee, and many new members were reported, among them some who had taken out life membership.

FLATONIA (TEX.) FAIR

Flatonia, Tex., Nov. 3.—The Flatonia Fair, which was held September 19, 20, 21, 22 and 23, was a financial success in every respect. The attendance totaled 22,000. The exhibits in all departments were far better than in any previous fairs. Flatonia is a city of only 500 souls. However, great interest was shown this year and the co-operation lent by the citizens put over the biggest event ever staged in this county. The J. George Loos Shows opened their South Texas business in Flatonia and were well pleased with the outcome. M. Peiman, Jr., who has held the position of secretary and manager for the past six years, was re-elected.

Crowds gladden the heart of the fair Secretary. Here is a small section of the crowd at the Canadian National Exhibition, Toronto, Canada, on one of the big days this year.



LOOKING BACK OVER TEN YEARS

The Men Who Have Officered the American and International Associations of Fairs and Expositions

The near approach of the 1923 winter meeting of the International Association of Fairs and Expositions brings to mind the wonderful progress that has been made among the larger fairs of the United States and Canada in the past decade.

The fairs have not only grown vastly larger—they are vastly different; and the difference is one that is pleasing to contemplate, for it proves beyond peradventure of doubt that the fair men themselves have been educated to high ideals than they formerly held and are working out in their annual expositions features that are bringing education to the youth of the land—especially the rural youth—that could be acquired in no other way.

This very apparent progress has not come about by chance. It is the result of the accumulated knowledge of years of fair work by men striving earnestly, and often against discouragingly heavy odds, to give the broadest expression to the dual purposes of the fair—education and clean entertainment. And it is interesting to note that the officers and directors of the country-wide association have been prominently identified with fair work through the decade—some of them for many more years. A few have passed on. The others are still in harness, doing a splendid work, and will be on hand at the big meeting in Chicago.

Just glance over the following list of the men who have officered the American, the International-American and the International Association from 1913 to the present time. They, together with the men who have served as directors, have done a work for American fairs that stands as an enduring monument to them.

Officers of the American Association of Fairs and Expositions for 1913:

President, J. C. Simpson, Hamline, Minn. Vice-president, W. B. Mellor, Lincoln, Neb. Treasurer, George H. Madden, Mendota, Ill. Secretary, Chas. Downing, Indianapolis, Ind. Officers for 1914 same as for 1913.

Officers for 1915: President, W. R. Mellor, Lincoln, Neb. Vice-president, A. L. Sponsler, Hutchinson, Kan. Secretary, Chas. Downing, Indianapolis.

Officers for 1916: President, Geo. H. Madden, Mendota, Ill. Officers for 1917: President, A. L. Sponsler, Hutchinson, Kan. Vice-president, W. H. Stratton, Dallas, Tex. Secretary, Chas. Downing, Indianapolis. Treasurer, B. M. Davison, Springfield, Ill. Officers for 1918 same as for 1917 with the exception of C. N. McLivaine of Huron, S. D., as secretary.

Officers for 1919: President, R. A. Brown, Birmingham, Ala. Vice-president, D. V. Wambler, Columbus, O. Secretary, E. R. Danielson, Lincoln, Neb. Treasurer, Frank D. Fuller, Memphis, Tenn. Officers of International Association of Fairs and Expositions elected at Chicago meeting December, 1918:

President, Thos. H. Canfield, St. Paul, Minn. Vice-president, A. R. Corry, Des Moines, Ia. Secretary-treasurer, I. S. Mahan, Oklahoma City, Ok. Officers of International elected at Chicago meeting in February, 1919:

President, W. H. Stratton, Dallas, Tex. Vice-president, George W. Dickinson, Detroit, Mich. Secretary-treasurer, C. N. McLivaine, Huron, S. D. Officers American Association for 1920: President, H. M. Davison, Springfield, Ill. First vice-president, G. P. Henderson, Lewiston, Ia. Second vice-president, A. M. Hunt, London, Ont., Can. Secretary, E. R. Danielson, Lincoln, Neb. Treasurer, Frank D. Fuller, Memphis, Tenn. Officers International for 1920: President, George W. Dickinson, Detroit, Mich. Vice-president, I. S. Mahan, Oklahoma City, Ok. Secretary-treasurer, C. N. McLivaine, Huron, S. D. Officers International-American Association of Fairs and Expositions, 1921: President, J. W. Russwurm, Nashville, Tenn. Vice-president, I. S. Mahan, Oklahoma City, Ok. Secretary-treasurer, Don V. Moore, Sioux City, Ia. Officers of International for 1921: President, John G. Kent, Toronto. Vice-president, Seth N. Mayfield, Waco, Tex. Secretary-treasurer, Don V. Moore, Sioux City, Ia. Officers of the International for 1922: President, Seth N. Mayfield, Waco, Tex. Vice-president, Thos. H. Canfield, St. Paul, Minn. Secretary-treasurer, Don V. Moore, Sioux City, Ia.

F. B. (BARNEY) RANSFORD WITH JOE BREN COMPANY

Chicago, Nov. 6.—The Joe Bren Production Company announces the appointment of F. B. (Barney) Ransford as manager of its fair booking department, with offices at 1013 Garfield Theater Building. Mr. Ransford has been connected with fairs and outdoor shows for more than thirty years. In his earlier days he was a performer. His long experience in solving problems pertaining to fairs and in the scientific arrangement of entertainment programs is offered to all fair associations and performers as well. About all of them know "Barney" and his ability to assemble clean, high-class professional acts that will be far above the average. For many years the Joe Bren Production Company has been active as a producer of indoor and outdoor sciences, minstrel shows, musical revues and professional talent for various fraternal and industrial organizations.

NEW BUILDING IS UP TO LEGISLATURE

The New York State Fair Commission has submitted a request to the State Board of Estimate and Control at Albany for \$300,000 for erection of a horticultural building on the fair grounds before the next fair. J. Dan Ackerman, secretary, states. The amount will be placed in the Governor's budget and action in approving it, or in throwing it out, will be taken when the legislature meets. There is every indication it will be accepted.

CHECKING UP ON THE CONCESSIONAIRES

Hamilton, O., Nov. 10.—G. R. Lewis, lecturer for the Ohio State Orange and manager of the Ohio State Fair, in addressing members of the Hanover Orange, near here, recently pointed out that under the new law in this State compelling concessions to be licensed 3,101 applications from concessionaires had been turned down, while only 814 had been granted, during the 1923 fair season.

ALEDO (ILL.) FAIR SHOWED PROFIT

Careful Management Nets Association Several Thousand Dollars

The annual report of the 1923 Mercer County Fair which has been prepared by Secretary G. C. Bowers and sent to the State Agricultural Association shows that the 1923 fair produced a profit for the society of \$6,255.48, and with other amounts to yet be counted it is probable that the total will be near the \$7,000 mark. This includes the State appropriation, which amounts to \$3,143.22.

With this amount applied to the indebtedness against the society the deficit will be reduced to the neighborhood of \$9,000, whereas two years ago the fair organization faced debts amounting to practically \$21,000 due largely to the rainy fair week of 1921 and the disastrous fire which destroyed the hog, cattle and sheep barns. Last year this was reduced to \$14,657, including the interest charges, and with another year's interest added it seems as if the debt can be reduced to at least \$9,000. The money to carry on the fair was secured thru the giving of personal notes by the directors and the utmost economy has been practiced to relieve these public-spirited men of their obligation. Two more years of careful management with no bad luck should wipe out or reduce to a small amount the indebtedness of the fair association.

Also the fair management cut the overhead expenses for the 1922 fair, they did even better during the 1923 meeting. The secretary's report shows that the overhead expenses for 1923 were about \$600 less than in 1922 and taking into consideration that about \$250 more was expended this year in rain, indemnity, liability and fire insurance than in the previous year the saving in the running expenses was \$850 less than for 1922. During the year about \$200 was spent on improvements on the grounds.

The following items taken from the annual report show where the money received from the various sources was spent. There was paid out for premiums \$7,144.00, and in the speed

POMONA FAIR GROUNDS



Many huge tents were used this year to house the hundreds of big exhibits at the Los Angeles County Fair, Pomona, Calif. This fair, which is only in its second year, has made rapid growth and bids fair to take its place among the leading fairs of California.

IOWA FAIR MANAGERS MEET IN DECEMBER

Official dates for the annual convention of the Iowa Fair Managers' Association have been announced. The association will meet in Des Moines December 11. Plans are being made for an elaborate program. A score or more of subjects related to the expansion and improvement of county and district fairs throughout the State are to be taken up. The program will probably be completed and announced some time this week.

The Iowa Agricultural Convention will be held in Des Moines December 12, which will make it convenient for the fair men to attend.

FAIR PLAN ABANDONED

Emporia, Kan., Nov. 8.—Plans for a special election to vote on a county fair proposal were thrown into the discard when farmers attending a meeting in Emporia declared they were opposed to any movement which would increase the tax burden. Business men, who had initiated the fair plans, agreed to abide by the farmers' decision and no action will be taken this year. It was planned to buy a tract of land near Emporia and erect permanent buildings on it for the fair.

department the purses and added money received from starters totaled \$3,251.63. The music and free attractions cost the society \$1,745, the overhead expenses totaled \$4,830.83, and the sum of \$618.17 was spent for the several kinds of insurance.

The treasurer's report shows \$11,546 received for gate admissions and \$2,088.45 came in from amphitheater ticket sales. The State appropriation will amount to \$3,143.22, and the exhibitors paid in \$518.13. Superintendent M. O'Tay received \$3,639.09 from the sale of concession space and the receipts of the secretary's office were \$1,591.30.

HIGHLANDERS' BAND FOR OCALA FAIR

Ocala, Fla., Nov. 9.—The Royal Scotch Highlanders' Band has been engaged as one of the feature attractions of the sixteenth annual Marion County Fair to be held here during Thanksgiving week. The band will come here direct from the State fair at Jacksonville.

Manager C. W. Hunter has announced that special rates have been obtained on the railroads for the fair, effective November 25 to December 1.

When You Think of THANKSGIVING Think of BALLOONS

No Thanksgiving celebration of any kind is complete without them. You can get plenty of business from the various organizations in your town, if you'll go after it. If you want to make them steady customers, sell them



UNEQUALLED QUALITY BALLOONS

- For Sale at
*M. K. BRODY 1120 So. Halsted St. CHICAGO
*AIRO BALLOON CORP. 603 Third Avenue, NEW YORK
*BRAZEL NOVELTY MFG. COMPANY 1710 Ella Street, CINCINNATI
*FEDERAL IMPORTING COMPANY 620 Penn Avenue, PITTSBURG
*S. SCHNEIDER & CO. 134 W. Jefferson Ave. DETROIT
*SHRYOCK-TODD NOTION CO. 824 North 8th St. ST. LOUIS
*These agencies fill gas orders. Order from our nearest agency.

WE BUILD AND PAINT PARADE FLOATS Anywhere in the U. S. A. Also Booths for Expositions. Sketches and estimates furnished. MILLARD & MERRIFIELD, INC. 2894-2896 W. Eighth Street, CONEY ISLAND, N. Y.

NEW BUILDING URGED Shreveport, La., Nov. 8.—Harry D. Wilson, State Commissioner of Agriculture, and W. R. Hirsch, secretary-manager of the Louisiana State Fair, are urging the necessity of an appropriation of \$50,000 by the next legislature for the building of an administration building for the State fair. Mr. Wilson's plan contemplates the appropriation of \$50,000 by the State and a similar amount by the city of Shreveport for the erection of a building commensurate with the needs of the fair. Provision would be made in the Administration Building for the offices of the secretary-manager and officers for the various department heads and superintendents. It would also provide living quarters for fair officials, L. S. U. officials, demonstration agents, boys' stock judging teams, etc., and all persons whose work requires them to live on the grounds during the fair. The old clubhouse at the end of the fair grounds and the Schumpert house, where the baby contest is staged, are being used for these purposes at present, but are wholly inadequate and overcrowded at all times.

ANNUAL MEETINGS Of State and District Associations of Fairs Virginia Association of Fairs, C. R. Ralston, secretary, Richmond, Va. Meeting to be held at Murphy's Hotel, Richmond, January 28 and 29. Association of Tennessee Fairs, Jos. R. Curtis, secretary-treasurer, Chattanooga, Tenn. Meeting to be held in Nashville first Tuesday in February. International Association of Fairs and Expositions, Don V. Moore, secretary, Sioux City, Ia. Meeting to be held in Chicago, Ill., December 5, 6 and 7. Iowa Fair Managers' Association, Roy H. Wilkinson, Alta, Ia. Annual meeting to be held in Des Moines December 11. Ohio Fair Boys, Mrs. Helen S. Maher, secretary, Columbus, O. Annual meeting will be held in Columbus January 16 and 17. Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings to be included in this list.

The Latest and Biggest Hits in BLANKETS "Premier" Brand and "Boston Comfortables" \$3.25 Each 25% deposit with orders, balance C. O. D. J. B. FALLON 49 First Street, TROY, NEW YORK

ADVERTISE THE FAIR TO THE HOME FOLKS

Such is the Advice of Well-Known Fair Advertising Expert

Ray D. Spear, publicity manager of the Minnesota State Fair... Such is the advice of well-known fair advertising expert.

Where Shall We Spend Our Money?

Every fair secretary makes a mistake in this matter. Swelled with pride over his fair he insists on using his publicity over a much wider area than is justified.

It stands to reason that a dollar spent at home can do more work in inducing persons to attend the fair than a dollar spent far away.

Yes, you say, but the home folks do not attend the fair as they should. In most instances they know so little about the fair and care so little about it that only a small percentage of them go.

In meeting this problem a zone system of advertising is advised. The first zone should consist of the town or city where the fair is located.

It is an interesting fact that a dollar spent in the first zone will not only do its work at home but even do more work in outer zones.

EVANGELINE PARISH FAIR

Wife Platte, La., Nov. 8.—The Evangeline Parish Fair was the largest ever held since it has been established. Thousands of spectators were seen on the grounds from early morning till late at night.

The custom exhibit was pronounced the best in the State of Louisiana. It is indeed something for the Evangeline Parish Fair Association to be proud of.

GALVESTON COUNTY PLANS BIG EXPOSITION FOR 1924

Galveston, Tex., Nov. 9.—Disregarding the financial failure of the Galveston County Fair held October 17-21 at Rockwood, officials of the fair association are making tentative plans for the greatest fair in the county's history in 1924.

MITCHELL AND MURPHY REPORT PLEASANT SEASON

Chicago, Nov. 5.—Bob Murphy and Julius Mitchell are back in Chicago after closing a very successful season with the Theatre-Buff Field Fireworks Company's big spectacle, "Indiana".

COLD STORAGE PLANT Is To Be Built by Comberland (Md.) Fair

Cumberland, Md., Nov. 6.—Definite arrangements have been completed by the Cumberland Fair Association for the erection of a cold-storage plant on the new fair grounds at Annetta, two miles west of this city.

This is the first cold-storage plant of its kind in the State of Maryland, and local banks and business houses consider the thing a profitable investment for owners of fruit, who may use the plant during the season when the fair is not running.

The contractors of the plant, when construction begins, will use the very latest cold-storage material, because fair officials contend this will be one storage that will be not only for show purposes, but for reception of fruit and other storage material, and all citizens that attend the fair will be vitally interested in how it is conducted.

OFFICIALS PLEASED WITH SAVANNAH FAIR RECORD

After a week of high pressure in which Savannahians contributed their bit to make it a success, the Savannah Tri-State Exposition, Savannah, Ga., closed Saturday, November 3.

That the season that has just spent itself has been unusually favorable to the exposition interests goes without saying, according to A. W. Morehouse, president. In speaking of the success this year he was unbiased in saying that the fair has experienced the best attendance since organization, and has given its patrons attractions in all departments that would demand much higher prices elsewhere.

The art, industrial and county exhibits, the cattle exhibit, and, in fact, every department of the fair, had exhibits that equaled

WELL-KNOWN SHOWFOLKS MARRY



The announcement, a couple of weeks ago, of the marriage of Ralph Hankinson, known to showmen and fair men everywhere for his auto polo and auto racing, and Miss Josephine Jordan, one of the Jordan Sisters, wire artists, came as a big surprise, and they have been busy acknowledging congratulations ever since.

If they did not surpass those of other years, in the poultry show there were nearly 2,000 birds. All in all, this fourth Savannah Tri-State Fair was one that reflects credit on the management.

FLORIDA STATE FAIR OUTLOOK IS BRIGHT

Jacksonville, Fla., Nov. 9.—With the Florida State Fair only a week away, final preparations for the big exhibition are being made by a large corps of fair officials and workmen, and when the doors open next week everything is expected to be in readiness for the inspection of the public.

Countless new improvements have been made at the grounds. Entries in practically all departments are heavy.

CUMBERLAND FAIR TO BE ENLARGED

Cumberland, Md., Nov. 8.—Plans have been made and developed for having one of the largest fairs in the State of Maryland, which will be held in this city next year. Already ninety-seven and one-half acres of land within four miles of the city have been secured by the fair directors and a bond issue of \$75,000 has been pledged by local farmers and business men for putting the improvements necessary to make the fair the biggest in the history of Maryland.

FIRST FIREWORKS In Alaska Since 1902

Fairbanks, Alaska, Nov. 6.—Experiencing unseasonably warm weather, citizens of this city on October 31 saw their first fireworks display in twenty-one years.

A local newspaper arranged an exhibition in order that children may see how the youngsters in lower latitudes celebrate the national birthday. Fireworks displays here on July 4 are impossible on account of the twenty-four hours of daylight at that season.

The continued lack of snow usual at this time of year has caused the roads and streets to become unusually dusty. Merchants and housewives are complaining of the inadequacy of street sprinkling arrangements.

COLDWATER (KAN.) FAIR

Coldwater, Kan., Nov. 8.—The eighth annual Tomache County Fair, which was held here the last week in October, was a decided financial and amusement success, and preliminary plans already are being laid here for another fair in 1924.

Spokane, S. C., Nov. 8.—Spartanburg's 1923 County Fair was a success from every standpoint, and officials, while not having exact figures, estimate that attendance for the four days was in excess of that of any previous fair.

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School Day, the final day of the fair, brought approximately 25,000 persons to the grounds. Nearly half of these were children to whom free tickets had been issued.

Collars for "Tober Blokes"

An amusingly constituted "Showmen's Social Club" is winning many members. The first supper and social was held during Peterborough Fair. Brastic rules of social and personal conduct are included in the constitution, as, for instance, the following:

"All members must be washed and changed by 11:30 p.m. on Sundays, unless a suitable reason is given. The same applies to nights off."

Out and About

The audit of Nottingham Goose Fair again constitutes a record this year. The corporation received more than \$14,720 in the three-day event. Over \$500 was subscribed to the local hospital by showmen.

Southport will have a unique carnival next year and preparations are going forward for making it a show with a difference and representative of the character of the town.

WILL TRY TO BRING BACK RACING IN MISSOURI

Kansas City, Mo., Nov. 8.—F. J. Bannister, newly elected president of the Kansas City Chamber of Commerce, is the instigator of the movement that had for its purpose the renewal of horse racing in Missouri.

Every fair man who can should attend the annual meeting of the International Association of Fairs and Expositions in Chicago November 5, 6 and 7.

Siloam Springs, Ark., held its first annual live-stock show October 19 and 20.

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FAIRS AND FUN IN ENGLAND By "TURNSTILE"

London, Eng., Oct. 25.—With the coming of winter the tendency nowadays is for showmen to move indoors. The covered fair is a development of comparatively recent date and there are still many winter fairs held in the open.

Crystal Palace Fair under the direction of F. Gimmet has a run of a month, starting from December 22, and is second only to Olympia in popularity. The chief indoor fair in the Midlands is that at the Sparkbrook Rink, Birmingham, one of Pat Collins' buildings.

By means of these "covered fairs," as they are called, English showmen bridge the difficult period between the October Hull Fair and the February Lynn Mart—during which time in the old days most showmen parked their tackle and went into hibernation.

A Showman for the Show

The Lord Mayor-elect has called Charles B. Cochran to his assistance with a view of making that popular autumn function, the Lord Mayor's Show, even more attractive this year.

Frank Collins, Cochran's stage director-in-chief, and his property master, Simms, are busy with unusual preparations for the astonishing costumes to be being designed and made in the Cochran wardrobe.

Non-Stop Railway for Wembley

A never-stop rail system similar to that at Southend, of which I gave details in this column recently, is to be installed at the Wembley Exhibition by Sir Robert MacAlpine & Sons, the big constructional engineering firm.

It is expected that the pageant will eclipse all others. No one in England is more fitted to assure a spectacular masterpiece than C. R. C.

Fort Totten Indian Fair

Devils Lake, N. D., Nov. 5.—"Lo, the poor Indian," is not to be entirely pitied nor scorned.

The Fort Totten Fair held on the Indian reservation south of here claimed more than thirty Indian exhibitors and each Indian brought from four to eighteen products as exhibits of his skill in farming.

"The domestication of the Stony Indian has progressed farther than I would have believed," said Mr. Willson of the N. D. Agricultural College. "This is evidenced in the variety of the exhibits and the fact that the nature of these exhibits is modern and is what would be brought to the fair by the most up-to-date white farmer."

At former fairs much of the work brought in by the squaws was baskets, moccasins and beads, but now the Indian women are bringing in a class of needlework that is very attractive. The men of the tribe are going in more for live stock than has been the custom in the past.

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Gypsy Lee, the well-known fortune teller, was arrested and taken to Cambridge, where she was charged with stealing and was remanded without bail. Her real name was disclosed as Entwistle and it was stated that she had visited all the fairs and race meetings of England.

Robert Barker, the fifth member of the family who carried on the business of breeding plebeian horses, has died at the age of 85. The Barker plebeians have been supplied to dressage and equestrians all over the world.

Buffalo Bill was a customer and Sawyer had several of the strain, which was also patronized by distinguished people, including many celebrities.

Will Try to Bring Back Racing in Missouri

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FAIR FACTS AND FANCIES

A little repair work on the fair buildings now may save a big repair bill next spring.

The Red Willow County Fair, McCook, Neb., was delayed two days this year because of bad weather.

The past year's experiences have pretty effectively weaned a number of fairs from the circus as a substitute for the midway.

The annual winter fair will be held at Ashland, Ore., December 5, 6 and 7. F. C. Homes is president of the executive committee in charge of the fair.

There were more than one thousand exhibitors at the 1923 Hutchinson (Minn.) Fair, according to the report of Secretary D. Albert Adams, and the fair was a substantial success.

There's no getting away from the fact that the fair is, primarily, an annual holiday, and it can't be a success if holiday features are lacking.

The Cabarrus Fair, Concord, N. C., scored a success this year, attendance being up to expectations and exhibits of excellent quality. Racing was the principal entertainment feature. Attendance on opening day was 12,000.

Community fairs, while perhaps regarded by many as unimportant, nevertheless are valuable "feeders" to the county fair, heightening interest in the larger event and enlisting the co-operation of a larger number of people.

The sixth annual fair of the Tri-Parish Fair Association came to a close at Tallulah, La., October 25 and it was declared one of the most successful, from an attendance standpoint, that the association has ever held.

An interesting and successful community fair was held last month at Watts Mills, S. C. Exhibits comprised a larger and more comprehensive display than has been the case in the three or four previous fairs.

The Buffalo County Fair, Mondovi, Wis., was a success this year, both from the standpoint of attendance and exhibits. Close to one hundred horses were entered in the speed department and furnished some excellent sport. There was a pleasing variety of free acts in front of the grand stand.

Cuero, Tex., Oct. 31.—The Cuero Golden Jubilee and Turkey Trot got off to a good start Monday despite intermittent rains. The fair proper is larger than last year, all exhibits showing up to good advantage. The J. Geo. Loos Shows are providing the amusement features.

At the Hidalgo County Fair, Mission, Tex., this week one of the outstanding features of the fair will be the crowning of the king and queen of grapefruit, following a grand pageant and parade. Hon. John N. Ganer, congressman from the district in which the fair is located, will crown the king and queen.

Remember, during your school days, how the most interesting studies were those that were lined up with some sort of game? Well, it's the same with the educational features of the fair. They must have the element of entertainment in them in order to hold interest and get their message across.

The Winona County Agricultural and Industrial Fair Association, St. Charles, Minn., recently sued the Northern Amusement Company and F. E. Lang, its manager, for alleged failure of the amusement company to carry out a contract to furnish its shows for the 1923 fair. Damage of \$1,000 was asked.

Wellington, Kan., staged a three-day fair last month in its memorial auditorium and on the streets. Most of the entertainment features were of a local nature and included football games, horseshoe pitching contest, bag show and street parade. A carnival dance was staged in the evening.

The thirteenth East Alabama Fair, held at Alexander City, Ala., is history, but it is something of a glorious history if judged from every standpoint or from any particular standpoint. It is believed by many that it was the most far-reaching fair in the history of the association. The attendance was larger than ever before.

Floresville, Tex., Nov. 6.—The fourth annual Wilson County Fair, which closed here Saturday was a successful event. The association has a new half-mile circular track in excellent condition and a new grand stand with a seating capacity of 1,500 has been constructed. In addition to the horse races the big rodeo and calf roping attracted some of the best ropers in the Southwest.

The directors of the East Texas Exhibit Association, Longview, Tex., met last week and heard the report of the president, E. E. Temple, on what was being done towards a big fair here next year. Several hundred dollars are in a bank to the fair's credit and carpenters, builders, merchants and other business interests will take stock while farmers will grade the race track free of charge. A creditable fair is promised for 1924.

At the annual meeting of the Franklin

CIRCUS PICKUPS

(Continued from page 84)

country this summer by auto while Jack got the advertising banners and who drove the car to New York in back again in burlesque and is making a big hit as a straight man with the Slim Williams Show over the Columbia Wheel. The driver has been lost somewhere in Newark, so Sidney writes Jack, and when he gets thru with the Christy Show Jack is going to play detective and try and dig it up.

County Fair Association, Franklin, Neb., the following officers were re-elected for the ensuing year: President, L. R. Ribinet, of Franklin; vice-president, Ed Vancor, of Hildreth; secretary, A. T. Reedy, Franklin; treasurer, James Grant; superintendent of grounds, S. N. Braden. The financial statement showed that the receipts of the last fair would exceed expenses by a small margin.

THE CORRAL

(Continued from page 85)

out a few things that the most of the folks don't know. First, I found out that he won't say who he thinks has the best contest. He won't say who he thinks is the best contestant in any of the cowboy sports. He won't say anything about anybody in Wild West but the BEST. I mentioned several contests, their way of handling things, and all he would say wuz that local conditions wuz different in all parts of the country, and he thought that the sooner all the different committees and promoters got together and formed an association the sooner all would get along smoothly. I found out from him that Canary is going to step next season like they never stepped before. I found out that Will Rogers is an example of what a cowboyer kin do when he finds out what he is best suited for, and sets out to do it. I found out that Guy can boost Calgary and the contest business in general without saying much about Weadick while doing it. I found out that he thinks The Billboard is doing its best to get the folks in the business rounded up together. I found out that he thinks Charlie Russell and Edward Borein are the greatest cowboy artists in the world, and I found out that he "enjoys Sober Sam's letters" in the corral—as he says: "They band me a lot of laffe." But I also found out he can't imagine why a good many people think he writes the Sober Sam letters, and he says he—to quote him like he said it: "I've been accused of a whole lot of things, but just why some of the folks think this Sober bird is me, I can't imagine."

Well now that I have seen Weadick for the first time in fourteen years and talked with him, I'll say this: I think you're wastin' your time dubbin' round in vaudeville, mister, and the next time anybody tells me how you stand on the Wild West bizness, I'll know whether they're takin' from what they know about you, or what sun one told 'em.

When I ask him what he thought about New York City being "the place to hold a world's championship contest," and whether Austin or Kingling should do it, Weadick says: "To tell the truth, I ain't paid much attention to the argu'ment. I think the only way to settle all such argu'ments is thru the formin' of an official organization that would decide those questions." That's his opinion.

So when Weadick reads this letter, he'll

know what kind of a lookin' bird I am. He'll remember I told him I lived in South Dakota, and did not like his vaudeville act, and he smiled and said he wuz sorry, but explained to me that wuz the idea of vaudeville to present a variety of acts; that among the bunch some would be found to please everybody—that's about how much he cared whether I liked his act or not. As I said before, his act went over good with the folks, but I think this bird is wastin' his time in anybody's vaudeville theater, cause he kin do better and bigger things, altho, at that, I don't think he kin write a letter like I do, even tho he says lots of people give him credit for bein' me. So long fer now. SOBER SAM.

Publicity is a great thing.

Advertising will sell your goods if you have the GOODS—and ADVERTISE them.

With due respect to all frontier day celebrations and cowboy contests, the recent combined Exhibition and Stampede, held at Calgary, received and is still receiving world-wide publicity of a nature that is really astounding.

Incidentally it is a well-known fact that Weadick believes in advertising—whenever he has something to advertise.

We believe that 1924 will see a greater interest taken in all frontier-day celebrations and cowboy contests everywhere.

Up in Canada they organized a Contest Managers' Association. That united all interests up there in that line of sport. They are to conduct their contests upon a genuine sporting basis, with official district and championship titles FOR CANADA.

We are writing this week to AGAIN ask: Is it not POSSIBLE for those who are considered LEADERS in the managerial ends of the leading contests in the United States to get together this winter and form an honest organization that will UNITE the United States contests along the lines their Canadian friends have done?

When this has been done, ADVERTISE the fact. Advertise your association and your individual contests as well. Make your efforts mean something more than simply an "attraction" that can be staged anywhere.

Contrary, however, to the expressed opinions and actions of some folks, ANYONE CANNOT step out and produce this style of entertainment and make it the success it should be.

There are specialists in all lines of amusement.

Those to whom genuine success in the frontier business has come are a limited number only. Every Tom, Dick and Harry cannot put over this style of amusement and sport.

It yet remains for those who CAN and HAVE delivered successfully in this field, from the managerial standpoint, to form a recognized association, endorsed and supported by every contestant worthy of the name.

When this has been DONE and ADVERTISED, watch results!

BERLIN NEWS LETTER

(Continued from page 87)

on its black list and described as "unfit to manage a theater". Robert went to the regular court and won against the A. A. Robert's Tribune is now one of the best paying theaters in Berlin, and he was very near securing Eleonora Duse preceding her American tour.

Mediocre business prevails in vaudeville and cabarets, cabarets especially complaining about bad times. At the "Nightlight", the confederer the other night carefully counted two visitors. Anticipating more, the show commenced, and while no more guests arrived on the scene, half of the audience left by 10:30, leaving just one enthusiastic spectator behind. Getting desperate, the actors made a collection of 1,000,000,000 marks and sent the money thru a waiter to the one occupied chair; the man accepted it, paid and went out. This concluded the show.

Vaudeville agents are making another attempt of getting more commission, this time simultaneously approaching the I. A. L. and the managers' association, firmly declaring they will not handle any more German bookings in the future should they not be granted ten per cent (five of each party). The Paul Schultz Agency says it netted last month 32,000,000,000 marks commission, while its expenses on German bookings amounted to 68,000,000,000 (the first figure does not include foreign bookings). Willie Zimmermann, the American agent here, says that for some acts booked for a provincial town his expenses (including some important long-distance phone calls) were over twice the amount of the commission he received. President Konorah has arranged a meeting with the agents and directors, and in all probability a satisfactory settlement will result.

With about half a dozen Breitbart copy acts in the country, it appears that there are now two female Breitbarts in the Fatherland. The original Martha Farra, who opposed Breitbart in Vienna, complains there is another girl using her name and business, under the management of Hannussen, her former impresario. This alleged copy is now at the Circus Busch in Hamburg and will come to Berlin in November, while Hannussen avers his Martha Farra is the original one.

Despite a big scarcity of big-time material in vaudeville, there are some first-class acts lying idle in Berlin. Their explanation is that even with the new payment according to the State Index figure, which admittedly is an improvement, they are better off resting in Berlin instead of accepting provincial dates; the tremendous railway fare back to town for a troupe of four would consume half their salary, and even should they be lucky to get something to follow, the berr director would surely take advantage of the situation and offer a ridiculous salary. Another group of first-class native acts, lying idle here, firmly refuse German bookings, and meantime live on "valuta" (savings from abroad).

QUESTIONS AND ANSWERS

R. C. B.—Write Karyl Norman for a picture of himself. Norman is with the "Greenwich Village Follies", now playing the Apollo Theater, Chicago.

G. E. S.—"The Bird of Paradise" was on the road last season, but not this year to our knowledge. We do not know where Florence Rockwell is at the present time.

B. B.—It is said that Paris has forbidden jokes about Negroes, and Moscow will tolerate no jokes about Jews.

E. F. F.—"Darling Nellie Gray" was written by Benjamin H. Hanby, a student of Otterbein College, Westerville, O., about 1847.

Readers—In a recent issue we erroneously mentioned the Criterion Theater, N. Y., as being located at 47th and Broadway, which should have read 44th and Broadway.

M. & D.—Marguerite Clark was born in Cincinnati, O., February 22, 1887. Write Warner Brothers, Los Angeles, Calif., for information concerning Harry Beaumont, who directed "Main Street".

V. G.—Gillian Sealife, actress, was the daughter of Arthur H. Sealife and his wife, Hilda (Hanson). She was born in Constantinople and educated in Canada and at the Queen Elizabeth School, London. Made her first appearance on the stage in 1901 at the Fulham Theater, London, as a page in "Hamlet". She came to America in 1912, and at the Liberty Theater, New York, she played Rose in "Millstones", subsequently touring the States.

IT PAYS TO BE ON TIME

The advertiser who foresees the advantage of sending his copy of advertisement early to obtain the benefits of a preferred position in

The Christmas Billboard

is assuring himself against loss of trade. Too often ad copy has to be marked "Too Late". If you desire a special position for your ad in the

105,000 EDITION

of the Holiday Number of The Billboard, with a beautiful colored cover—the issue that will bring the most sales in return for your advertising dollars—it is decidedly worth your attention to be sure and have your copy here on or before

NOVEMBER 25

in order to secure a special reservation. Preferred space is the magnet that attracts some advertisers, and we want to please them. For others, any position in The Billboard is good position.

The Final Date

for advertising copy is set. The last Display Ad Forms will

Close December the 9th, Midnight, in Cincinnati

It will be dated December 15th and issued on Tuesday, December 11th.

THE BILLBOARD PUB. CO.

NEW YORK

1493 Broadway.

Phone: Lackawanna 7180-1.

CINCINNATI
BOSTON

CHICAGO
ST. LOUIS

LOS ANGELES

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

EXPECT PARTY OF 250 FROM EAST FOR N. A. A. P. MEETING

Special Cars To Be Provided for Delegation That Will Leave New York December 3 and Arrive in Chicago Next Day

Special Pullman cars will be provided by the Pennsylvania Railroad to transport Eastern park, ride and amusement devotees to the N. A. A. P. Convention next month in Chicago. The cars will be part of the limited train, known as the Manhattan, which will leave the metropolis December 3 and arrive in the Windy City the following afternoon. The convention and exhibit, which is to be held in the Drake Hotel, will open December 5 and end two days later. Herbert Evans, amusement manager of Luna Park, Coney Island, and R. S. Uzzell, of the R. S. Uzzell Corporation, are in charge of the reservations for the park men's special cars. It is hoped that the Eastern delegation will number at least 250, in which event the railroad will grant a half-fare rate for the return trip. Mr. Uzzell, whose office is at 1493 Broadway, New York, requests parties desirous of making reservations for the special cars to communicate with him. He advises every delegate or visitor to the convention to procure a certificate when purchasing railroad tickets for Chicago specifying that they are going to the National Association of Amusement Parks Convention. The certificates will be taken up at the convention by a representative of the railroad and if 250 or more are in evidence the parties will be given another certificate enabling them to return home for half of the regular rail rate.

A partial list of those who will go to Chicago in the special cars is given herewith: Thomas E. Kerstetter, of Newark, N. J., and Paxtang Park, Harrisburg, Pa.; John J. Carlin, Carlin's Park, Baltimore; Leonard B. Schloss, general manager Glen Echo Park, Washington, D. C.; R. G. Taylor, representing Loganberry, Julia, a new soft drink, J. G. Goldberg, akeeball manufacturer; Harry E. Tudor, manager Thompson's Park, Rockaway Beach; Herbert Evans, H. S. Uzzell, Chester

WORK UNDER WAY

On \$250,000 Improvement Program at Pleasure Beach Park

Bridgeport, Conn., Nov. 9.—The Pleasure Beach Park Company, which last spring purchased Pleasure Beach Park, is planning a great many improvements, to cost in the neighborhood of \$250,000 and be in readiness for the coming summer season. Plans are being formulated for the erection of a big steel bridge to connect Pleasure Beach with the mainland at Sonview avenue. The bridge will accommodate double automobile traffic with a separate passage way for the pedestrians. The bridge will be artistic in design and of permanent construction. It is intended to continue the large steel ferry boat, Pleasure Beach, on its usual schedule, giving the many patrons who love a short sail an opportunity to get this water ride from the heart of the city to the beach. Work on the bridge has been started with the driving of the piles for the roadway bulkhead.

The dance pavilion is being inclosed with glass and will be entirely redecorated for the coming season. A huge swimming pool is to be installed to take care of the ever increasing bathing business. It will be the only open air pool in this section. A new Ferris wheel is to be erected and a large shed built in front of the bath house giving the many patrons a chance to view the bathers out of the sun and affording a cool place to spend the afternoon. Several new novelties have been secured and many minor changes will be made.

PARK FOR WATERTOWN?

E. H. Arnold Says Company Will Invest \$25,000 in Amusement Venture

Watertown, N. Y., Nov. 10.—E. H. Arnold, former manager of the Avon Theater, announced this week that he has the backing of a large amusement park company of this State to the extent of \$25,000 for investment in a park to be established within ten miles of Watertown. The company, he says, is willing to pay a bonus or commission of \$750 to the party who recommends the most suitable tract of property embracing from thirty to forty acres which can be purchased at a reasonable figure. Plans talked of by Mr. Arnold include a tourist camp at the park, an athletic field, picnic grove, dance pavilion, several rides and concession stores as early features if the venture materializes for the 1924 season.

The story in last week's issue of The Billboard about the \$250,000 improvement to be made at Old Orchard Beach stated that the resort is located in Massachusetts. Old Orchard is in Maine.

& Pollard, game makers, of New York; N. S. Alexander, Woodside Park, Philadelphia; Harry Baker, of Miller & Baker; Joseph Gonthier, manager Olympic Park, Newark; C. D. Trubenback, of the Percy Turnstile; A. J. Dietz, Bayshore Park, Baltimore; J. L. Campbell, Liability Insurance, Baltimore; W. J. Fitzsimmons, manager Riverview Park, Baltimore; A. E. and Theodore Turpin, operators of coasters; John Davies, general manager Willow Grove Park, Philadelphia; Robert Lusse, of Lusse Bros., Philadelphia; Morris Pouzner and wife, of New London, Conn.; R. N. Brenner, of Palisade Park, Palisade, N. J.; W. H. Dantzel, merry-go-round manufacturer, Philadelphia; Sidney Reynolds, games and attractions; J. Driscoll, booking agent; Harry Mullins, Stewart Kollins, W. H. Donaldson, of The Billboard; A. B. McSwigan and three associates, and John T. Benson, American representative of Hagenbeck, Inc., of Hamburg, Germany.



It pays to provide plenty of play space for the kiddies, notwithstanding that a few short-sighted park men contend that it takes 'em away from the pay attractions. Many of the leading parks have special children's playgrounds, and they find that it adds greatly to the popularity and drawing power of the parks. The accompanying picture shows a portion of the playground at Lakewood, Skowhegan, Me.

MAMMOTH COASTER

To Be Erected at Indianapolis Park by New Company

Indianapolis, Ind., Nov. 9.—The Sky-Rocket Ride, Inc., a new company, will build a coaster at Riverview Park that, states Lewis A. Coleman, president, and Archie W. Oolter, general manager, will be one of the longest and largest in the country. It will be completed in time for the formal 1924 opening. The ride, it is said, is to be built under the patents of John A. Miller, of Chicago, by Charles B. Rose, of Baltimore. It is reported that the work of remodeling established rides at Riverview is now in progress.

BOOSTING PASS-A-GRILLE PARK

Comes word from Pass-a-Grille, Fla., that much is being done to make the beach there a live amusement resort this winter. Sam Simmons, formerly of Haven Park, Conn., and a concessionaire at parks and with carnivals for thirty-five years, has been made manager of Pass-a-Grille Amusement Park. The town is a few miles from St. Petersburg and is located on the Gulf of Mexico.

OAKDALE PARK A WINNER

The past season was a very successful one for Oakdale Park at Le Roy, Minn., according to Roy R. Stanfield, who with Edward Ernston and Carl Fuchs assumed ownership of the resort in July. Mr. Ernston is a part owner of the Clear Lake (Ia.) Amusement Park, where Mr. Stanfield was manager for three years. Mr. Fuchs formerly owned and operated skating rinks in various parts of the West.

SALEM WILLOWS PARK

Popularity Continues, With Prospect of Increase as Improvements Are Made

J. C. B. Smith, manager of Salem Willows Park, Salem, Mass., is optimistic about the future of the resort. The location is nineteen miles from Boston and, says Mr. Smith, 1,500,000 people live within a twenty-five-mile radius of it. A report issued by him states: "This beautiful ocean park, while always a temperance resort, has made rapid progress since prohibition went into effect. It is famous for fish dinners, and an average of 6,000 people enjoyed them each week the past summer. Many tourists are attracted by this feature. The large dance hall, owned by W. E. Brown, had its best season in 1923 and is now being greatly improved."

The city is building a wide macadam boulevard to Salem Willows, where a \$25,000 opera theater has just been completed. In it will be offered free vaudeville shows and band concerts. It will also be used for public forum meetings. P. Nanthaky, owner of the whip and shooting gallery at the park, is installing a new carousel for the 1924 season.

SUMMER RESORT BURNS

Holland, Mich., Nov. 9.—The Ottawa Beach Hotel and Annex, together with the docks and equipment, were destroyed by fire Tuesday night. The loss is estimated at \$750,000. The summer resort was one of the most popular in this section.

KANKAKEE PARK PROJECT

Assumes Life as Stockholders Elect Trustees—\$25,000 Already Raised To Back Venture

Kankakee, Ill., Nov. 9.—T. A. Legria, A. J. Granger and Roy F. Dusenbury were elected trustees of the new Kankakee Amusement Park Boosters' Club at a recent meeting of the stockholders. The meeting was attended by about one hundred stockholders and friends of the enterprise.

The meeting was opened by W. Hal Marshall, who has been in Kankakee for some months promoting the park plan. Barney Adelman was chosen chairman and J. T. Look secretary. There were fourteen names placed in nomination for the office of director to serve ten years and three of these were chosen as the official board.

After the election there were short talks by John Mayhew, R. F. Dusenbury, J. T. Look, Mrs. Cody Dunlop and Barney Adelman. Most of the speakers emphasized the importance of the park as a place for a tourist camp. Mr. Lafont, however, looked upon the park as a chance for an athletic field such as the city should have. Mr. Dunlop took up the viewpoint of view, the park being in her estimation a necessary adjunct to any city. Barney Adelman described in glowing terms the park as it is proposed to make it, telling of the large extent of bathing beach intended, the boardwalk, the athletic field, playgrounds for children and other attractions that would bring people here.

The park proposition is well started on the program promised by the promoters that when the first \$25,000 was raised trustees would be appointed from the stockholders to have charge of the business. The funds are to be put into their hands and the work is to be started as quickly as possible. The enlargement of the beach and the construction of an adequate grand stand are to be the first things undertaken, and other things are to be added as the sale of bonds warrant.

NEW HOUSTON PARK PLANNED AS ONE OF FINEST IN WEST

Large Tract Purchased for Site of Resort, Which Will Be Managed by Ingersoll Brothers

Houston, Tex., Nov. 8.—In keeping with the spirit of progress that has been a characteristic of this city during the years past, and which has manifested itself in her extensive building and civic improvement program, Houston will make another stride forward with the completion of the new amusement park, to be one of the finest west of Chicago, for which plans are now under way.

According to the King Brothers, 912 Bankers' Mortgage Building, in whose hands the securing of the site for the park was placed, almost 120 city-sized lots have been purchased for the new amusement grounds. This land comprised the old Bartel home-stead, and the park site is defined as the Beachcamp Springs tract, the entrance to which is in the 22nd block on Houston avenue. Both the Woodland and Stigwood car lines run near the entrance, in addition to a jitney service.

The new park will be only 14 miles from the heart of the city. Automobileists can reach it by going up Houston avenue, or by driving on North Main street to Logan, thence turning to the left and crossing the new concrete bridge on Crockett street.

The active management will be in the hands of the Ingersoll Brothers, of St. Joseph, Mo., who have for many years been engaged in the amusement business. Fred Ingersoll, one of the firm, at present owns amusements in Detroit, Mich., and Omaha, Neb. A. and Lee Forest Ingersoll also control the Indianapolis scenic railway, and are in direct charge of scenic railways in Fairmount and Fairland parks in Kansas City. For the past three years the Ingersoll Brothers have had extensive holdings in Galveston, owning and controlling the Mountain Speedway and the Old Mills.

IMPROVEMENT PROGRAM

For Hillside Pleasure Park Is Announced by T. W. Crowley

T. W. Crowley, secretary and general manager of Hillside Pleasure Park, Belleville, N. J., announces that considerable improvements are to be made at the resort for the coming season. Many changes will be made in the rides and the dance hall will be altered. Swings and games will be added to the children's playground.

The Wild West Show feature, which was discontinued last season in favor of vaudeville, will in all probability be the principal attraction for 1924, as many requests have been made for this popular sport.

A few new riding devices will be installed and a new restaurant built. Special attention will be given the picnic grove, which has always been a big drawing card.

UZZELL BUILDS JUNIOR SWING

The children's department and playgrounds in the outdoor amusement park is developed to such an extent today and promises to assume such proportions during the 1924 season that the R. S. Uzzell Corporation has decided to meet this new demand by building a miniature airplane circle swing to be known as the Baby Swing. It stands fifteen feet high over all and requires a diameter of twenty-five feet. The junior machine is modeled after the large Uzzell airplane circle swing. There are six cars with a capacity of twenty-four children in all.

The first several Baby Swings are on exhibit at the Uzzell shops in New York City.

Harley Tyler, who operates a string of concessions at Fairmount Park, Kansas City, Mo., is resting in California. He has moved from Los Angeles to the beach at Venice, Harley likes the color of the amusements in that section and can be found mingling with the inhabitants most any evening.

THE KICK

R. H. (Pop) Brainerd Perfects Ride After Three Years

Kansas City, Mo., Nov. 10.—R. H. (Pop) Brainerd, of this city, has perfected The Kick, a ride on which he has been working for three years. It is said to afford thrills and fascinations that will make it a winner. Patents are now pending on the ride, permanent and portable models of which, it is announced, will be turned out soon in a factory to be established here. The Kick will be demonstrated at the N. A. A. P. Convention in Chicago next month. "Pop" Brainerd has long been identified with outdoor amusements. He was at Fairmount Park in this city for five years and has been at Electric Park since 1910.

ENLARGING CHILDS AT CONEY

Thoen & Flaunbacher, Inc., last week leased a plot of ground, with old buildings, near Thompson's Walk, on Surf avenue, Coney Island, New York, for Annie Jacobs to the Childs Company for a long term of years.

The property leased adjoins the present Childs Company building on Surf avenue, part of the site of which has been condemned by the city for the widening of Thompson's Walk from Surf avenue to the boardwalk.

The Childs Company will demolish the old buildings now on the site leased and move its present concrete building to occupy both this property and part of the former location.

H. Frederick Hastings has moved his Jungland Shows to Seal Beach, near Los Angeles, for the winter. He had a good season despite different oppositions.

"CASH IN" WITH



The New Automatic "Loop-the-Loop" Game

For all amusement places, soft drink parlors, shooting galleries, etc. Items itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Each Whirl-O-Ball Game is 3 1/2 x 20 ft. and has an earning capacity of \$5 an hour. Moderate investment required. Write now for catalog.

BRIANT SPECIALTY CO., Indianapolis, Ind.
762 Consolidated Bldg.,



SPILLMAN ENG. CORP.

Manufacturers of
PORTABLE "CATERPILLAR" RIDES
32-FT. TO 40-FT. PORTABLE CAROUSSELLES,
50-FT. TO 60-FT. PARK MACHINES,
4-CYLINDER POWER PLANTS.

Write for Catalog. NORTH TONAWANDA, N.Y.

ELY AEROPLANE SWINGS

are built most attractively, for best service, and to get the most money. We will accept reasonable propositions on percentage or flat rental basis from good parks anywhere in the United States. You are sure of delivery.

ELEVEN RESORTS DRAWING FROM NEW YORK CITY HAVE OUR MACHINES
OUR PRICES AND TERMS ARE ALWAYS RIGHT.
J. W. ELY COMPANY, Inc.
WHITE PLAINS, N. Y.

GYROPLANE RIDE

Complete, in perfect shape, for sale, at **PALACE GARDENS AMUSEMENT PARK, 7400 Jefferson Ave., East, Detroit, Michigan.**

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THE LUSSE SKOOTER
1924 MODEL NOW READY

THE SENSATIONAL FLAT RIDE THAT MADE GOOD ALL OVER THE COUNTRY.
SEE OUR EXHIBIT, CHICAGO CONVENTION, DECEMBER 5, 6, 7.
LUSSE BROS., 2803-05-07-09 N. Fairhill St., Philadelphia, Pa.

PHILADELPHIA TOBOGGAN COMPANY
AMUSEMENT PARK ENGINEERS
COASTERS—CARROUSELS—MILL CHUTES
130 East Duval Street, Germantown, Philadelphia, Pa.

"THE WHIP"
Thrilling Amusement Ride
A splendid permanent attraction and money maker. All principal Parks, Expositions, Fairs, Carnivals and Pleasure Resorts throughout the world have a "Whip." Prices and full details on request.
W. F. MANGELS CO. CAROUSELL WORKS, Coney Island, N. Y.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY,
Loew State Bldg., Los Angeles.
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Nov. 5.—The biggest event of importance in the last week was the Actors' Benefit Performance which took place at the Philharmonic Auditorium October 29. The Actors' Fund was greatly augmented, for there was a packed house with a program of more than excellent qualities. The fault, if any could be found, was the length of the program. On the program were Marjorie Rambeau assisted by Carl Gantvoort, William Tyrone, George Coleman, Mrs. Reginald Denny and Max Monteleone, in a sketch of "Adam and Eve"; Louise Dresser, Delia Ingram, Miss Egan, Viola Dana and Shirley Mason, Sophie Tucker, Ramon Novarro, Ina Anson, Grace LaRue, Will Rogers, Lucille Cavanaugh, Adele Roland, Conway Tearle, John Kendrick Bangs, Eddie Sutherland, Edward Everett Horton, May Allison, Edith Bennett, Florence Vidor, Marjorie Daw, Ethel Grey Terry, Carmel Myers, Patsy Ruth Miller, Kate Price, William Morris, manager for Harry Lauder, and Lady Lander came down from Frisco. Fred Niblo did the introducing. Most all of filmland were present and took part in the show, many of them in the costumes of their biggest successes, and at the finish a tableau was presented.

Allen Holubar, Metro director, has entered St. Vincent's Hospital, where he underwent a major operation. His physician announced that while his condition was serious he was out of danger and would recover speedily.

Max Fisher, orchestra leader, leaves this week for Seattle to fill twenty weeks' engagement in the New Helig Theater. He was selected thru Emilie Dollecat and E. C. Boatlick.

Max Klass is working his Rose Spring Water plant to capacity and is contemplating a branch supply station in Venice.

Frank and Louis Facanelli, who play music and parts for Lloyd Hamilton's company, have bought a handsome home in San Fernando valley.

E. E. Garner is filling an engagement with his wife, "Amaza", at the big industrial exposition now on at El Monte. T. Carleton has a wonderful outfit and conducts it according to the cleanest rules.

Roster Keaton is again in Hollywood after a flying trip to New York, and is working on new comedies.

A preview of the first Will Herman news reel productions was given recently at the Dunbar Theater, owned and managed by Billy Tucker, a former member of the Famous Georgia Minstrels.

Harold Lloyd has changed the titles on his latest picture, "Why Worry", so it will not be in the least offensive to the Mexican government.

Los Angeles has been selected by the Film Booking Offices of America for the world premiere of Emory Johnson's latest production, "The Mall Man". Ralph Lewis plays the leads. The picture will be shown here in November.

Nita Naldi left Los Angeles this week for New York City, to stay until spring.

Guy Bates Post has announced his return to the legitimate stage and will open at the Mason Opera House November 19 in "The Climax".

John Miller has had an exceptional week of justification, due to the return of Mrs. Miller, who arrived home from Chicago.

Frances Ross, formerly of the vaudeville team of Felix Adler and Frances Ross, will make her home in Hollywood, with a screen
(Continued on page 104)

Am now booking for our fourth successful season.
WANTED FREAKS
And PLATFORM ACTS.
20 weeks work, no jumps. Send photos, state salary.
STEEPLE SIDE SHOW, BOWERY, CONEY ISLAND.
Address mail to **H. WAGNER, 2655 E. 23rd Street, Sheepshead Bay, Brooklyn, N. Y.**

WATCH THIS SPACE FOR THE ANNOUNCEMENT OF THE NEW DODGEM, JR.

WORLD'S GREATEST RIDES
CATERPILLAR. Has earned \$5,200 in one week, \$15,000 to \$35,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 52 built in 1923.
JOYPLANE. Another World Beater. Ask Geo. Baker, Island Beach, Philadelphia. Ask Westview Park Company, Pittsburgh, Pa. Ask Cedar Point Park Co., Sandusky, Ohio. A great thriller and repeater at moderate cost.
MERRY MIX-UP. The Latest and Best Portable Ride we have ever built. Goes on one truck. Two men can erect in two hours. Cheap to buy. Cheap to handle. Nothing to wear out. Got over \$600 in one day.
SEAPLANE. The Standard Aerial Ride of the World. We have built over 300. Low cost and operation. No Park complete without it. Built for both stationary and portable use.
TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.
Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 73 Rides in 1923.

CONCESSIONS WANTED for SEASON 1924
Merry-Go-Round, Ferris Wheel and other Rides. Skating Rink, Palmistry and Concessions of all kinds. FOR RENT—Soda Fountain and Ice Cream Parlor, Modern Hotel Cafe, Exclusive Stand and Refreshment Privilege.
OAKDALE PARK AND AMUSEMENT CO., Le Roy, Minn.

SALEM WILLOWS
SALEM, MASS.
Write J. C. B. SMITH
BEAUTIFUL MILLION-DOLLAR OCEAN RESORT PARK WITH LARGE SHADY GROVE
Over one million people reside within 25 miles. Growing fast. Strictly temperance. Caters to automobilists, picnics, conventions, medium and best-class trade. Big crowds Sundays, good business week days. Noted for Fish and Lobster Dinners, Harbor Excursions, Bathing. Our Dance Hall, Merry-Go-Round, Whip, Bowling Alleys, Shooting Gallery and Stores all prosper. We have land and buildings to lease or sell for Photo Gallery, Rink, Pit Shows and all first-class novelties.
WE NEED NEW ATTRACTIONS. INVESTIGATE.

MILLER & BAKER, INC.
AMUSEMENT PARK ENGINEERS
MILLER PATENT COASTERS & DEVICES
SPECIAL DESIGNS & STRUCTURES
President, John A. Miller. Suite 3041, Grand Central Terminal, New York, N. Y.
P. O. Box 48, Homewood, Ill.

SKEE BALL
A safe investment for both Indoor and Outdoor Amusement Centers. Played by everybody—everywhere. Standard since 1914, with many imitators.
Write for Catalog.
SKEE BALL COMPANY, Coney Island, New York

FOR PARKS, CARNIVALS, FAIRS AND BEACHES
OUR FIRST NEW RIDE
THE CHEAPEST AND MOST ENJOYABLE RIDE EVER INVENTED.
THE GALLOP-AWAY
Patent Pending.

All the construction it requires is a fence like a Pony Track. It works in the open and can be set in operation ten minutes after arrival. The riders furnish their own power, which is less than half the energy necessary to propel a bicycle. Price and further information on application.
CHESTER POLLARD AMUSEMENT CO., 1416 Broadway, NEW YORK
Manufacturer of the Balloon Racer, The Cony Rabbit Racer, The Foot Ball Game, etc.

THE SWINGING (BATHING) BEAUTIES
Patrons of Parks, Fairs and Carnivals want good, clean Novelties. To do big business in 1924 give them the Latest Device.
THE SWINGING (BATHING) BEAUTIES
Unsurpassed in appearance. You must see this wonder to appreciate it. A complete game, scenery, board-walk, etc., now on demonstration at our new show rooms.
KENTUCKY DERBY COMPANY, INC., 1416 Broadway, New York

ED KOESTNER RESIGNS

Was Faithful Keeper of Wichita Zoo for Eight Years—Charles Pitney Is Successor

Wichita, Kan., Nov. 9.—Charles Pitney, formerly with Ringling Bros' Circus, has been appointed by Alfred M. McDonald, director of parks and forestry, to succeed Ed Koestner as keeper of the city zoo. Mr. Koestner is retiring, after submitting his resignation November 1 with eight years of service to the Wichita Zoo.

ST. LOUIS ZOO ADDITIONS

St. Louis, Mo., Nov. 10.—A large single-hump male camel has been added to the St. Louis Zoo. George P. Vierheller, superintendent of the zoo, says it is one of the finest specimens ever brought to the country.

PARK NOTES

T. H. Eslick, construction engineer on "Somewhere in France", the unique park at Los Angeles, writes: "I am particularly charmed with California. Its beauty, its climate, its people and the living conditions which obtain here so much so in fact, that after wandering all over the world, I feel much inclined to hang out my shingle here and settle down."

KANSAS CITY

IRENE SHELLEY 225 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone, Harrison 0741

Kansas City, Nov. 8.—The next big event for Kansas City and one that will bring many visitors to the city is the American Royal Live Stock Show, with a society horse show in conjunction, for which there will be many big purses. F. H. Stravinsky, secretary of the American Royal, states that everything is in readiness and the pavilion is beautifully and elaborately decorated for the week's entertainment from November 17 to 24.

Jack Short arrived in town November 5 and paid the office a visit. He came in from Fort Smith, Ark., closing there with H. B. Marks' "Styles and Smiles" Exposition.

Robt. (Bob) Norton was a recent caller, on his way to San Diego, Calif. He closed with the Sells-Steinberg Motorized Shows at Neopit, Wis.

A. T. (Artie) Brainerd, manager of the Great Patterson Shows, came by last week for a friendly call. He and Mrs. Brainerd have arrived in the city for the winter.

Mr. and Mrs. George Engesser, of "Let Ole Do It", are wintering in Kansas City.

Mr. and Mrs. James Russell are putting in a little time here to their apparent pleasure and enjoyment.

Turn some error in the account of the Halloween party given by the Ladies' Auxiliary of the Heart of America Showman's Club, October 31. It was stated that Mrs. James Patterson attended this dance. Mrs. Patterson was in the hospital at the time suffering from her old trouble, appendicitis, for which she was operated on a few years ago. It should have read Mrs. Abner Kline, of Albuquerque, N. M., was here to be with her sister, Mrs. Patterson.

Simon D. J. Collins, orchestra leader and vaudeville artist of Leavenworth, Kan., was a recent caller. Mr. Collins said he was here to sing at some of the downtown hotels.

Mrs. Lottie Hogan, wife of L. S. Hogan, with C. A. Wortham's World's Best Shows, called November 2 en route to Chicago, where she expects to make a short visit and from there will go to New York to spend the winter.

ALL CONCESSIONS OPEN FOR SEASON 1924 AT JOLLYLAND PARK, AMSTERDAM, N. Y.

Drinks, Roller Skating, Dancing, Pony Track, Red-Hots, Ice Cream, Candy, Boats, Bath House, Popcorn and Games of all kinds (no Wrecks). Whip for sale (to remain on percentage). White address, FRED J. COLLINS, Mgr., P. O. Box 477, Daytona Beach, Florida.

WANTED!!!

Capital of \$4,000. to be invested in EUROPEAN RIDING NOVELTIES. A Merry-Go-Round valued at \$12,000 furnished as security. Other novelties can be had for season's opening at Parks, Fairs and Carnivals. Only serious offers will be considered. BOX XZ, care The Billboard, 1493 Broadway, New York City.

JOHN A. MILLER COMPANY,

AMUSEMENT PARK ENGINEERS,

Announces the establishment of its new offices at

Granada Park, Jefferson Avenue and Belle Isle Bridge Plaza, DETROIT, MICHIGAN.

All designing and engineering is under the personal direction of John A. Miller, creator of the Miller Underfriction Interlocking Roller Coaster and numerous other modern amusement devices.

OTHER OFFICES: Box 48, HOMEWOOD, Illinois, and 2628 Palm Court, LOS ANGELES, California.

WANTED CONCESSIONAIRES

TO PUT IN

VIRGINIA REEL, CATERPILLAR, COAL MINE, SKEE BALL and STANDS

In New York's most successful Park.

FOR SALE - GYROPLANE.

Terms apply—CAPTAIN E. WHITWELL, STARLIGHT AMUSEMENT PARK, E. 177th St., N. Y. C.

ANGELO MUMMOLO WANTS FOR MIAMI BEACH, FLA.

Starting December 23rd, ending April 2nd, Alto or Soprano Saxophone, one that is familiar with classical music. All other Italian musicians write me.

PROF. ANGELO MUMMOLO,

General Delivery, Jacksonville, Fla., Nov. 15th to Dec. 10th.

THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order. AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.



PINE LAKE PARK, LANSING, MICH.

WANTED—Fun House, Caterpillar, Whip, Miniature Railway, Etc. Address MICHIGAN CATERING CO., Jackson, Mich.

Mr. and Mrs. Sam Hanscher are here for a few weeks prior to going to Chicago for the league banquet and ball. Mrs. Billy Streeter and little daughter, Jub Harriet, who left here the middle of October to visit the Texas State Fair, left Texas November 2 for New York City, where they visit Mrs. Streeter's home folks. Mr. Streeter, formerly with the Isler Greater Shows, is connected with the Piermont Hotel here this winter. Mr. and Mrs. G. C. Loomis have left for a tour thru Kansas with their musical and medicine show. Mrs. Abner Kline is in the city, called here from her home in Albuquerque, N. M., by the serious illness of her sister, Mrs. James Patterson, who is in Grace Hospital. Nora Huster, soprano singer, arrived in the city recently, and is expected to join the De Wolf Hopper Opera Company at the Garden Theater. Al Grasnik, chief electrician on the J. T. McFellan Shows, dropped in last week to inform that he and his wife will be in Kansas City until at least after Christmas, as they are doing holiday work here. Van H. Brooks writes from Coffeyville, Kan., that he and Dawes, the escape and strait-jacket artists, are finishing up with Kansas and are headed south. Mrs. Al Keeling writes from Lafayette, La., that she is looking after the interests of the "Louisiana Kaubbers", an orchestra of eight pieces. The personnel of this orchestra is: Lewis Darby, advance; K. E. Canfield, piano; Robt. Cole, Fiddle; L. Padigo and Bery Sigerson, sax; Pat De Cuir, cornet; Robt. De Cuir, trombone; Romel Landry, drums. The National Players, stock company which

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

BIG CROWD ATTENDS AIR CIRCUS AT MITCHEL FIELD

New York, Nov. 9.—Thrills aplenty were on view at Mitchell Field Tuesday, when army and navy aviators put on a series of hair-raising aerial stunts in view of an estimated crowd of 60,000. Spectators were given an idea of what occurred "over there" during the World War when a De Havilland bomber brought down a large hydrogen gas-filled army blimp with explosive bullets. Another spectacular feat was the simultaneous parachute drops by three aviators from a Martin bomber. Lieut. "Monk" Hunter, army flier, narrowly escaped death in a loop-the-loop stunt. On account of bad weather there were many features called off, and as a result the Army will repeat the show for the benefit of the Army Relief Society Saturday afternoon. There were several European aeronautical authorities, including Capt. Charles Nungesser, the French ace, present at the aerial show.

ARRESTED FOR VIOLATING AKRON AIR TRAFFIC RULES

Akron, O., Nov. 9.—The first arrest of a violator of air traffic rules was made when Aerial Policeman Harold Kulberg arrested Pilot Howard Kulberg and his passenger, Frank O'Neil. He charged them with flying over the city in violation of an ordinance passed recently by the city council. Arraigned in the municipal court both of the prisoners entered pleas of not guilty and were released on their personal bonds of \$200 each pending their hearing. O'Neil, who is secretary of the Akron Automobile Dealers' Company, which is staging a closed-car show at the Central Garage here, is also charged with dropping handbills from the air in violation of the city law. He declared he will make a test of the validity of the ordinance. "I always understood that the air, at least, was free," he said. "I had planned a flight for advertising purposes before the city air

opened the New Missouri Theater the latter part of September, was closed on orders of the Shuberts, owners of the theater, November 3.

Ed F. Murphy was a caller November 5 and stated he had closed in Paris, France, with Ella Quigley and was now on his second tour of the United States with his Hawaiians.

Mrs. E. L. Paul closed with L. D. Brunk's Comedians November 3 and came to Kansas City to join her husband. They left November 7 for Los Angeles.

Benny Benson and Mona Lee joined the Releigh-Wilson Players last week. Mr. Benson has bought a half interest in the company.

Ray Dash is busy framing a dramatic show here to open about November 18 and and playhouses in this vicinity.

Sam and Ida Kelly joined Jack Jencks' Players at Guthrie, Ok., November 7. They were placed thru the Ed F. Feist Theatrical Exchange of this city.

Danny Sullivan joined the Loomis Attractions last week at Everett, Kan.

Die Re Vlerre, who has been with Hick's Hawaiians, returned to Kansas City last week.

The Moore-Wonner Players closed at Wellington, Kan., November 3.

Monte Stuckey has purchased the Karl Simpson outfit November 6 and will take it out next summer. Mr. Simpson has retired from the show business and is permanently located here.

H. W. McCall and Edgar Barnett, manager and director for the Al & Lois Lridge troupe, now playing in Peoria, Ill., were Kansas City visitors November 6 and it is rumored that they were here looking over the field with the idea of a possible return to this city.

Elmore Landre, leading woman with the Karl Simpson Comedians, returned to Kansas City November 5.

ordinance was passed. I could not afford to let it interfere with my plans and didn't." Air Patrolman Kulberg files his own machine and says he intends to keep Akron air lanes free from traffic law violators. City council recently passed an ordinance prohibiting stunt flying above the city.

GOODYEAR FIRM PURCHASES GERMAN DIRIGIBLE PATENTS

Akron, O., Nov. 9.—With the purchase of the German Zeppelin patents officially confirmed by the Goodyear Tire and Rubber Company here, Akron seems destined to be not only the rubber center of the world, but the dirigible manufacturing center also. Negotiations between Goodyear and the foreign holders of the Zeppelin type of rigid dirigible have been under way for some time, all looking toward creating in the country an industry for the construction of such ships as may be called for by the Government or responsible private interests. Goodyear officials stated this week.

"The negotiations are approximately complete and will shortly be laid in detail before the authorities at Washington, after which the company will release for the press an official statement of the plans." Details of the purchase will not be in shape to be made public before next week at the earliest, it was said. A corps of experienced Zeppelin designers and builders will be brought to Akron from the Zeppelin works at Friedrichshafen, on the shores of Lake Constance, Germany, where activities now are at a standstill.

HOW "LIZZIE" BALLOON OPERATES

Belleville, Ill., Nov. 10.—The "Lizzie" balloon, operated by a hand-driven pulley, successfully demonstrated at Scott Field recently. It is only twenty-one feet in diameter, carries no ballast and descends without any gas being discharged. To go up one merely works the pulley and a six-foot propeller does the work. To come down one has only to operate the pulley in the opposite direction. The gas capacity of the "Lizzie" is only 5,000 cubic feet. The craft was designed by Norman Meadowcroft, with the aid of Charles Braunstein.

ST. LOUIS IS OFFERED BIG AIR MEET IN 1924

St. Louis can have the international air races again next year for the asking, Rear Admiral W. A. Moffet, chief of the naval bureau of aeronautics, has advised a St. Louis newspaper of the successful show of Washington, chairman of the contest committee of the National Aeronautical Association, who was in St. Louis recently, expressed a similar opinion. Admiral Moffet pointed out that St. Louis had spent more than \$300,000 for this year's meet and said it was only reasonable to let St. Louis have next year's event, as St. Louis already is prepared to handle it by having a flying field. He also added that there was more enthusiasm and larger attendance at this year's meet than at any previous air meet.

SCOTT FIELD TO HAVE HELIUM STORAGE TANK

Belleville, Ill., Nov. 10.—The Federal Government has allotted \$10,000 to Scott Flying Field here for a tank to be used for storing helium, the non-inflammable gas developed and used by the United States in filling largest type balloons and dirigibles. This is the first helium gas station to be installed west of the Atlantic Coast.

WILEY CLOSES SEASON

Bonaparte, Ia., Nov. 10.—Kermit Wiler, the youthful parachute jumper and air acrobat, who has been a sensation this summer with the McWest Flying Circus, has closed his season and is home with his parents. He will accompany members of his family to Florida later in the month, tending there to spend the winter.

RINKS & SKATERS

Communications to our Cincinnati office: KILJOY AND WATSON ON COAST... KINKAID RINK DRAWS WELL...

WHY? "CHICAGO" SKATES



They mean satisfied customers, and the low cost of up-keep means money to you.

Chicago Roller Skate Co. 4458 W. Lake Street, Chicago, Ill.

couraged such a thought by leaving the stage bare. The routine of no silent act should be such that the stage is left bare at any time.

bill and worse in closing position. Think of the skating acts that have earned better than opening or closing spot and you think of acts that are without waits.

WHERE THEY WILL WINTER

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters as soon as they decide upon same. Use blank below for that purpose:

CIRCUSES AND WILD WEST SHOWS

- Atkinson's Motorized Circus, Tom Atkinson, mgr.: 237 27th st., San Francisco, Calif.
Atterbury's Trained Wild Animal Show, E. L. Atterbury, mgr.: Sioux City, Ia.
Barnes, Al G., Circus, Al G. Barnes, prop.: Barnes Circus Co., Paines, Calif.
Burlingame Bros., Shows, J. A. & E. C. Burlingame, mgrs.: 211 N. Clark st., New Martinsville, W. Va.
Campbell Bros., Trained Wild Animal Shows, J. H. Barry, mgr.: Chicago, Ill.; office address, Suite 1616 Capitol Bldg., Chicago.
Carlisle's Wild West Show, R. C. Carlisle, mgr.: Catskill, N. Y.
Christy Bros., Wild Animal Shows, George W. Christy, mgr.: Beaumont, Tex.
Fort Peck Rodeo Wild West, O. A. Resta, mgr.: Ada, Minn.
Gentry Bros., Shows, combined with Patterson's Trained Wild Animal Circus, James Patterson, mgr.: Paola, Kan.
Golden Bros., Circus, M. E. Golden, prop. and mgr.: San Diego, Calif.
Great Keystone Show, Sam Dock, mgr.: Dearth, Uniontown, Pa.
Great Sanger Circus, King Bros., owners: 4 S. Main st., Memphis, Tenn.
Hagenbeck-Wallace Circus, Bert Bowers, mgr.: West Baden, Ind.; office, 709 Crilly Bldg., Chicago, Ill.
Honest Bill Show, Ada, Ok.
Hunt's Overland Circus, Chas. T. Hunt, mgr.: 101 W. Rogers ave., Arlington, Md.
J. & O. Wild West, J. Jacobs and Red Osterlander, mgrs.: 5224 Shaw ave., Detroit, Mich.
LaMont Bros. Show, C. B. LaMont, mgr.: Salem, Ill.
Leasia's Circus, Frank W. Leasia, mgr.: Houlton, Ore.; office, 320 Burlington st., Portland, Ore.
Lindeman Bros. Circus, Billy Lindeman, mgr.: 541 Fair Grounds Knoxville, Ia.; home office, 504 S. 14th st., Shelbygan, Wis.
Lowery Bros. Shows, Geo. B. Lowery, mgr.: Shenandoah, Pa.
Mala, Walter L., Circus, Andrew Downie, prop.: Havre de Grace, Md.
Mighty Haag Show, Marlanna, Fla.
Montana Emma Wild West, Gordon S. Shaw, mgr.: Route No. 2, Adams Center, N. Y.
Penny's Wild West Shows, Bl Penny, mgr.: 1038 Sherman st., Denver, Col.
Ringling Bros. and Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.
Robinson, John, Circus, Dan Odum, mgr.: Peru, Ind.; office, 709 Crilly Bldg., Chicago, Ill.
Sells-Floto Circus, Zack Terrell, mgr.: Peru, Ind.; office, 709 Crilly Bldg., Chicago, Ill.
Sparks' World Famous Shows, Charles Sparks, prop.: Central City Park, Macon, Ga.

CARNIVAL COMPANIES

- American Expo Shows, M. J. Lapp, mgr.: (Fair Grounds) White River Junction, Vt.
American Amusement Co., Frank Mummel, mgr.: Philadelphia, Pa. (Lock Box 5120).
Barkoot Shows, K. G. Barkoot, mgr.: Dayton, O.
Barlow's Big City Shows, Harold Barlow, mgr.: Office address, New Wellington Hotel, 715 Pitts. st., St. Louis, Mo.
Benson Shows, James Benson, mgr.: Alban, N. Y.
Bernardi Greater Shows, Wm. Glick, mgr.: Old Maryland Shipyards, Baltimore, Md.
Brown & Dyer Shows, Al Demberger, mgr.: Miami, Fla.
Brundage Shows, S. W. Brundage, mgr.: Lake Conrary Driving Park, St. Joseph, Mo.
Colomau Bros. Shows, Thomas Coleman, mgr.: 320 High st., Middletown, Conn.
Corey Greater Shows, E. S. Corey, mgr.: (Fair Grounds) Hughesville, Pa.

- Crescent Amusement Co., Geo. H. Myers, gen. mgr.: Rolla, Mo. (Box 436).
Crounse United Shows, A. F. Crounse, mgr.: Morris, N. Y.; office, 17 Tremont st., Binghamton, N. Y.
DeKreko Bros., Shows, DeKreko Bros., props.: (Hawthorn Racetrack) Cicero, Ill.
Dobyns, George L., Shows, George L. Dobyns, mgr.: York, Pa.; office, Port Richmond, N. Y.
Dodson's World's Fair Shows, O. G. Dodson, mgr.: Pensacola, Fla.
Dufour Shows, Lew Dufour, mgr.: (Fair Grounds) Brockton, Mass.
Dykman & Joyce Shows, Dykman & Joyce, mgrs.: Memphis, Tenn.
Ellman Amusement Co., Chas. Ellman, mgr.: 128 Kneland ave., Milwaukee, Wis.
Eps Greater Shows, Jack Boardley, mgr.: 209 Saxoy Theater Bldg., Wilkes-Barre, Pa.
Fairly, Noble C., Shows, Noble C. Fairly, mgr.: 102 S. Third st., Leavenworth, Kan.
Fields Greater Shows, J. C. Fields, mgr.: Ladysmith, Wis.
Francis, John, Shows: (Fair Grounds) Tulsa, Ok.
Great Middle West Shows, H. T. Pierson, mgr.: 531 Wabasha st., St. Paul, Minn.
Great White Way Shows, C. M. Nigro, mgr.: 1021 S. 2nd st., Martins Ferry, O.
Great Patterson Shows, Arthur T. Brainerd, mgr.: Paola, Kan.; office, Antoinette Apts., 921 Cherry st., Kansas City, Mo.
Hansher Bros., Shows, Emil & Sam Hansher, mgrs.: Kansas City, Mo.; office address, 1011 Sherman st., Milwaukee, Wis.
Hay & Hake Shows, H. K. Hay & R. S. Hake, mgrs.: Gothenburg, Neb.; office address, 1808 Williams st., Omaha, Neb.
International Amusement Co., A. R. Layole, mgr.: 1400 Franklin st., Detroit, Mich.; Canadian address, P. O. Box 921, Moose Jaw, Sask.
Isler Greater Shows, Louis Isler, mgr.: Chapman, Kan.
Jesser & Korris Shows, Yonkers, N. Y.
Jones' Greater Shows, A. H. Jones, mgr.: Danville, Ky.
Jones, Johnny J., Expo., Johnny J. Jones, prop.: Orlando, Fla.
Ketchum's 20th Century Shows, K. F. Ketchum, mgr.: Hartford, Conn.; office, 213 S. Main st., Groversville, N. Y.
Lath's Capt., Attractions: (Fair Grounds) Manchester, O.; office, 209 Elm st., Charleston, W. Va.
Leggette, C. R., Shows, C. R. Leggette, mgr.: Alexandria, La.
Levit-Brown-Huggins Shows: (Fair Grounds) Puyallup, Wash.
Lewis, Harry J., Shows, Jas. I. McKellar, mgr.: Appleby, Tex.
Lippa Amusement Co.: (Fair Grounds) Alpena, Mich.; office, Normandie Hotel, Detroit, Mich.
Loof's Greater Shows: Missoula, Mont.
Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex.
Loman-Robinson Attractions, Chas. R. Stratton, mgr.: 41 Branford Place, Newark, N. J.
McClellan Shows, J. T. McClellan, mgr.: Excelsior Springs, Mo.
Morris & Castle Shows, Milton M. Morris and John R. Castle, owners and mgrs.: (Fair Grounds) Shreveport, La., P. O. Box 1100.
Morrison, Harry J., Shows, H. J. Morrison, mgr.: 426 E. Main st., Grafton, W. Va.
Murphy, Frank J., Shows, Frank J. Murphy, mgr.: Norwich, Conn.
Murphy, J. F., Shows, J. F. Murphy, mgr.: Canal st., Syracuse, N. Y.
Narder Bros. Shows, Irving Narder, mgr.: Salisbury, Md. (Box 635).
Narder's Majestic Shows, Nathan C. Narder, mgr.: Salisbury, Md.; office address, 2215 South Woodstock st.

- National Amusement Co., Henry Oldham, mgr.: 1332 E. Third st., Tulsa, Ok.
Northwestern Shows, F. L. Flack, mgr.: 94 E. Woodbridge st., Detroit, Mich.
Otis, Ind. Shows, Bud Otis, mgr.: Ft. Collins, Co. (Box 375).
Reiss, Nat. Shows, Harry G. Melville, mgr.: Stredor, Ill.
Riley, Matthew J., Shows, Matthew J. Riley, mgr.: (Fair Grounds) Lancaster, Pa.
Sandy's Amusement Shows, Sandy Tamargo, gen. mgr.: 1714 East st., North Side, Pittsburg, Pa. (P. O. Box 1111).
Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb.
Smith, Otis, L., Shows, Otis L. Smith, mgr.: 15 S. Washington st., Wilkes-Barre, Pa.
Spencer Shows, Sam E. Spencer, mgr.: Brookville, Pa.
Sunshine Expo Shows, H. V. Rogers, mgr.: Bessemer, Ala., P. O. Box 275.
Taggart Shows, M. C. Taggart, mgr.: 446 North Buckeye st., Wooster, O.
Wade & May Shows, W. G. Wade and E. O. May, props.: 3337 Michigan ave., Detroit, Mich.
Wallace Midway Attractions, I. K. Wallace, mgr.: Brownsville, O.
West Shows, Harry Ramish, mgr.: (Fair Grounds) Greensboro, N. C.
Winkle & Mathews United Shows: 1360 Washington ave., Huntington, W. Va.
World at Home Shows, Irving J. Polack, owner: Alexandria, Va.; office, 304 Knickerbocker Bldg., New York, N. Y.
Zeidman & Polle Shows: (Navy Yard Extension Bldg.) Portsmouth, Va.
Zelger, C. F., United Shows, C. F. Zelger, mgr.: Fremont, Neb.; office address, Box 528, Kansas City, Mo.

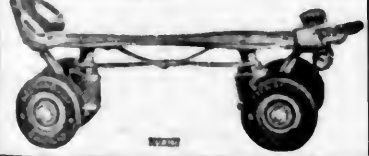
MISCELLANEOUS

- Acker's, Edw. H., Vodvil Show: New Milford, Conn.
Adams, James, Floating Theater: Elizabeth City, N. C.
Almond, Jethro, Vaudeville Show: Albemarle, N. C.
Ayer's Tent Show, E. L. Ayer, mgr.: 44 E. Sixth st., Oswego, N. Y.
Braden & Davison Show, Findley Braden, mgr.: Doylestown, Pa.
Brown's, Chas. E., Magic and Penn & Judy Show: Tonganoxie, Kan.
Bryant Showboat, Sam Bryant, mgr.: Box 357, Elizabeth, Pa.
Coleman's Dog & Pony Show, E. E. Coleman, mgr.: Dayton, O. (R. R. No. 10).
Dandy Dixie Shows, G. W. Gregory, mgr.: Brodnax, Va. (P. O. Box 681).
Darling's Dog, Pony and Mule Circus, Fred D. Darling, mgr.: 514 B st., Grand Rapids, Mich.
Davis Dixieland Minstrels, John B. Davis, owner: General offices care Standard Tent and Awning Co., 51 W. Cain st., Atlanta, Ga.
Dyer's One-Ring Circus, L. H. Dyer, owner: Los Angeles, Calif.
Educational Amusement Co., Chas. J. Young, mgr.: 325 Owl Bldg., San Diego, Calif.
Edwards, Jack, Carnival Shows: Watervliet, N. Y.; office address, care The Billboard, New York City.
Gould Players, Floyd T. Gould, mgr.: Orleans, Mich. (Route No. 1).
Jersey Central Shows, Jesse T. Whelan, mgr.: Oakridge, N. J. (Box 10).
Jolly Dixie's Congress of Fat People, H. L. Wilson, mgr.: 429 N. Eastern ave., Joliet, Ill.
Kell's Comedians, Leslie E. Kell, mgr.: Route 2, Box 388, Springfield, Mo.
Kinsey Bros. Show, Kinsey Bros., mgrs.: Harberton, O.; office, 211 Wooster ave., Akron, O.
Leonard's Dog and Pony Shows and the Leonard Players, Wm. R. Leonard, mgr.: Ridgeway, Mo. (Box 25).
Let Ole Do It, George E. Engesser, owner: Kansas City, Mo.
Lind Bros. Show, Arthur Lind, mgr.: Fairbury, Neb.
Lucas, Madame Bonnie, Free Arts, Buck Lucas, mgr.: 1337 E. Main st., Columbus, O. (Box 38).
Mackey's Comedy Players, J. Frank Mackey, mgr.: (Box 87) Avonmore, Pa.
Marlow Bros. Show, Robt. G. Wing, mgr.: (Fair Grounds) Mansfield, Pa.; office address, care The Billboard, New York, N. Y.
McGriff Family Show, N. J. McGriff, mgr.: Route 2, Franklin, Pa.
McKenney-Blanche-Hunter Racing Combination, Blanche McKenney & L. M. Hunter, mgrs.: Shelbyville, Mo.
Middle-Atlantic States Shows, J. Edward, mgr.: Watervliet, N. Y.; address mail care The Billboard, New York City.
Mighty Watson Shows, Paul S. Read, mgr.: Bradford, Pa.; office address, St. James Hotel.
Moore's, O. M., Shows: Box 128, Thorpe, W. Va.
Morris' Motorized Medicine Show, Dr. H. L. Morris, mgr.: 393-5 Columbus Place, Long Branch, N. J.
Orton Bros. Show, Mrs. R. Z. Orton, mgr.: Ortonville, Ia.; P. O. address, Adel, Ia.
Outdoor Bazaar & Circus Co., Jack Pierce, mgr.: Gen. Del., Portland, Me.
Passing Parade Co., Harry Cordray, mgr.: Castle Creek Theater, Layoye, W. Va.
Rose, Madame, Mentalist, P. C. Mayer, mgr.: 1418 S. Homan ave., Chicago, Ill.
Rudolph's Just Right Shows, John H. Rudolph, mgr.: Digbits, Mo.
Russell & Robbins Shows, James W. Russell, mgr.: Norfolk, Va.
Schulz Novelty Circus, Wm. Schulz, mgr.: (Racetrack) North Randall, O.
Selden's Big City Show, A. E. Selden, mgr.: 507 Larch st., N. Lansing, Mich.
Sid's Big Show, Fred Sidons, mgr.: 1100 S. 33d st., Philadelphia, Pa.
Smith's \$10,000 Curiosity Hall, Col. F. M. Smith, mgr.: West Union, Ia.
Taber's, Boh, Justly Famous Shows, P. L. Taber, mgr.: 311 E. 7th st., Riverside, Calif.
Twentieth Century Show, Prof. Homer Mayer, mgr.: Box 87, Bellevue, Ia.
Uncle Tom's Cabin, George Engesser, owner: Albert Engesser, mgr.: St. Peter, Minn.
Wing's Baby Jack Show, Robt. G. Wing, mgr.: (Fair Grounds) Mansfield, Pa.; office address, care The Billboard, New York, N. Y.
Young's Famous Entertainers, H. F. Young, mgr.: 310 N. Spring st., Loudonville, O.

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does it for any ambitious man or woman outdoors in Florida, California and the Southern States, at Resorts, Sea Beaches, Carnivals, Fairs, Vaudeville Shows, etc. In the North Sugar Puff Waffle Parties are being set up at the rate of 25 a month in cities and towns. We furnish everything and \$77.50 capital needed. TALBOT MFG. CO., 1219-17 Chestnut, St. Louis, Mo.

WHERE WILL YOU WINTER?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O. for publication in our Winter Quarters List:

Name of Show
Name of Proprietor or Manager
Description of Show
Closes at
Date of Closing
Address of Winter Quarters
(Give address of offices here if you have any.)

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

LACHMAN EXPO. SHOWS BRING TOUR TO A CLOSE

Play Final Engagement for 1923 at Wichita Falls, Tex., Where the Paraphernalia Will Be Wintered on the Fair Grounds

Wichita Falls, Tex., Nov. 6.—Yes, there has been plenty of rain and cold—in this section—"The most unusual weather we have ever had in the forty years I have lived in Texas," said an oldtimer—and have Lachman, of the Lachman Exposition Shows, said he didn't care if they never had it again.

Casper, Wyo., until he received a letter from the Mrs. telling him it was "fifteen below", and now he declares for Texas, and Mrs. Hopkins will very likely come here. Harold Porter will not "incriminate himself" for publication, but the writer has a "lunch" he will take an eastern trip to the vicinity of Cincinnati.

HAROLD BUSHEA (for the Show).

ZIV LEAVES CHICAGO

Chicago, Nov. 8.—A. J. Ziv has closed out his doll business, sold his household goods and will motor to California with his wife. It is reported Mr. Ziv will sell a collapsible automobile rim.

FLACK IN CHICAGO

Chicago, Nov. 8.—F. L. Flack, manager of the Northwestern Shows, was in Chicago this week, en route from Leavenworth, Kan., to Detroit, the winter quarters of the show. Mr. Flack reported the purchase of a quantity of equipment from the Parker factories for next season, chief among which was a brand new carry-all.

HAD SUCCESSFUL SEASON

Spokane, Wash., Nov. 6.—W. H. (Spilke) Huggins, manager of the Leavitt-Brown-Huggins Shows, which furnished the midway attractions at the Spokane Interstate Fair and Live Stock Show here for several years, reported while making a business trip here that his show had closed a successful season and had gone into winter quarters at Puyallup, Wash., on the grounds of the Western Washington Fair.

TANAGRA USED TO ADVERTISE HAIR NET

New York, Nov. 6.—The Tanagra Miniature Theater, well known to outdoor showfolks, is being used by one of the large 5-and-10-cent stores on Broadway to advertise a hair net. Three girls are used, in five-hour shifts, and a show is given every two minutes. The scene is that of a ladies' boudoir and at the same time she calls the spectators' attention to certain features of the net by pointing to a painted showcard.

FREAK ANIMALS TO WINTER AT MINEOLA

New York, Nov. 7.—Evans & Gordon, operators of freak animal shows have rented stables on the fair grounds at Mineola, Long Island, N. Y., in which to house their stock consisting of about 1,000 cows, pigs, horses, sheep, calves, ducks, chickens, etc., until spring. All but a few of the shows are now in. During the season just closed the different shows under their management have exhibited to over a million people.

OFF TO CANAL ZONE

New York, Nov. 8.—Another contingent of showfolks left here for Colon, Panama Canal Zone, November 5, on the S. S. Cristobal, headed by Ralph Finney, well-known Eastern showman. The party included besides Mr. and Mrs. Finney, Louie Candee and wife, William H. Hamilton, Mr. and Mrs. William Marcus, Sam Miller and Carl Wilson, all well known in carnival circles.

BILLY MARCUS IN CHICAGO

Chicago, Nov. 8.—C. W. (Billy) Marcus, well-known advance agent, was in the city this week for a few days on business.

BROWN & DYER SHOWS MORRIS & CASTLE SHOWS

Playing Their Finishing Engagements in Florida

Perry, Fla., Nov. 6.—This week finds the Brown & Dyer Shows at Perry, coming from their engagement at Tallahassee. The show played Madison (Fla.) Fair previous to Tallahassee and while it was not as large as some played this fall yet it was better than some of the fairs in this section. At Florence, S. C., the fair was very good, but the State has a tax besides the regular tax, which makes it hard on all shows and rides. Many visitors were on the lot at Florence, including the secretary of the Marion Fair, C. I. Scofield; also the secretary of Dillon Fair and Jerry Hughes of the Orangeburg (S. C.) Fair. Johnny Wallace, of the Billie Clark Shows, was also on the lot.

Star DeBell closed with the show at Madison, Fla., and left for some show in Texas. H. Ike Freedman is now around the midway, as he has the show all booked up for the season. The cookhouse has added running water and other facilities to comply with rules of the State. Many of the boys are looking forward to Miami, Fla., where they can enjoy the winter months at the beach. Mr. and Mrs. Max Goodman, of New York City, paid the show a visit at Tallahassee. They have many friends on this show. J. L. Hudson is now in charge of the privilege car and has made many improvements in it. Frank Allen went to Detroit, Mich., for a visit, but will be back in a few days. Mrs. H. M. Turner went to her home in St. Petersburg, Fla., for the winter. Next week, Live Oak, which will be followed by Gainesville; all in Florida. FRANK LABARR (Press Representative).

WALTER SAVIDGE AMUSEMENT COMPANY

Again Wintering at Wayne, Neb.

Wayne, Neb., Nov. 6.—The Walter Savidge Amusement Company closed its season of 23 weeks at Wayne, Neb., and is again in winter quarters here. The season was a hard one, as far as weather was concerned, and the show lost more days on the season than all the rest of the seasons put together. Then, to cap the climax, someone threw a butt of a cigarette into the sidewalk of the big top and seven sections were burned out before the Fire Department arrived. Fortunately, however, the front of the old top in storage fitted and it was not long before the tent was up and in place again for the evening's performance of "Three Wise Fools".

The whole outcome of the season was the show lost no money nor made any, the paraphernalia is tucked away nicely in winter quarters and work will soon start in lining up the new show for 1924, which season for this company will open in May at Wayne, Neb., as usual. It will be a ten-car outfit, with flats and wagons, and will be "bigger and better" than ever.

Of the 125 people on the show no one remained in winter quarters, but all departed to the four winds. Each one was paid in full, with a nice little sum, as the bonuses and holdbacks to the workingmen ran over the \$1,000 mark—so the bonus system on the Savidge shows helps in many ways.

Dan MacGugin departed for Kansas City. James McGee for Chicago, Ed Peters for Omaha, The Caylors for Wichita, Kan.; Kellys for Milwaukee, The Smiths for Madison, Neb.; Ross Kinsey for the Snapp Bros.' Shows; Guy Kellogg for St. Johnsbury, Vt.; Harry Ferguson for Matteson, Ill.; Frank Whiteome to Atlantic, Ia. Most all the dramatic players have joined their stock companies and are anchored for the winter. The band and orchestra have joined other organizations. Nick Irish joined and will direct the Russian Ballet (at Los Angeles) over the Orpheum Circuit.

WINKLE & MATHEWS' SHOWS

Winter Quarters at Huntington, W. Va.

Huntington, W. Va., Nov. 6.—The Winkle & Mathews Shows closed their season at Blacoy, Ky., early last week and shipped to Huntington, where they will winter. The M. L. Mathews part of the show was out nineteen consecutive months.

The show will open about next April 15 and play the coal fields of Kentucky and West Virginia. Mr. Mathews will have his new Ell wheel shipped to winter quarters about February 1, and will carry seven shows, two rides, a band and a free act next season. The majority of the people with the show will winter here, the most of them having secured apartments here. All of which is according to an executive of the above shows.

GOLDEN AND CORBEILLE

Will Have Four Attractions With Bernardi Greater Shows

M. B. Golden and L. A. Corbeille will have four up-to-date attractions with the Bernardi Greater Shows next season, consisting of Caterpillar, Chairo-Plane, Laughland and a brand new show now in course of construction and as yet unnamed.

Rain Mars First Few Days at Beaumont

Beaumont, Tex., Nov. 6.—Old Jup. Piny, has not been any too kind the first few days of the South Texas State Fair and to the Morris & Castle Shows, which are furnishing all of the midway features. However, the sun shone brightly yesterday (Monday) and the spirits of all and the attendance picked up to regular fair attendance at this model little fair of Texas. Tuesday, being "Beaumont Day", has hit the high mark in attendance and business on "Peacock Alley" took a sudden spurt, and if the weather finishes the week like it started Beaumont will turn out okay for the Morris & Castle Shows.

After this date the shows have but two more weeks to exhibit, then the close of the season for about five months in the specious and well-appointed winter quarters at the Louisiana State Fair Grounds at Shreveport, which has been renovated and put in top-top shape by the courteous and genial fair secretary, Wm. R. Hirsch. Next week the fair at Orange, Tex., then back to Port Arthur, Tex. for the big Shrine Fall Festival, which undoubtedly will be equally as good as a fair date.

Already a conversation topic among the personnel of the show is about where they are going to spend the winter. Mr. and Mrs. Armer will go to Florida, where they have a home, and where Al says there are "a lot of quail that won't be there the middle of December," and the Mrs. has promised the "Ramsey Club" a piece of her needlework during the winter for next season. The two O'Laughlin girls (Agnes and Margerite) will be New York City bound, to pay their mother a visit, while Jean Roberts joins a water act in vandellite for the winter season. Many of the showfolk are planning to spend a month or two at Hot Springs, among them Milton M. Morris, Mr. and Mrs. Eng. R. Castle, Mr. and Mrs. Chas. E. Jamison, Mr. and Mrs. Robt. Porritt and some others who have not fully decided. Mr. and Mrs. Hy Sullivan will winter in Fort Worth, and Johnny Bejano and son, Paul, and Mr. and Mrs. Fred Bond will be at home for the winter months in Dallas, while most likely the Kempf Brothers (Irvy and Bruce) will run up to their home, Canoe, Mich., for a month or so. H. A. Kipe will sail December 6 from New York City for across the pond, as foreign agent for the Morris & Castle organization, in search of things new to entertain the jaded outdoor amusement seeker, also to bring back with him a troupe of very talented midgets that he has at present time under contract. Naturally, both Mr. Morris and Mr. Castle, also several others of the executive staff, will be at the Chicago meetings the first week in December.

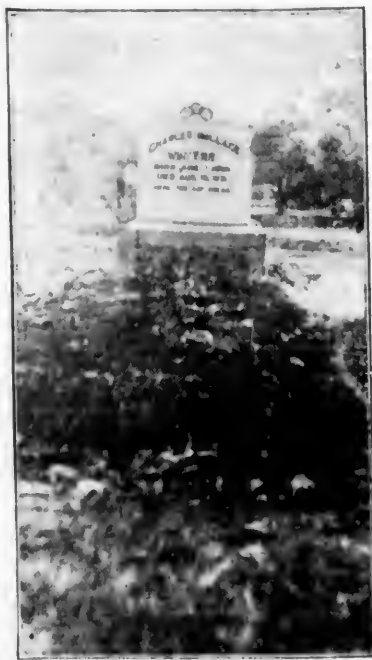
A new and welcome arrival in Beaumont on the show is J. H. (Willbur) Woods, with his sugar puff waffles, which are making a hit with the patrons of the fair. "Willbur" is an old-time favorite with all of the "bunch." Walter P. Stanley, now manager for John T. Wortham, was a visitor Monday and spent much time around the midway visiting old friends and acquaintances.

The last two jumps are short ones for the "red and green show special", they being only twenty-two and forty-four miles; then for the "home run" into Shreveport.

JOE S. SCHOLIBO (Director of Publicity).



Doc Waddell, story writer for the T. A. Wolfe Shows, and Master Jimmie McKenzie, son of Mr. and Mrs. James McKenzie, well-known carnival trouper, taken at the Winston-Salem (N. C.) fair grounds on Master Jim's birthday—he's just twelve months old. Waddell is pointing to "Oon-stance" as she is making her high dive in the Ethel Dore Water Circus.



The stone which members of the Johnny J. Jones Exposition erected over the grave of Chas. Winters at Winnipeg, Canada, last fall.

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GREATER SHEESLEY SHOWS

Play Next to Last Week of Season in Rich Tobacco Country of Eastern North Carolina

Greenville, N. C., Nov. 6.—Approaching the home stretch of the 1923 season the Greater Sheesley Shows were all in readiness early this morning for Children's Day at the Pitt County Fair here, and despite a night of rain and a dawn which broke in a steady drizzle the big midway is thronged with youthful pleasure-seekers. This gives every promise of being the best of the small fairs played in the Tar Heel State. The tobacco market is at its height this week, and scores of buyers and hundreds of planters are in daily attendance while close to a million dollars will be paid out within a fortnight. The entire show equipment has been brought here by Capt. John M. Sheesley and all set up, with the exception of the big aerial swings and water circus, limited space and cool weather being responsible for these omissions.

Rain marred the week's gross at Goldsboro. Mr. Sheesley has returned from Raleigh, N. C., where he supervised the erection of a granite monument over the grave of the late Henry H. Sylvester, 90-year-old advertising agent of the show. The shaft rests on a four-foot concrete base and bears a suitable inscription regarding the birth and death of "Pop", and his connection with this organization. Chief Yatero, of C. N. Fairly's Circus Side-Show, has been called to New York by serious illness of his son. Among the pleasant callers at Goldsboro was E. M. Hewitt, merchant plumber, of New York City. He is a brother of the redoubtable "William" and was attending sessions of the District Association of Master Plumbers in the City Hall. Charles Doorn, manager of the freak animal show, visited the R. R. & R. Circus at Wilson, near here, on Saturday, and returned with the announcement that he had booked Queen Lily, the long-tailed Siberian pony, for the opening week of the circus next season in Madison Square Garden, New York. Lily, however, will be a feature of the Sheesley Animal Show again next year. Sunday night Mr. Sheesley headed a delegation of showfolk who attended services at the Memorial M. E. Church here at the invitation of the Rev. V. P. Scoville, the pastor, who has returned the call by visiting the shows with his family.

Next week will be the twenty-ninth and last week of the season for this caravan, when it appears at the Roanoke Fair at Williamston, N. C. Mr. Sheesley is about to announce his winter quarters, and some interesting plans for the winter and next season.

CLAUDE R. ELLIS (Press Representative).

ALLAN HERSCHELL RETIRES

Is Succeeded in Firm by James P. Mackenzie as President and Stockholder

Allan Herschell, the veteran and widely known riding device manufacturer of North Tonawanda, N. Y., has retired from the prominent firm with which his name has been connected for many years.

During his long career of trade service to amusement circles Mr. Herschell gained a host of friends among the owners and other executives and attaches of both traveling and located outdoor entertainment companies and individuals, and Tonawanda, especially North Tonawanda, sings his praises. In connection with the retirement of Mr. Herschell, the following interesting article recently (October 27) appeared in a North Tonawanda daily: "Fifty years ago Allan Herschell, 179 Vandervoort street, became identified with the business interests of the Tonawandas. Until the first of the present month he had been actively identified with the industrial development of the Tonawandas, more particularly North Tonawanda. On October 1 he retired from the presidency of the Allan Herschell Company, whose factory is located at the corner of Thompson and Geneva streets, having decided to relinquish further attention to any business endeavor.

"Born in Scotland nearly seventy-three years ago, Mr. Herschell came to America in 1870 and secured employment with the Buffalo Forge Company. Two years later he and James Armitage, another machinist, formed the Armitage-Herschell Company and located at Williamsville. A year later the company located in a mill erected by the late A. G. Kent of Goundry street at the corner of Manhattan and Sweeney streets. Three years later the plant was burned and a machine shop and foundry were erected in Oliver street, opposite the Erie railroad freight house and depot.

"Thirty-nine years ago Mr. Herschell originated a merry-go-round that has since proven one of the big attractions at pleasure resorts and wherever carnivals are conducted. With the origination of the device the Armitage-Herschell Company provided a factory on the Oliver street site. In this factory the first automatic playing organ was manufactured. "To the development of the industry manufacturing automatic playing instruments in North Tonawanda, the greatest credit is due Mr. Herschell. With the increase in orders for merry-go-rounds it was decided that it would be well to have others build the organs to be used on the amusement devices. Out of this effort the late Eugene von Kleist established a factory at Wurlitzer, a suburb of North Tonawanda.

"In later years the interests of Mr. Armitage were purchased and the Armitage-Herschell Company was reorganized under the name of Herschell-Spillman Company. Dissolving of his interests in the latter company, Mr. Herschell organized the Allan Herschell Company and established the plant at Thompson and Geneva streets. Mr. Herschell was vice-president of the first two companies with which he was associated. During his connection with the three companies he established a record of having personally sold 2,384 merry-go-rounds.

"Mr. Herschell has been succeeded in the Allan Herschell Company by ex-Senator James P. Mackenzie both as president and stockholder."

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CARNIVAL CARAVANS

Conducted by ALI BABA

Dodson's World's Fair Shows were billed heavily for the fair at Ballenger, Tex.

The Rubin & Cherry Shows met a wonderful "welcome home" spirit last week in Montgomery, Ala.

There is but one best method of dealing with any exaggeration—even in human beings: Give it full vent and let it explode.

J. C. Roberts saw the John T. Wortham Shows at Brownwood, Tex., and J. C. says "it's clean and big."

Tom Rankine insists that the Showmen's League is in excellent shape. He admits that it could use a little money advantageously, but there are lots of organizations in those stakes.

But a few weeks until the Christmas Special edition of "Billyboy". The exceptionally major

If this writer were producing a "personal authorship" column, there would be a lot of fun. He receives and knows a world of excellent points to work on. At that, he may loosen up now and then.

Why isn't there the all-round congeniality among showfolks there used to be? Too many "isms" have sprung up in the ranks—factionism, "territory-ism", strictly self-interest-ism, etc.

Heard of a general agent putting in some "lawful advance knocks" against another general agent's show at a fair in Texas. However, the fair secretary had direct good reports from fairs where the show had exhibited, and

Edward Jessop will headquarter in Cincy most of the winter. He will be at the showmen's meeting in Chicago—if he has to make

F. L. FLACK



General Manager of the Northwestern Shows, one of the most successful small carnival companies in the Middle West. Mr. Flack owns all of the riding devices which he carries, and, while he has had some of his own pay shows in the past, he is planning on abandoning that policy next season and engaging all shows on a percentage basis; in other words, devoting all of his time to his rides and the management of the organization.

current topics about that time this year will be a nucleus for wonderful reading.

Fred Dixon, concessionaire, after closing the season with Sam Wallas on the Isler Greater Shows, made a few fairs and then joined the J. O. McCart Shows at Moline, Kan.

About the only perplexing thing that Johnny Rejano encountered this season on the Morris & Castle Shows was whether he put his mulleted woman in his circus side-show or in his freak animal exhibit.

Doubtless there are many friends and acquaintances of Gean Nadreau, the Hawaiian showman, who do not know that he was a comedian with the 101 Ranch Wild West along about season 1911.

Jack Edwards advised from the East that his Edwards' Circus Company would open in Massachusetts, probably in Lowell, late this month. Says he will have a clown-band, several circus acts and some concessions.

"Bill" Rice and Captain Emerson have dissolved partnership, was the announcement. Both are showmen with many years' experience and both have ideas of their own—which is playing fair with both of 'em.

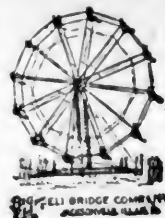
it by taxi or charter an airplane. He was a Billboard reader last week, after spending a week with his sister at Connersville, Ind.

Farmer Rice, wrestler, is to stage matches in and around Marion, O., this winter. Farmer, who has been a promoter the past twelve years, and Mrs. Rice were not out this season. Last year he had the athletic show with the H. T. Freed Exposition.

Yes, some of the would-be exterminators of the carnival business are now willing to become "just showfolks". Even, in a way, alliterate with this popular (with the masses)—if not the self-interest "politicians" branch of entertainment—as a sort of "renewing", as well as self-preservation.

Billy Kittle, whose last outdoor show engagement this year was with the Water Circus on the Boyd & Linderman Shows, postured that he is advancing a "Why Wives Go Wrong" film "show" owned by the National Production Co., Inc., Chicago. Said it was going to the coast.

According to a press dispatch from Valdosta, Ga., Ray Bard, the "ossified man", underwent a difficult operation there recently for abscessed teeth—difficult from the fact that his



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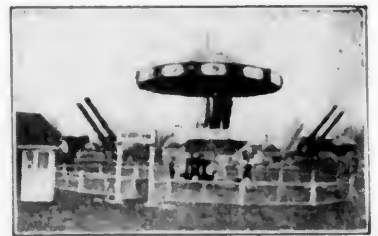


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J. L. GALEF
75 Chambers Street, NEW YORK CITY.

mouth could be opened but a fraction of an inch. It was said to be successfully performed at a local hospital.

Captain George Bray, the well-known aquatic performer, entertained hundreds of sightseers Navy Day, October 27, in San Francisco Bay, caused in his patented "life-saving" act, emblazoned on his five-by-six-foot sail was "Head The Bulletin", which daily gave Captain Bray a nifty notice with a two-column cut.

Dame Fortune seems to have followed the Morris & Castle organization all thru its long season, even before the opening in Shreveport (for the State Fair of Louisiana). On the first day it rained until ten o'clock in the forenoon, then the sun came out "in all its glory" and remained that way thru the entire eleven days of the fair.

There have been two "Scott's Greater Shows" the past few seasons—George T. Scott's organization west of the Mississippi River and C. D. Scott's playing the Central and South-eastern States. Wonder if these two managers could "get together" on one or the other agreeing to make a more distinguishing feature in the way of title?

You needn't write a long letter to All in order to either "get acquainted" or "establish stronger friendship" and weave in what you have to say for publication in it. Just brief statements (postcards are fine) cover the entire requirements, as All does not wish to court or play up any favorites. Send all communications direct to the Cincinnati office.

Big bunch of grift joints—from six-arrows and creepers down—on the midway of the fair at Dothan, Ala., was the report. It was also said that Manager Morris Miller, of Miller Bros., Shows, playing the fair, did almost everything possible to have the secretary remove them, and that they operated at virtually top speed all during the fair.

Writing from Indianapolis, Paul W. Drake says that some people seem to confuse his name with a Mr. Bud Drake. Paul does not state that he knows of anything injurious against the other Mr. Drake, but as Paul is merely in the circus business, is not about to open his indoor circus for the sake of individuality for both of them he wishes that foregoing mention be made.

H. E. Smith, formerly with several of the caravans as agent, the past season returned to the circus, being on the front of the big side-show with Ringling Bros. and Barnum & Bailey, with Clyde Inzalls. H. E. blew into Cincy one day last week to spend a few days among friends while en route to Michigan on a hunting trip, after which he intends to get busy with some indoor shows. Said he had a wonderful season with Ringling Bros.

While Sam S. Solinsky, the famous gentleman of the dollar mark, was visiting on the midway of the Morris & Castle Shows at the South Texas State Fair, Beaumont, he was heard to jokingly remark: "Why should I pay \$2.50 a seat to see Irene (Castle), who was showing at the Kyle Theater there, when he would come out to the fair grounds and see Johnny Castle for nothing?"

This is the first time in fifteen years that DeKreko Bros.' Shows have closed in the North and will winter in the Northern States. This winter the shows' rehabilitating activities and correspondence will be done at Hawthorne Race Track, Cicero, Ill., near the city limits of Chicago. With the exception of last winter (when they were at New Orleans), the shows' headquarters have been at San Antonio, Tex.

Ellek Isaacson, 84 years "young" and a veteran showman (formerly doing building climbing and other sensational "stunts"), passed thru Cincinnati last week, en route to the winter quarters of the K. G. Barkoot Shows at Dayton, O. The past two seasons Isaacson was with the Barkoot Shows, among his other duties he acted as "hillbilly" agent for the folks with that caravan.

Fearless Egbert, motorcycle rider and manager, is home in Cleveland after what he terms both a strenuous and successful season with the Bernardi Greater Shows, with his Wall of Death. Egbert writes that he may be with a circus next season with a novelty "drome" as a pay attraction; loaded on one horse and set up on the same wagon—so up in an hour and a half and be ready to load within one hour's time.

The two newspapers of Shreveport, La., certainly were more than liberal with their space boosting their "Own Morris & Castle Shows" at the State Fair. They carried the editorials complimenting these attractions and calling attention to the fact that Morris & Castle would again winter their show in Shreveport. Also showed how the city would benefit by the show establishing its winter quarters in Shreveport.

In fairness to the T. A. Wolfe Shows, did you note that the past summer they played several supposed-to-be "closed" towns, and that in one of these (Dayton, O.) on a location considered by most agents as practically ungettable? And this in the face of "destructive" correspondence sent ahead of them. Also the show left good impressions with the public, and it is predicted that the Wolfe organization will play quite a number of "return engagements" next season.

When you go to the convention in Chicago, gentlemen (and you should be there if you have interests to advance and protect), don't forget that several factions stubbornly pulling against each other will get nowhere toward the welfare of your field of operations. A reasoning, diplomatic handling of the issues at hand and in a pleasant, businesslike manner goes further toward establishing a "happy medium" than various "cliques" greedily holding out for imaginary "supremacy".

It seems assured that Bill Hillier's book on show reminiscences will make its appearance on the market next spring. Also that it will embrace several branches of professional entertainment and that it will be replete with the names of well-known personages, past and present, in the world of amusements. It will probably be titled "Twenty Years in a Show" (Continued on page 98)

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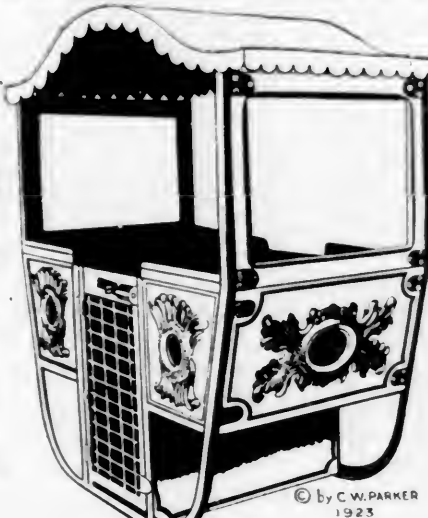
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I have an Ell No. 5 Wheel, in operating condition, on Pacific Coast, for SALE. Price, \$2,000.00. C. W. PARKER, Leavenworth, Kansas.

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Pearls that you can guarantee the limit to be indestructible, perfectly matched and graduated; will not peel, crack or discolor.

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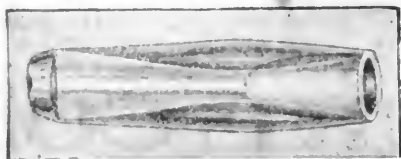
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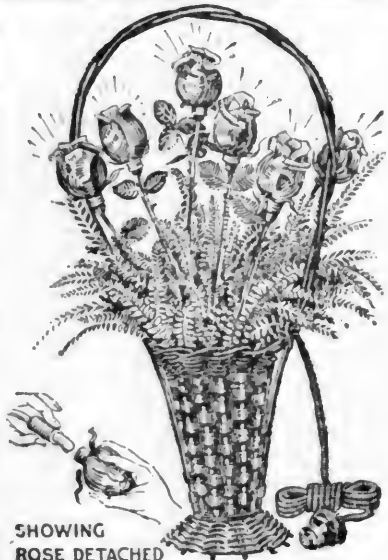
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Each Basket made of imported straw braid and red, beautifully painted in bronze colors. Each flower is equipped with new improved electric light bulb and positively will not burn or scorch the flower. Flower lights are interchangeable. Patented under No. 13250. Six feet of cord, plug and socket all complete with each Basket. Each Basket is packed in an individual box, all complete.

Flowers in our Baskets cover the light completely, giving a beautiful transparent effect. We use Platinum Filled Electric Bulbs exclusively.

SHOWING ROSE DETACHED

The above Basket, 6 lights, 22 inches high.

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5-Light Baskets, 22 in. high..... 4.00 45.00
6-Light Baskets, 22 in. high..... 4.50 51.00
Sample sent at individual prices shown above

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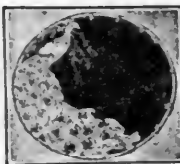
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No. 840—Peacock Scarf.



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Agencies now being placed. Write for yours. Cost of Samples is the only investment. Order yours today. (Gift show: No. 840, PEACOCK SCARF, 18 inches, \$25.00 per Dozen. Sample, \$2.50. No. 839, PEACOCK DOLLY, 15 inches, per Dozen, \$7.50. Sample 75c. Also PILLOW TO MATCH, No. 863, per Dozen, \$18.75. Sample, \$2.00. Makes a set any woman would be glad to buy. Samples of all three sent, postpaid, for \$4.75. Order yours today. Send for our liberal proposition. As agencies are rapidly being placed, action is needed. Send for circulars of our complete line of over 50 different articles.

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FOR SALE ON ACCOUNT FIRE

At Sea Breeze Park, Rochester, N. Y. These items were not damaged and are in perfect condition

Four large size Liberty Root Beer Barrels, including motors and all fittings. Fifty Penny Arcade Machines. One Chester Pollard Balloon Racer, sixteen units. Two thirty ft. Khaki Tops built for corn games. Two twenty ft. Khaki Tops with four ft. overhangs, including side walls. Four 20x10 Concession Tops, including frames and eleven ft. side wall. Four R. & E. Flashers, one to thirty. Numerous other bargains. Write for Price List.

WALKER AMUSEMENT ENTERPRISES Alliance Bank Building, ROCHESTER, N. Y.

CONCESSION SUPPLIES WHEEL MANUFACTURERS

ZEBBIE FISHER COMPANY, 60 EAST LAKE STREET, CHICAGO, ILL.

CARNIVAL CARAVANS

(Continued from page 97)

man's Life". With William's varied experience (both theatrical and outdoor) and his natural manner of expressing himself interestingly, it should be some real reading.

Joe Palmer, former showman, now manager of the Commonwealth Club at Raleigh, N. C., infers that while the Sheesley Shows were at the fair there a number of these and other outdoor showfolks were entertained at the club. The list included "Captain John", Boh Norton, Fitzgerald, Skidoo Powers, "Dutch" Bailey, "Kid" Sullivan, Mr. Cox, piteliman; Mack McCormick, Dan Kelley, of the West Shows, and numerous others. Fitzgerald, by the way, stayed over Sunday, when the show moved to Fayetteville.

The way is now open for Carnivaldom to be landed on a higher than ever plane of popularity—provided the owners, managers, agents and all concerned but watch closely their "P's and Q's". The strong attack launched and continued the past few years against "all" carnivals has served but to aid, especially in two ways: Force out many objectionable features, and as a wonderful advertisement for the meritorious attractions—shows, riding devices, etc.—with carnivals. The latter from the fact that it caused "Mr. Public" (the people) to become interested and look things over himself, make a few comparisons and decidedly favorable deductions, of material good to the caravan. Anyway, THE WAY is wide open, and all enterprising showmen should see it, but the question remains, Will the opportunity be faithfully accepted?

Giving Doc Waddell credit: He is one of the very few publicity men (press representatives, especially) to go before the various civic and "community" clubs ahead of his show's coming and during its exhibiting and speak in favor of outdoor shows the past season. Too many press agents rely almost wholly on what they can get in the local newspapers. The gift of interestingly speaking to assemblages, however, is not the lot of all publicists—many of them can write much better than they can talk, but anyway, if but a few chosen sentences are spoken directly to chambers of commerce, Kiwanis, Rotary, ministers, attorneys, business men, city and county officials, etc. (and with a show to back up the assertions), it is doubtless greatly beneficial, and even more so in gaining prestige, than all newspaper talk, altho the latter should work along with it.

CARAVAN GOSSIP

By I. COLLIER DOWN

Billie Streeter, "All hail the Queen!" Why call the office wagon a flat joint, Goldie? Now, what have you up your sleeve, Red Haler? Monty Williams claims that home to his small son is merely a filling station. But what we were about to ask was, Wonder when George Howk and Harry Noyes will hold another reunion? Sam Wallace says that the Fall Festival at Moline, Kan., recently was a "Jewish reunion" instead. Sam was busy all week shaking hands. Harold Busha opines that if Nero didn't fiddle any better than some of these musicians who blow saxophones, it's no wonder they burned Rome. "I have not quit chewing tobacco," announces Sam Rose, "and a rumor to that effect is incompetent, irrelevant and immaterial and unqualifiedly false."

"Ain't Nature wonderful? In Indiana an Indian, Henry Walkup Lane, married Daisy Glen. The ceremony was performed by Rev. J. Oakley Woods in the Pine Grove neighborhood. Ad in exchange reads: "Wanted—Some one to share berth to California with refined lady." The plot squad dispersed the mob. When Bertha McMahon entered a grocery store in a Western Kansas town and asked for a package of Egyptian tea the clerk asked her if she had a sheik at home. While the Lachman Shows were exhibiting in Denver recently, Jack Rice found a good place to eat, and then tried to get Dave Lachman to winter the show there. How many remember the time Doc Allman moved his two-car show fifteen miles over a certain railroad in Louisiana for two dollars and fifty cents round trip? "Them days are gone forever, Doc. The young lady who has the ball-game concession across the midway says: "I wish they did have a fixer on this show, so I could get some repair work done on this joint!"

Francis M. Crabtree says in The Optimist for November: "In the home town of the BIG ELI a carnival company played under the auspices of the American Legion on the public square for the first time in many years. From reports we believe that this carnival company gave satisfaction, conducted its shows in a decent and legitimate manner, played to a nice business and has gone, leaving no unpleasantness, and there was a reason for this. "This carnival company complied with the pure-show laws, admitting no gambling devices

THE WELL-KNOWN "WILL-O" PEARLS

Guaranteed unbreakable. Sterling silver white stone clasp. White, pink and buff. 24 inches long. Put up in a handsome plush-lined case.

\$1.25 IN DOZEN LOTS EACH

Prompt service. Orders shipped same day as received. 25% deposit with all C. O. D. orders. WM. E. OFFENBERG, NEW YORK 390 Canal St., Cor. West Broadway When in town come in and see me. I carry all kinds of Pearls in stock.

HOLIDAY SPECIALS

For Stores, Bazaars, Agents, Salesboard and Premium Men.

REDUCED PRICES ON THE FAMOUS SHEBA DOLLS \$35.00 PER 100

With Flapper Plume and Dress. With Extra Large Size Flapper (Corenon) Plume and Dress, \$40.00 per 100 Without Plumage, \$20.00 per 100 Packed 50 to a barrel.

TORCHIERI

15 inches high.....\$15.00 per Dozen
21 inches high.....\$18.00 per Dozen
BULLDOGS
10 inches high.....\$25.00 per 100
7 inches high.....\$15.00 per 100

VASES
9 inches high, beautifully painted, \$12.00 per 100
Write for New Circular and Price List. Prompt service. One-third deposit with order.

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Day and Night Phone, Menora 1204, 1424 West Grand Avenue, CHICAGO, ILL.

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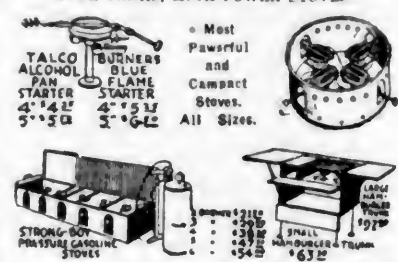
1528 Dickinson St., Philadelphia, Pa. MFG. FAMOUS ICE CREAM WAFERS
Reduced Price, \$1.20 Can
This reduction ends Nov. 17, 1923
Regular Price, \$2.00 per Can
SIZE OF CASES: 6, 12, 24 CANS
No C. O. D. Shipments



Trade-Mark. Postage must be sent with full amount if Parcel Post. To avoid delay wire money order, as goods are shipped same day order is received. Quick service means money to you.

Cook Houses Complete

JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES



The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the Road Cook House and Resort Restaurant. Soft Drink Flavors and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage and Tamale Kettles, Teals, Lixits. Anything special to order. TALBOT MFG. CO. 1213-17 Chestnut, St. Louis, Mo.

GEM NECKTIES

Silk Ties with Flashy Stains woven into the material. \$4.00 Dozen

1-INCH NARROW TIES Made of Silk Broad. Assorted Colors. \$4.00 Dozen

XMAS SILK TIES Fancy Ties. \$3.00 Dozen

MEN'S MUFFLERS Persian Silk. \$12.00 Dozen

\$3.00 brings a Sample Assortment One of each number. Cash with order

Half cash with quantity orders HARRY N. LEINKRAM

8 East 23rd St. (Est. 1907), N. Y. City



FOR SALE GLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1921 Freeman Ave., Cincinnati, Ohio.

of indoor shows, and that is just what we have been talking about in these columns for the past several months. One thing was evident that this carnival company carried no debt that this carnival company carried no debt that this carnival company carried no debt...

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

"Such People Should Be Shown Up"

Louisville, Ky., Nov. 3, 1923. Editor The Billboard—I read Doc L. R. Ford's letter in this week's issue of The Billboard. We also had a letter from one Doc J. Miller. We had no use for the show he offered and never answered. This party evidently has been writing shows all over the country, and one would naturally "fall" for the light "touch" he asks. Such people should be shown up.

Re One Doc J. Miller

Houston, Tex., Nov. 2, 1923. Editor The Billboard—In the Outdoor Forum Department of the current issue of "Billboard" I read where Doc L. R. Ford makes complaint against one Doc J. Miller. A party using the same name mulcted the Embree United Shows out of money by claiming he had quite a number of freaks that he wished to bring on, but needed money, which was sent him. That was the last heard from him.

Claims Misuse of His Name

Brooklyn, N. Y., Nov. 1, 1923. Editor The Billboard—I wish to call attention to a matter that I have just been informed of in a letter from Mad Gedy Fleming of the Mad Gedy Fleming Shows. He says he read where I sold my apartment houses and asks me to return twenty-five dollars that he says he advanced me by wire to join his show at Kings, Kan. I don't know anything about the money Mr. Fleming speaks of. I have been attending to my property for the last two years. Some one evidently used my name to swindle him. I have written a letter of explanation to Mr. Fleming and will thank you to publish this so as to advise managers not to send money on a mere telegram to my name.

What Caused Absurd Circus Story?

Savannah, Ga., Nov. 3, 1923. Editor The Billboard—An editorial recently appeared in The Savannah Press, the editor of which publication is a reader of The Billboard, a representative at the State Legislature and who has a wide acquaintance among circus, carnival and theatrical people. How an editorial crediting the absurd statement that "eight times on circuses this year led some of the big shows to split up and invade the country towns" could creep into the columns of The Press is beyond the understanding of those who know the editor.

SHEESLEY SHOWS

Will Winter at Richmond, Va.

The carnival editor received telegraphed advice from Claude R. Ellis, press representative of the Greater Sheesley Shows, November 16, that manager John M. Sheesley had announced that his organization will winter at Richmond, Va., making their "home run" November 17, after the close of the fair at Williamston, N. C. On arrival at Richmond the show train will be parked on track at Seven Pines, and the circus and other paraphernalia placed in buildings on the State Fair grounds, where the building, rebuilding and painting operations will be carried on during the winter in preparation for season 1924. Mr. and Mrs. Sheesley, according to present plans, will stay at the Jefferson Hotel.

MARTIN ASKS FOR AID

O. J. White, professionally known as Walter R. Martin, and musician, formerly with various circuses and carnivals, and who is serving a sentence in the Missouri State Prison, (Reg. No. 5392), Jefferson City, Mo., on a charge of which he claims he is not guilty, recently underwent an operation for abscess on the spine. White (Martin) wrote recently that the opera-

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Peerless Miniature Push Cards

Table with columns: SIZE, 100 Lots Blank, 100 Lots with Seal and Name, SEND FOR OUR NEW MINIATURE PUSH CARD CATALOGUE. IT'S FREE.

KIRCHEN'S

AMERICAN BEAUTY "RADIANT-RAY" ELECTRIC Floor Basket

THE MOST BEAUTIFUL PIECE OF GLITTERING MAGNIFICENCE YOU EVER SAW



No. 200—Absolutely new. Made of all reed, beautifully finished in two-tone, rich-colored bronzes. Contains nine (9) beautiful large size CLOTH flowers (6 ROSES and 3 ORCHIDS), each with a genuine MAZDA BULB inside. Equipped with 7 1/2 feet of cord, 9 sockets, 9 bulbs and a plug, all complete, ready to light. Come packed each in separate corrugated box. Order now if you want to make a clean-up. This is your chance.

WANTED—FAT PEOPLE

to enlarge show for California tour and all year around. Wire or write me your lowest and what you weigh.

JACK AND JILL, care of WORTHAM'S WORLD'S BEST SHOW, El Paso, Tex.

WANTED—MERRY-GO-ROUND AND LEGITIMATE CONCESSIONS

No exclusives. Out all winter in Georgia and Mississippi. This week, Clayton, N. C.; next week, Selma, N. C., Firemen's Fall Festival, downtown location. Then into one of the best towns in Georgia, for Thanksgiving Week Celebration. Address FAMOUS DIXIE SHOWS.

H. B. POOLE SHOWS

McKinney, Tex., Nov. 12-17; Farmersville, Tex., Fair, Nov. 20-24. WANT—Manager and Wrestler for nicely framed Athletic Show. Will frame outfits for attractions. No tickets. Show has not closed for four years.

Investigation ordered Syracuse, N. Y., Nov. 9.—Acting on the complaint of Lincoln W. Dygert, self-appointed censor of a recent carnival here, Governor Alfred E. Smith has ordered an investigation of the office of District Attorney Frank Malpass.

WORTHAM'S WORLD'S BEST Second Week at Houston Meets All Expectations

Honston, Tex., Nov. 9.—Predictions that Wortham's World's Best Shows would do a big business at the Houston Industrial Fair, if favored by good weather, came true.

ELLMAN-HULL ATTRACTIONS In Winter Quarters at Milwaukee—Title Changed Next Season

Milwaukee, Wis., Nov. 6.—After a few weeks ago closing a successful season of 29 weeks, the Eelman-Hull Attractions are now in winter quarters here, at 20th and Sycamore streets, the quarters being in an ideal location and but a few minutes' walk from the heart of the city.

LAUDS WEST SHOWS New York, Nov. 8.—In a letter to J. A. Jackson, editor of J. A. Jackson's page, a section of this paper devoted to colored interests in the profession, R. H. Press, secretary-treasurer of the National Association of Colored Fairs, writes from Norfolk, Va., to the effect that the West Shows, which played the Raleigh Fair, did a thriving business with their six riding devices, eight shows and about fifty concessions.

Investigation ordered Syracuse, N. Y., Nov. 9.—Acting on the complaint of Lincoln W. Dygert, self-appointed censor of a recent carnival here, Governor Alfred E. Smith has ordered an investigation of the office of District Attorney Frank Malpass.



ELECTRIC X-MAS WREATHS

big seller right now. Thousands sold in Chicago first week out. It's brand new and a real money maker. Everybody buys the instant they see it. Made of real Evergreen, chemically prepared, fireproof. Wreath measures 18 inches in diameter. Equipped with EIGHT (8) GENUINE MAZDA COLORED ELECTRIC BULBS, with star light reflector in back of each light, making a beautiful effect. Each wreath has 6 feet of cord, 8 sockets and 8 bulbs, all complete, ready to hang up and light. Come packed each in an individual box.

\$3.00 each in doz. lots Sample \$3.50 Immediate delivery. 25% deposit required on C. O. D. orders. Send for our new WHOLESALE Catalog.

KIRCHEN BROS. 222 W. Madison St., Chicago, Ill.

PRONOUNCED IMPROVEMENT IN MOYER'S CONDITION

In passing thru Herkimer, N. Y., Alfred E. Crain, M.D., who is very much interested in showfolks, called on George C. Moyer at his residence, 127 N. Washington street, and found him smiling and most comfortably seated in a wheel chair in his library, with no sign of being an invalid. He told Dr. Crain that for the past three weeks a pronounced improvement had manifested itself in his disease and he is now under the care and treatment of his family physician, Dr. Cyrus Kay, of Herkimer, who is known to both the lady and doctors as being one of the most skillful practitioners in the State.

RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

(ADDRESS ALL COMMUNICATIONS CARE THE BILLBOARD, 1493 BROADWAY, NEW YORK.)

They are not having Esquimaux pies any more.

The next big event is the Fair, Park and Showmen's Convention at Chicago—then comes the Christmas Number of The Billboard.

Preparations are now being made by all in the outdoor show business to go forward in 1924. Plenty of work is on the "ways". There is enough real activity—so press agents need not try and peddle bunk. It is not going to be done any more.

Edward R. Salter had a "Press"-ing engagement at Memphis.

Question—If eight of the biggest men in the carnival business do not go to the convention at Chicago what will happen?

Mexico, California, Cuba, Florida and South America are good excuses.

There is such a thing as duty and loyalty to one's business—this is most commendable. War is won on the battlefields.

As far as bookings at fairs are concerned for 1924 there is going to be many big surprises. Keep this in mind, the "comers" are going to be among those who have "arrived" when the letting of contracts comes around.

Carnival Managers—Is your general agent ready to say yes or no and be fully backed up by you? If not you better make arrangements accordingly.

Your way of doing business has much to do with how you stand with fair and exhibition managers. Some of you by past performances cannot repeat and you know it. Real men have no time for cheaters and discounters.

Carnival Managers—Cut out that "deposit" thing and take the money and build and operate your organization so it will mean something.

Always remember: "Advertise what you have and have what you advertise."

William Glick and Ralph Smith are working in perfect harmony. Watch the Bernardi Greater Shows step to the front. The original Col. Francis Ferrari trained wild animal arena is one of their features.

Carlton Collins—We are for you. Speed them up.

The capacity of Madison Square Garden is 6,046 seats outside of the arena. That's it.

W. X. MacCollin, press agent Con T. Kennedy Shows, sent greetings on November 2 on a postcard showing the library "fire hall" in decorations at Chisholm, Minn. The paragraphs on the card asketh not to look on the wine when it is red. We do not like red ink anyway. Prefer the sparkling white.

W. F. Floto is not going to stay off the road forever. He is too good as a press representative.

Norfolk, Va., and vicinity should be a live place this winter with the Zeldman & Polie Shows wintering across the harbor at Portsmouth.

Fred Lewis, John J. Stock and Adolph Seeman would make a good trio to open a shop to build fronts, wagons and shows, "Lunette", "Pygmalion and Galatea", "Crystal Mazes" and all kinds of shows and novelties for show purposes. New York would be the right place for them. Who can tell?

We heard a modern orchestra play some real music the other night—and what a relief.

Angelo Mummolo, Earl D. Strout, Charles E. Jameson and other hand men: Tell us some news.

Why not put some money in mechanical organs for show fronts? It will pay you.

There are several new riding devices now in the making. Build some shows.

A mechanical "walk-thru" show is not a riding device.

Who can truthfully say: "My show fronts are mammoth in size and regal in splendor?" Not one? Yes, possibly one front.

Put something under the tops and behind the fronts that have entertainment value. Do you know what that means?

Cut out the "bunk" when you go to Chicago. The day of "bunk" is over. All over.

Small carnivals in the city of New York are a thing of the past. The why for the big ones.

Will some big American carnival invade England in 1924 or 1925? If may, if little ones can go to South America why not big ones to England?

When you hire an expert chief of construction let him construct.

John M. Sheesley will have one of the most novel shows in the carnival business in 1924.

"Tops for Whips." We are going to have them.

The rodeo at Madison Square Garden went over with a bang last week. All showmen should see it and boost it.

Some of the carnival managers should attend the International Circus and Christmas Fair soon to be held in Olympia, London, Eng. Captain Bertram Mills is a showman.

George H. Degano—Hello. See you in Chi-

How about the Allman Brothers' Carnival for season 1924, W. J. Allman?

Now if we can get Stephen A. Mills to come back in 1924 with one of his famous pit shows things will begin to move along better. Speak for publication, Stephen A.

Where is Mike Zinney, of "Streets of Cairo" fame? It's time his name got back into print. "Gully, gully, one tack, two tack, three tack." That was some hallyloo.

The Great Leon says good mindreaders can get all the work they want in England and the bad ones are not wanted at any price. That settles the mindreading for this issue.

Did you ever hear the story about the little girl whose name was Adaline Moore? The "kids" used to call her Post Scrip.—Elita Miller Lenz.

"Ed L. Heinz and the Heinz Brothers' Shows, one of the best fifteen-car carnivals ever on tour." Remember them?

R. S. Uzzell says E. J. Kilpatrick is the only man in the world who commutes between London, Eng., and New York.

Robert Dally, brother of the late Pete Dally, comedian, managed a park in Flint, Mich., the past season and will do the same in 1924.

The park men must wake up. A prominent one says: "Move your park to the main artery of automobile travel if you wish your park to be successful." Parking space must be provided. The park must also keep a little ahead of the times to be interesting.

R. A. Josselyn—What for the winter and where season 1924?

Harry C. Wilbur has written a song for his old-time friends, entitled "He Did Munge! To Get Home With the Groceries Last Night".

A party sailed from New York last week for Panama. They took along one Big Ell wheel.

When a man occupies a position in which he is supposed to deliver he should not allow his hands to be tied behind him.

Some people go into office with loud acclaim and exit with a dull thud. Which do you want to be?

HOW IS THIS FOR A LINEUP OF SHOWS:
"Jungleland" (trained wild animal show),
"Rodeo" (Wild Western show),
"Coliseum" (novelty acts and ballet and Durbur spectacle),
"Aquatorium" (water acts and high diving),
"The Universe" (septic, electrical, mechanical and radio show),
"Nature's Mistakes" (strange people show),
"Lilliputia" (midget village),
"Necromance" (illusion, magicians and mentalist),
"Melodia" (mechanical musical show),
"Motive World" (working models of every form of transportation).

Has anyone invented a show to take the place of Silo-Autodrome and will they build one this winter?

HERE IS A SUGGESTION FOR AN IMPROVEMENT ON THE PRESENT-DAY SILO-AUTODROME:



How about a real Esquimaux village for the Canadian exhibitions?

Wanted Free Acts and Concessions
For the Following:
Salem, Ohio, Nov. 19th to 24th; Ellwood City, Nov. 26th to Dec. 1st; East Youngstown, Dec. 3d to Dec. 8th; Bellaire, Ohio, Dec. 10th to Dec. 15th; all inclusive dates. All under police auspices. Wanted high wire acts outside. Everybody address by wire
J. P. SULLIVAN, 26 West Federal St., Youngstown, Ohio

FOR SALE
One 14-Wheel Balloon Racer, one 16-Wheel Balloon Racer, one 18-Wheel Balloon Racer, portable, in sections, complete, with frame and top; good for Indoor Fairs and Bazaars. Above Balloon Racers are all in perfect condition. Cheap for cash. No reasonable offer refused. Write or phone. **JOHN FRITZ, 1420 Mermaid Ave., Coney Island, N. Y. Phone: Coney Island 2136-W.**

A motordrome, in the commonly accepted term, is not a riding device. Still some refer to it as such. All wrong.

The outdoor showman is doing his own thinking and furthermore he does not need anyone to do it for him.

Some of the boys who go to the convention at Chicago will step "high, wide and handsome"—whatever that means. Ask A. H. Barkley.

HOW ABOUT GETTING THESE TOGETHER IN ONE COMPANY:

- Phil Elsworth,
- Baba Belgarian,
- Charles H. Willard,
- W. D. Ament,
- Artie Shields,
- Onar Sami,
- George LaRose,
- George W. Rollins,
- Max M. Klass,
- Harry Metz,
- Louis Soreho,
- Ben Stalker,
- Walter K. Sibley,
- C. H. Armstrong,
- C. Frank Hadey.

A "City of Jerusalem" mechanical show should make a good attraction. Remember "Cook's City of Jerusalem"?

Will we see the Joseph G. Ferrari Shows on the road in 1924? Benjamin Williams has the title until 1925. Mr. Williams will attend the convention at Chicago.

Ever see a blue goose as a pit show attraction?

Why not a Toyland Show like Fred Thompson had at San Francisco Fair?

Dick Ferris—What is the next big open-air event for Los Angeles?

W. E. Sullivan—What about "noiseless" engines for riding devices? That is the next big step in the development of riding devices.

Hope to see you in Chicago at the convention gentlemen: David Lachman, James E. Murphy, Max Lindman, Larry Boyd, James Patterson, Harry G. Melville, Barney S. Gerety, J. George Loos, K. G. Barkoot, John M. Sheesley, Robert L. Lohmar, George E. Robinson, Victor D. Levitt, W. C. Higgins, Albert Bernberger, Arthur T. Brainard, Johnny J. Jones, C. W. Parker, Rubin Guberg, Wilbur S. Cherry, Con T. Kennedy, T. A. Wolfe, I. J. Polack, Milton Morris, John Castle, Fred Beckman, Ralph W. Smith, Fred Kressman, William Glick, C. Guy Dodson, S. W. Brundage, M. T. Clark, Matthew J. Riley, James M. Benson, Ed Foley, Ed Burk, George L. Dohyrs, Benjamin Williams, M. J. Lapp, Lew Dufour, Henry J. Polie, William Zeldman, C. M. Nigro, L. J. Heth, W. H. Rice and every other man, woman and child who is interested in the development of the carnival business. Do not stay away. Come to the front. What are you afraid of?

George L. Dohyrs says the only thing similar to "that" is "this": Go to Chicago and find out. He will be at the speakers' table at the Showmen's League Banquet. George L. is a speaker par excellence.

Inertia is the motive power that makes people go backwards.

Edward R. Salter—Why the publicity for Johnny J. Jones in England?

James C. Simpson and William J. Hillier, of the Rubin & Cherry Shows; We want to see you at Chicago.

Beverly White is a scintillating star in the publicity heavens.

The Showmen's League Banquet and Ball will be the greatest ever. Go. You will see. Take a friend. Send in your reservations now.

Fiestas in South America, Mexico, Central America and other Latin countries are generally religious carnivals.

That old "gag" "what you don't know won't hurt you" is all wrong. It is what you don't know that hurts you. The writer asked an old darky in Virginia one time why he did not try to learn to read and his reply was: "I ain't going to try and mess my mine up with noledge." He reminds us of a lot of people. Knowledge is only power when rightly applied.

What show is more interesting and good to look at than a Glass Show with glassblowers, weavers and spinners working? All good carnivals should have one.

Carnival Managers—When you fail to publish your route you are not hurting anyone but yourself. Why be a baby all your life? Of course, if you are ashamed of your show.

Wells Hawks and John Wilber Jenkins are two of the busiest men in New York at the present time. The Richard T. Ringling Rodeo is on.

J. F. Murphy should have known better than to have employed that agent he did.

H. M. Wangli—Are you in or out of the show business? Speak!

From observation we glean that the most needed man around some carnivals is a sign writer who can really letter fronts, wagons and cars properly. Some of the lettering is simply terrible to look at. It is an art. Get an artist, not a "dude". The winter is young.

Why run away from complications? Stay and fight them out. Northern part of New York State seems to be a bad location to close the season in from all we have heard to date.

Band Musicians—Why can't you play the euphonium like Simon Martin, trombone like Arthur Fryer and cornet like Herbert L. Clark? If you would practice instead of running around with the instruments under your arms—as some do—you probably could.

A good hand is very essential to an outdoor amusement organization.

All would like to see a delegation to Chicago from the Heart of America Showmen's Club, Kansas City, and the Pacific Coast Showmen's Association, Los Angeles. Why not? A.I. are in the same line. Step lively, Go.

Remember the nice "Horseshoe" fronts A. R. Rogers used to have for his educated horse, "Jim Key"? Why not one like it on some carnival now?

Novelty fronts are needed, not wagon fronts all of one style. Diversified amusements and other things go to make up an impressive midway.

If you have plans for the "Great London Ghost" show, "Lunette", "Pygmalion and Galatea", "Darkness and Dawn", "Creation", "Fire and Flames", and other shows for sale, advertise them in The Billboard. They are wanted by wideawake independent showmen. Shows are wanted more than anything else, if you want big dates you better have them, too.

Charles G. Kilpatrick—What went with all the "Human Roulette" wheels?

Johnny J. Jones' letter head, you will notice, is not messed up with a lot of meaningless wording. Its very dignity is impressive. Same is noticeable in the one of the Ringling Brothers and Barnum & Bailey shows.

The average outdoor showman seems afraid of New York—and why? The ones with big organizations we mean? There are several big carnivals which would prove revelations to New Yorkers. They would be hailed as something new. Try it—you big fellers.

John C. Simpson, E. F. Carruthers, Fred M. Barnes, Charles H. Dunfield, Mike Barnes, J. Alex Sloan, Samuel J. Levy. Here are our best wishes.

If it is standard time used by the railroads, why do some deviate from the standard? Can one improve on Standard? If so—why Standard?

J. B. Cullen says the carnival business is "shot". Take another think, J. B. Look at the money invested in it now and the amount that will be invested this winter. We cannot agree with you, J. B.

A man was on horseback, riding along a road in Virginia. He met an old man and asked him the way to Warrenton. The old fellow said: "I don't know"—the same when asked the distance to and the population of Warrenton. The man on the horse then asked him what he knew and the old fellow said nothing—but "I am not lost." The men in the show business are not lost, either.

Go to Chicago, see, hear and learn for your selves. Everybody who is most anybody in show business will be there or properly represented.

Why is it, when some carnivals play Pittsburgh, Pa., they work under a circus license?

TELL US WHY
"Some agents will display photographs of shows they do not have?"
"Some agents ask for a date when they have no intention of bidding for it?"
"Some carnival managers change their agents so often?"
"So many independent showmen will correspond all winter, sign contracts and then go with another company when the season opens?"
"Some fair managers 'sell agents' until the last minute before signing contracts?"
"Business is not conducted as business?"
"Local conditions are not more thoroughly investigated by agents?"

No. 605—GLASS POST CLOCK, German Importation, \$4.75
No. 606—same size and height Clock as above. Ivory finish case and frame. Good movement. A wonderful finish. \$4.00

No. 10—20-IN. OVERNIGHT CASE. Silk finish lining. Fitted with 10 useful necessities. Large hand mirror. Packed 6 to a carton. Each \$4.00

No. 825—MAHOGANY FINISH CLOCK, 1 1/2 in. wide, 7 1/2 in. high. Packed 25 to case. Price Each \$3.00
WHITEHOUSE CLOCK, 5 in. high, 8 in. long. Guaranteed movement. Packed 50 to the case. Price Each \$2.15

WE GIVE IMMEDIATE SERVICE. WE KNOW WHAT IT MEANS TO DELAY ORDERS.

A FEW OF OUR ITEMS:

Please Doll, movable arms. Dozen \$8.00
Packed 6 Dolls to the Case. Each Doll in an individual Carton. Painted Shoes and

Beacon Wigwam Blanket, 60x90. Each \$3.50
Packed 30 to the Case.
Beacon Jacquard Blanket, 60x90. Each 3.50

Chinese Baskets, 5 Baskets to the Nest. Each \$2.25
Muir's Pillow Top, Chicago prices.
Mount. Assorted designs. Dozen \$1.00

No. 3015—Fruit Bowl, 9 1/2 inches high, 9 inches wide. Pierced border. Gold lined. Price, Each \$3.40
No. 3075—Flower Basket, 19 inches high, 10 inches wide. Price, Each \$3.40

BEACON WIGWAM BLANKETS, fully bound, packed 30 to the case, \$3.50 Each
DOUBLE BELL ALARM CLOCKS

These Clocks have two large bells on top. We carry a large assortment of Silverware, all large and flashy pieces. 25 different styles. Everything for Carnival and Salesboard Operators. Write for new catalogues. 25% deposit on all C. O. D. orders, unless you have a standing deposit. Sample We Are Located Where Railroads Give Prompt Service.

SAM GRAUBART AMUSEMENT NOVELTY SUPPLY CO., 422 East Water St., ELMIRA, N. Y. MAX KENNER

NOTICE! Salesboard Operators, Canvassers and Promoters of Bazaars
Business is good. Hundreds of boys are making a winter bank-roll selling our flashy Bathrobes and Blankets.
No. 802—As advertised, Indian designed, trimmed with silk cord and silk zirconia. \$3.75

BILLBOARD CALLERS (NEW YORK OFFICE)
Milton M. Narder, of Narder's Majestic Shows.
Tom Terrill, in from Albany.
John Dodge, of Wilcox, W. Y.

man, accompanied by Mrs. Bender. Motoring from the East to the Southeast.
Harry Williams, Lightning Calculator book salesman—street sales. Going south.
Mr. and Mrs. Joe Coyle (the newlyweds), of Hagenbeck-Wallace Circus. Will be with the winter circus. Received congratulations from all departments of Billyboy.

LADIES' SWAGGER STICKS
In Stock for Immediate Delivery
SEND \$25.00 FOR SAMPLE ASSORTMENT.
Prices \$24.00, \$30.00, \$54.00, \$90.00, \$106.00, \$128.00, \$144.00, \$180.00 per Gross.
Frankford Mfg. Co. 906 Filbert Street, Philadelphia, Pa.

The Original House of FOOTBALL BADGES
WORCESTER
Made up with name of school, club or college. Team on any color button, with ribbon to match.
100 for \$14.00
300 for \$38.00
500 for \$50.00

Alfonso, in from Coney Island.
Charles Lladan, in from Atlantic City.
Callers at J. A. Jackson's desk: Evelyn Ellis.
The little actress has just recovered from a long spell of illness. George Wintz, the owner of the profitable "Shuffle Along" road show.

John Millerhaus, owner and manager of the Celtonese Medicine Co., Cincinnati. Reported a very remunerative season and that he is about to enlarge his plant on Central avenue.
Steve Henry, former advertising banner man with circuses for many years, and extensively known in circus circles. Now associated with a prominent commercial firm in the Queen City.

E-Z MACHINES BRING Real Money
If you like to make big money fast, don't fail to get the E-Z Nickel Rail Gun Vender.
Slips men Wanted Everywhere. Write for Particulars.
AD-LEE NOVELTY CO. (Net Inc.) Chicago, Ill.
427 So. Wabash Ave.

William Heister, manager of the "Babble-Bubble" Company, playing the Olympic Theater, week ending November 10. Mr. Heister formerly managed the People's Theater, and has a host of friends in Cincinnati.
Mrs. Chris Maul (Ray Davidson). She and her husband recently returned from a trip on the road after closing their season's riding at the Motordrome, and her ladder and dog free act at a prominent park in Cleveland, O.

T. A. WOLFE SHOWS
Orangeburg, S. C., Nov. 9.—The Anderson (S. C.) Fair is recording attendance and receipts, this year, far in excess of previous years. The entire county round about Anderson was stirred to action, for the fair, when the Anderson City Council voted that no carnival show should be admitted within the gates of the city.

FOR SALE
European 3-Abreast Galloping Horse Caroussel
Just arrived. New movement. Different from the kind used in U. S. A.
Can be seen at 457 Springfield Ave., Newark, N. J.
Other European Novelty Rides, RO CHI BA, Japanese Earthquake movement.
Address JOHN E. FRIEDMAN, Gen. Mgr., EUROPEAN NOVEL RIDE CO., 218 Romax Building, NEW YORK, N. Y.

PADDLE WHEELS BEST YET
Greatest Wheel ever made. Wheels made of one piece using 3/8 in. dia. dried lumber. Can not warp. Runs on two bearings. 30 inches in diameter. Beautifully painted.
60 No. Wheel \$12.00
90 No. Wheel 13.00
120 No. Wheel 14.00
150 No. Wheel 15.00
180 No. Wheel 16.00
210 No. Wheel 17.50
240 No. Wheel 18.50
270 No. Wheel 19.50
Headquarters for Dolls, Cany, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, High Roller, Wheels and Games. Send for catalogue.
SLACK MFG. CO. 28 W. Lake Street, CHICAGO, ILL.

William H. Curtis, general superintendent Hagenbeck-Wallace Circus. In the city on a business and visiting trip.
H. E. Smith, past season ticket box on big side-show with the Ringling Barnum Circus. Came in from the east with Clyde Ingals, manager of the side-show. Smith en route to Michigan. Ingals to sail November 24 to join Bertram Mills Attractions in England.
Doc Bender, widely known specialty sales-

Preparation for the season of 1924 goes on, and T. A. Wolfe will offer new ideas. Good health is prevalent among the showfolks.
DOC WADDELL ("Just Broadcasting")

Agents Streetmen Carnival Men
A real cat. Meows. Made strongly of patent oilcloth, flashly painted, 11 inches high, costs 12 1/2 cents, sell for 25 cents.
\$1.50 Per Doz.
Send \$1.50 for Sample Dozen. 25% deposit, balance C. O. D.
M. SCHENFELD 22 West Houston St., NEW YORK. Phone, Spring 2679.
Advertisers like to know where their address was obtained—see Billboard.

CANDY SALESBOARDS

Remember we pay express on all orders over \$35.00, so please do not ask for any discount or special prices, as our printed price is our only price.

A FEW OF OUR LEADERS:

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|---|---|--|-----------------------------|
| OUR QUALITY AND SERVICE CANNOT BE BEAT. | The "KLASSY KANDY" Assortment 5c a Sale—25 BOXES—5c a Sale. 10—35c Boxes CHOCOLATES. 5—50c Boxes CHOCOLATES. 8—75c Boxes CHOCOLATES. 2 Boxes CHOCOLATE CHERRIES | The NIFTY Assortment 5c a Sale—42 BOXES—5c a Sale. 20—35c Boxes CHOCOLATES. 6—50c Boxes CHOCOLATES. 6—65c Boxes CHOCOLATES. 4—\$1.50 Boxes CHOCOLATES. 6—75c Boxes CHOCOLATES. | BEAT OUR PRICES IF YOU CAN. |
| | Net Price, \$4.50 | Net Price, \$7.50 | |
| The 1924 price list of the 8 BEST SELLERS is ready for you. Drop us a card. | EVERYBODY'S FAVORITE Assortment 5c a Sale—28 BOXES—5c a Sale. 10—35c Boxes CHOCOLATES. 10—50c Boxes CHOCOLATES. 6—\$1.75 Boxes CHOCOLATES. 2—\$7.00 Boxes CHOCOLATES. | "JUST FOR FUN" Assortment 5c a Sale—70 BOXES—5c a Sale. 20—20c Boxes CHOCOLATES. 20—35c Boxes CHOCOLATES. 10—50c Boxes CHOCOLATES. 6—65c Boxes CHOCOLATES. 4 Boxes CHOCOLATE CHERRIES 10—75c Boxes CHOCOLATES. | Assortments That Sell |
| | Net Price, \$9.75 | Net Price, \$10.00 | |

We furnish any size Board from 500 to 1,000-Hole FREE with each assortment. Be sure and mention size wanted. Send in that trial order now. YOUR COMPLETE SATISFACTION GUARANTEED, OR YOUR MONEY CHEERFULLY REFUNDED.
BANNER CANDY CO., 117-119 N. Desplaines St., CHICAGO, ILL.

The DeLuxe Peerless Electrically Operated



THE Final Achievement in Corn Popping Equipment—the famous Peerless Process—operated efficiently and conveniently by electricity. Compare its 300 sack capacity with others. Big output—unequalled quality of corn produced—simplicity and economy of operation—means greater profits for the Peerless owner. Handsomely finished. The ideal model for permanent locations, theatres, drug, confectionery, variety stores, news stands, amusement parks, etc.

New Low Prices on All Peerless Models
Four different styles and sizes. A Peerless for every use. All models have uniform sized famous patented Peerless Kettle. Biggest capacity.
Add to Your Profits
or start a big paying cash business of your own with a Peerless. We will help you. Thousands of others are making big money—so can you.
Send your order today. Descriptive circular on request Terms to responsible parties. Address Department B.
National Sales Co., 712 Mulberry St., Des Moines, Ia. 6022 Center Ave., Pittsburgh, Pa.

5c BEAUTIFUL HAND COLORED PILLOWS **5c**

A REAL PILLOW SALESBOARD
PRINTED IN FOUR COLORS.
Showing Pillows in their natural colors. Ten Pillows and 800 or 1,000-Hole Board. Come neatly packed in strong carton.

MUIR ART CO., 116-122 W. Illinois St., CHICAGO, ILL.

Muir's Silk Pillows

ROUND AND SQUARE
For
CARNIVALS AND BAZAARS
Designs That Get The Play

SALESBOARD OPERATORS

Our 5 and 10 cent pillow assortments are in keen demand now.
SEND FOR PRICES.

CANDY SALESBOARDS

800-Hole, \$15.00 | 100-Hole, \$3.50

Boxes decorated with real bathing and art beauties, \$2.00 extra on 800-hole; 50c on 100-hole. CANDY high-grade, hand-dipped chocolates. BOXES with the flash.

Dept. C, MIAMI CANDY CO., - - Dayton, Ohio.

TALCO KETTLE CORN POPPER

Two new models—the surest and cheapest year-round "meal tickets" you can buy. Sturdy steel plate bodies, finished in flashy hard baked red enamel, best workmanship and handy design. Finely built, heavy aluminum popping kettles that produce 19 bags of finest "popped in flavor" corn in 1 1/2 minutes. Pressure gas-line burner. Electric or gas. Absolute factory and satisfaction guarantee. Order from this advertisement or write for circulars.

No. 1 \$97.50 **No. 5 \$57.50**

TALBOT MFG. CO.-ST. LOUIS, MO.

ST. LOUIS

FRANK B. JOERLING
Phone, Olive 1733
2046 Railway Exch. Bldg., Locust Street,
Between Sixth and Seventh

St. Louis, Nov. 9.—"Blossom Time", the lovely operetta, has been playing to excellent houses all week at the Shubert-Jefferson Theater.

At the American Theater Nell O'Brien's Super-Ministrels are holding forth for the current week.

The Woodward Players have chosen Mary Roberts Rinehart's comedy, "Ish", for their vehicle this week, with Hazel Whitmore in the role of the heroine.

The Gayety Theater has been having a wonderful season, topping receipt records over most of the Columbia houses for several months.

Jack ("Tramp") Ormsby is playing the lead in "French Models" at the Garrick this week. Assisting him in the cast are, among others, Betty Palmer, Eddie Hart, Babe Sheppard, Sparks and Biggert.

George B. Williams will stick around the Mound City for the winter, after splitting the 1923 season piloting the Hamilton Shows and the Dubuque (Ia.) Park.

Ed A. Wallace and Al Saunders are in town looking over the local lots, after the disastrous closing of the Woodward-Royal Shows.

Charles Beecher, who has been playing spots in St. Louis and vicinity for the last few months, closed his outdoor season and has leased a building at 517 Market street, where he will open a store show museum next week.

William Simpson, of "If you don't think so you're crazy" fame, left for Chicago Wednesday, after sojourning in St. Louis for a few days. Simpson will start soon on a series of vaudeville bookings in the Middle West.

The Sims Duo are playing a few independent indoor dates, after closing with Rosenthal's Circuit out of Dubuque, Ia.

W. H. (Bill) Rice, the "Amusement Trader", jumped into town for a couple days and was busy lining up things for his Cape Girardeau, Mo., and Cairo, Ill., indoor bazaars, both of which have all the earmarks of big winners for Bill. He left Wednesday for Cape Girardeau.

Jerry Alton expects to winter here, after a successful season with the J. F. Murphy Producing Company, with which company he closed in Syracuse two weeks ago.

R. Reynolds, who closed his magic and illusion fair dates last week, is now exhibiting his act in the vaudeville houses herabouts.

The Hagenbeck-Wallace aggregation is in the midst of its task of moving the animals into the Coliseum and preparing for their appearance next week. Three rings and race track will be used.

Walter C. Harris stopped off while making connections for Mt. Vernon, Ill., where he will visit his sister and probably take things easy for the winter months.

Gates A. Halfin, president of the National Pet Shops, advises that the company has leased the building at 2336-2338 Olive street, directly across the street from its present location. It will maintain both buildings, and is installing ten immense tanks in the new addition, where it will be able to house half a million goldfish.

James W. Beattie and his wife, Luella Maye, send greetings from Hot Springs, Ark., where they are lingering for a few days with friends en route from St. Louis to Los Angeles.

The St. Louis Symphony Orchestra, under the direction of Rudolph Ganz, opened its forty-fourth season Sunday afternoon at the Odeon with a popular concert. The hall was packed and several hundred patrons turned away. Michel Gusikoff and H. Max Steindel were the principal soloists.

"Raffles" is providing a big thrill for the patrons of the Columbia Theater this week with his steel-safe escape.

Henry L. Heyn dropped into the Mound City to pick up his car which he left here for the summer, while he was out with LaVole's International Amusement Co. He reported a good season. Left via car for Detroit, where he will winter.

Ernie Cline's Seven-Eleven Minstrels begin rehearsals next Monday, and start on their tour of opera houses in the Middle West the last week of this month. Cline is whipping a splendid colored minstrel show into shape, and when ready for the road ought to rank with the best in the States.

Conspicuous around town this week were: Billie Shaw, Nate Bushy, Prince Manley, Bert Lehr, Josephine La Voie, Lester Lane, Barrie Oliver, Fred Sims, Harry (Shuffle) Levan, Romaine Fielding, Itay L. Swanner, Gertrude Halston, Betty Burroughs, Viola Spaulth, Hertram Peacock, Jimmy Walters, M. B. Davis, W. Lazelle and wife, R. Palmer, Al Brown, Harry Warden, Benny Hurt, Carl DeLorio, F. H. Nelson, the Great Knetzer, Lyed Twins, Atkins Jones, Bert Saul, Achilles, Howard Marsh, Edith Thayer, William Danforth, Sonia Leyton, Eric Titus, Paul Ker, Townsend Ahearn, Howard Samples, Erba Robson, Edward Yoeger, Ethel Brandon and others.

Christmas Is Coming;

TRA, LA
Order Early and You Will Enjoy a Perfect Xmas



B. B. 129—Harris's 20th Century Gyroscope Top.
Gross Lots \$16.00

BB. 167—The "Kat's Meow". Size, 15x11.
Doz., \$7.00

BB. 165—"Kat's Meow". Size 22x23.
Dozen, \$10.50

BB. 252—"Jazzbo Jim", the "Alabama Coon Jigger". The biggest mechanical toy on the market. ORDER NOW. DON'T BE TOO LATE.
Gross, \$48.00

Swagger Sticks, 30 and 36 inches, assorted colors, nickel tops, leather strappings, with ivory bone charms.
Per Gross, \$24.00



Jazzbo Jim
Gross \$48.00

We have several other good snappy and money-making Mechanical Toys on hand, on Holiday Goods and Mechanical Toys we require one-half money in advance. We have snappy specials in Mamma Dolls, Silencers, Firearms, Pearls, Fountain Pens, Beaded Bags, Jewelry and thousands of other items suitable for the holiday trade. Buy Where You Can Buy Right.

No goods shipped without a deposit.

M. GERBER'S
Underselling Streetmen's Supply House,
505 Market Street, PHILADELPHIA, PA.

IMPORTANT

THIS AD WILL NOT APPEAR AGAIN.

BALLOONS

FAULTLESS 60 AIR, Per Gross, \$1.50
B. & R. GAS, Per Gross, - - - 2.50

SQUAWKERS

BELGIAN SQUAWKERS, with white mouth pieces, Per Gross, - - \$1.50
AND THE FLYING BIRD GOOD
with the long decorated stick, Per Gr., \$5.00
HOW MANY? GET BUSY.

We require a 25 per cent deposit on all orders

DAVISON & FELD
"SELL WHAT SELLS"
600 Blue Island Avenue, CHICAGO, ILL.

ALUMINUM

WILL LEAD AT ALL

INDOOR EVENTS

THIS WINTER

The largest line in the country. Get our prices before buying.

THE ALUMINUM FACTORIES
234-238 S. Wells St., CHICAGO, ILL.

The word "Billboard" in your letters to advertisers is a boost for us.

Boost Your Business in the Souvenir Program

FOR

THE SHOWMEN'S LEAGUE BANQUET AND BALL

Gold Room, Congress Hotel, December 4, 1923

Rates: One Page, \$100.00; One-Half Page, \$50.00; One-Quarter Page, \$25.00; One-Eighth Page, \$12.50

Solicitation is in the hands of members only, or you can send your name to the Secretary, S. L. of A., 177 North Clark St., Chicago. When the solicitor calls, Remember, every dollar goes to the League Charitable Funds. No outsiders benefit in any way:

MAIL RESERVATIONS FOR THE BANQUET AND BALL NOW

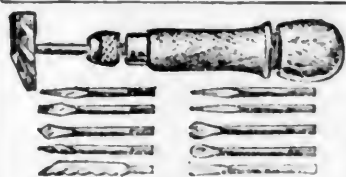
Specialties For Now!



Popular Tango Dancers

M9233—Consists of two wooden figures connected with tin arms and legs, having lustrous fur heads, and when manipulated go through the motions of Tango dances. Each pair in printed envelope. 100 in box.

Per 100 - - \$2.50
Per 1000 - - 22.00
SAMPLE, PREPAID, 25c.



Combination Tool Sets

B1923—Length, 8 in.; natural varnished finish hardwood handle, turned top screws, revealing chamber for tools; steel bit with knurled fastener. Set contains ten tools and hammer, complete, all steel (see illustration above).

Doz. \$2.10. Gro. \$24.00

Well Known Specialties

- M9294—Imported Aluminum Pencil Sharpener. Dozen, 55c; Gross, \$6.00.
- M5067—Gold Eye Needle Wallet. Dozen, 65c; Gross, \$7.50.
- M5066—Veteran Needle Back. Dozen, 75c; Gross, \$8.50.
- M4980—Imported Needle Threaders. Gross, \$1.00.
- C835—Pyramid Razors. Dozen, \$3.60; Gross, \$42.60.

NOTE—We have complete stocks of Horns and Noise Makers for all kinds of celebrations and football games.

25% deposit required on all C. O. D. orders.

Write for Catalog and Holiday Bulletin.

LEVIN BROTHERS

Wholesale Only. Established 1886.
TERRE HAUTE, IND.

IMMEDIATE SPOT CASH

What have you to offer in the line of JOBS, Close Outs, ODDS and ENDS or DEAD STOCK of any kind which you have on hand and want to dispose of? We buy any quantity in any condition. BEN BRAUDE & CO., 337 West Madison Street, Chicago.

FOR SALE

Three Wagons, 6-inch tires. One 20-ft. Box Wagon, two 18-ft. Flat Wagons. Best in show business. In storage here. Address: J. J. KESSELL, Coates House, Kansas City, Mo.

P. PRICE WANTS

AGENTS TO OPERATE CONCESSIONS. Lady Ball Game Workers, Help on Rides, Colored Performers to strengthen Plant Show. Have complete outfit for Athletic Show. Out all winter getting the cocoon. Week of November 12, Cravens, Louisiana.

VIRGINIA EXPO. SHOWS

The Virginia Exposition Shows had a very good week at Chesterfield, S. C. This little outfit opened the season at Matoaka, W. Va., March 1 as a two-car gilly show, playing the coal fields of West Virginia until fair season, which commenced at Abington, Va., August 23, when the outfit was enlarged to a ten-car organization.

The lineup of attractions at this writing consists of the following: Floyd's Dixie Smart Set Minstrels, William Floyd, manager, with fifteen people; Hawaiian Theater, John Hutchins' Circus Side-Show and Pit Show; Athletic Arena, Doc Angel, manager; America Exhibition, Ed Nugent, manager; ferris wheel, merry-go-round and whips, Teddy Carlos' Band of eight pieces furnishing the music, Mrs. Carlos singing with the band. There are thirty concessions. The executive staff includes Jack Shepard, owner and general manager; Harry L. Small, business manager; Fred Utter, secretary; Charles A. Abbott, general agent; Doc Civali, trainmaster; Frank A. Angel, general announcer and press representative; Fred Strickler, special agent.

Owner Shepard has just returned from a business trip thru the Southland and reports the prospects for a long season. He intends to remain out all winter with the exception of about three weeks to repaint and repair the outfit. Several new automobiles have been added to the show, among the owners being Mrs. Jack Shepard.

Secretary Fred Utter is visiting homefolks in Hamlet, N. C. Thelma Moody, of the Smith Greater Shows, joined at Greenwood, S. C., and now has two very pretty concessions in the lineup. A week was spent in York, S. C., where Mr. Jamison (the originator of the Virginia Amusement Co.) operates a big hotel. Business at this place was only fair. However, Mr. and Mrs. Jamison made the star a most pleasant one.

F. A. (DOC) ANGEL
(Press Representative).

A TRIBUTE TO "MOTHER"

The following, bearing the heading "Tender Tribute is Lovingly Paid to Motherhood," appeared in The Anderson (S. C.) Tribune of recent date:

A tribute to "Mother" always strikes deeply into every decent heart.

None could be more tenderly spoken than that voiced by "Doc" Waddell, friend of everyone, who was an honor guest of the Kiwanis Club at its Hotel Plaza luncheon last evening.

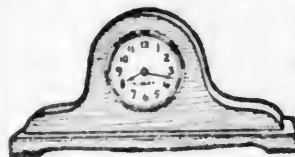
"Doc," who is the enthusiastic publicity man for the Wolfe Shows, a high-class organization which will supply wholesome entertainment for visitors to the Anderson Fair next week, spoke to the Kiwanians on "Mother" and on "Duty to God, Country and Home."

"If you are distant from Mother," he said, "write her every day, if only to send her the one line, 'I love you.' If you are with her, do for her each day some kindness. If Mother has gone beyond, revere her memory tenderly and secretly, and do for some other Mother, who lives, your sweet duty of love and devotion."

The Kiwanis session was a most interesting one, with President Clyde Mattison in charge. In view of the fact that the fair will be on next week it was voted to omit the next regular luncheon.

Arrangements are being made for a very significant meeting on the evening of November 15, when the Anderson Kiwanis Club will receive its official charter. It will also be known as ladies' night. There will be about fifty invited guests from Greenville, Greenwood, Hartwell and other nearby centers of Kiwanianism.

TWENTY GREAT MONEY MAKERS BUY NOW!



- No. 4335—Gilbert Mahogany Clock. Height, 5 1/2 in.; width, 12 1/2 in. \$2.25
- No. 4336—Gilbert Mahogany Clock. Height, 8 1/2 in.; width, 15 1/2 in. \$3.25
- Indestructible Pearls, 24 in., in Fancy Box \$13.50 Dozen
- Perfection Opalescent Pearls, 24 in., in Fancy Box 24.00 "
- Lady Blanche Opalescent Pearls, Finest Quality, Fancy Velvet Box 30.00 "
- La Touca Pearls, 24 in., in Fancy Velvet Box 42.00 "
- Rogers Silver Sugar Bowl, large size, with 12 Rogers Spoons. 2.25 Each
- Octagon Gold-Plated Wrist Watches, in Fancy Box 2.75 "
- Octagon Gold-Filled Wrist Watches, Guaranteed 10-Year Case, 6 Jewels, Fancy Dial 3.85 "
- White Gold-Filled Wrist Watches, 25-Year Guaranteed Case, 6-Jewel Movement 3.95 "
- 12-Size Open-Face, Gold-Filled Watch, Guaranteed 5-Year Jeweled Harvard Movement 4.00 "
- Silver-Plated Carving Sets, Knickerbocker Quality 15.00 Dozen
- Stag Handle Carving Sets, Knickerbocker Quality, Double Bolster 21.00 "
- Silver-Plated Flasks \$12.00 Doz.
- Dutch Silver Flasks 16.00 "
- 21-Piece Manicuring Sets, Good Quality 11.50 "
- Silver-Plated Bread Trays, Octagon Shape, Pierced, with Handle 12.00 "
- Photo Art Knives \$ 3.00 Doz
- Men's Traveling Sets, in Fancy Leather Case 24.00 "
- Rogers Silver Chocolate Sets 2.95 Each

25% deposit must accompany all orders, balance C. O. D.

SAMUEL TISSENBAUM & CO.

The House of Premium Specialties
BALTIMORE AND HOWARD STREETS, - BALTIMORE, MD.

OPERATORS—IT'S LEGAL—RUNS ANYWHERE

5c PLAY—STEADY REPEATER

1923 Model DUOSCOPE

New Features

THE DUOSCOPE is built for operating purposes. It requires no attention except to empty the cash box. The player deposits his coin and presses the thumb lever to see each picture, until he has seen fifteen views. He can then deposit another coin and see the second set of pictures. It will get two coins out of every player. THE DUOSCOPE is built of heavy wood in natural oak finish. All outside metal parts are aluminum. It uses surrounding light thru prism glass. It has a separate cash box. Reel of pictures quickly changed from one machine to another. Can be set for 5c or 1c play. Simple timer device prohibits more than one player seeing pictures for each coin. Attractive display sign.

PICTURES—THE DUOSCOPE uses our wonderful genuine Stereoscopic Photos of Art Models and Bathing Beauties. Also special Comedy pictures for the kiddie trade. Over 600 sets of views published exclusively by us.

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HARRY J. LEWIS' SHOWS

Having Long Season—Playing Texas

Schulenberg, Tex., Nov. 1.—The Harry J. Lewis Shows have almost completed their fair season, having put one more of these dates contracted—the Colorado County Fair at Columbus, Tex.—combined with which there is a big Armistice Celebration. With two exceptions all the twelve fairs booked by this show have been successful stands, the exceptions being the Hamilton and McGreor (Tex.) fairs, when rain interfered with the attendance. Schulenberg, Tex., was played week ending November 3.

The shows are scheduled for a long season. They opened last February 18 and it is planned to keep them out nearly all the coming winter. Mrs. James I. McKellar (formerly Mrs. Harry J. Lewis), owner of the shows, went to winter quarters at Appleby, Tex., to superintend the remodeling and improving of her beautiful home, but expects to rejoin the show at Columbus. During her absence the management of the show is in the hands of Mr. McKellar and Chester Lewis.

The entire company has been saddened by the death of James Gramsey, concessionaire, who passed away while at Schulenberg of ptomaine poisoning. His passing leaves a vacancy strongly felt by all with the show. He had no living relatives so far as could be learned, and his funeral and burial services were in charge of friends with this show. M. MARTINEZ (for the Show).

DODSON'S WORLD'S FAIR SHOWS

Kerens, Tex., Nov. 8.—The Pittsburg (Texas) Fair with all its drawbacks in the way of rain and extreme cold weather proved fairly good for Dodson's World's Fair Shows. The fair was extended one day and Sunday brought out a large attendance, the gross being the largest of the week. Had good weather prevailed throughout the engagement one of the best weeks of the season would doubtless have been the outcome.

This week the shows are playing one of the old-time street fairs and the opening day's business was quite satisfactory. All of the shows, rides and concessions are located on the city park and streets, one block from the main thoroughfare, and with the excellent weather now prevailing good business for the week is anticipated.

J. B. Ward and wife joined the show this week, coming here from the Sells-Floto Circus winter quarters. Mr. Ward will have charge of the lot. Rosa Crawford, former lot superintendent, left for his home in Terre Haute, Ind.

Buck Weaver has given up the management of the Athletic Show and it has been taken over by Young Gotch and Young Hacksenschmidt, with Walter Dennis handling the front.

Paul Wilson, of the Hesse Mfg. Co., demonstrated the pulling qualities of a new winch attachment for tractors last Saturday night, loading the train. It proved very successful and hastened the loading a great deal. Manager Dodson placed an order for spring delivery. Paul is an old trapper, being with the Parker Shows for several seasons, and from the demonstration it is quite evident that he has a nice patent that will eventually prove very remunerative. Balinger, Tex. (Fair), is the next date. W. J. KEHOE (for the Show).

LOS ANGELES

(Continued from page 91)

career in view. Her first picture part will be Hunt Stromberg's initial production of the season, "The Fire Patrol".

The Pacific Coast Showman's Association held a red-hot meeting last Monday and voted to get into new quarters as soon as a lease could be perfected.

Edward Burns, prominent screen leading man, left Los Angeles for New York, where he will begin work in the leading role opposite Gloria Swanson in the screen version of "The Humming Bird".

Roscoe ("Fatty") Arbuckle returned to Los Angeles the past week, once more to engage in pictures. He will direct two-reel comedies with his own company at the Buster Keaton studio.

Lillian Tashman, who left the "Ziegfeld Folies" to appear in pictures, was painfully burned when she slipped and fell during the staging of a fire scene during the making of the picture, "Nellie, the Beautiful Cloak Model". One of her limbs may be permanently scarred.

More than \$3,500,000 was spent for amusements in Los Angeles district during the month of September, and almost 15,000,000 persons visited motion picture theaters and other places of amusement during that time.

"Why Prohibition", a comedy-drama by Joseph Robert Farley, will be the first production of the Housam Producing Company, a new Eastern producing concern. Marjorie Merrill and Howard Bouton have the leading roles, and the plans are to open out of the city about November 10.

Frank W. Babcock is fast getting his new showmen's hotel into shape and will have one of the finest hosteries in the city when completed.

Joseph Striker, who played the leading role for two years in the stage production, "Turn to the Right", and who recently got a taste of cinema life in the Eastern studios, invaded Los Angeles last week. Less than forty-eight hours after arriving in Hollywood he had his name on a contract to appear in "The Swamp Angel", a first National comedy-drama, featuring Colleen Moore.

Frank Curran arrived in Los Angeles from San Francisco, where he and Rue Enos had gone to put away their stock of animals for the winter months. Both have had a very successful season.

W. S. Hooser, at the age of 88 years, is in Los Angeles looking for a dancing partner, and will again tour in vaudeville.

"Maggie" and "Jinks", the tame wildcats

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W. H. CURTIS, - Cuevas, Miss.

which have been the pets of Venice all summer, were stolen November 3 from the cage in the "Upside-Down" family show on the Venice Pier. L. C. Mears, the owner, has offered a liberal reward for their return.

Callers at The Billboard office during the week were: J. Fred Hastings, animal show; R. J. Wagner, cartoonist; Lou Page, promoter; Warren Eccles, Sunland Amusement Company; Floyd E. Bentley, vaudeville; Sam C. Hallor, president P. C. S. A.; Ervin W. Pease, showman; C. W. Keeran, carnival agent; Sam Levy, pitchman; George Donovan, Foley & Burk Shows; Frank Curran showman; Chas. D. Thompson, Hollywood studios; Rue Enos, vaudeville; Billy Mack, showman; Fred P. Sargent, Venice, and Nicholl, magician.

MINNIE DUPREE'S PORTRAYAL OF MOUNTAIN MOTHER A THING OF POIGNANT CHARM

(Continued from page 24)

the best thorbored cats in the realm, altho she has a genuine fondness for just plain cats.

Speaking of cats, we saw a man enter the basement of the Princess Theater (which, by the way, is the stage entrance) with two slices of fried bacon on a tiny plate.

"Imagine any human being satisfying hunger with two tiny strips of bacon," we remarked to our companion.

"Maybe it's for the cat," reasoned our companion. "The actor's proverbial charity includes even the property cat."

Imagine our surprise, then, to discover that the bacon was not intended for the cat, but that it was really a member of the cast, playing a comedy role. The junoesque midwife of the bills drops in to warn her hands at Mrs. Burns' fire while the lady of the house is absent, accompanied by an undersized "poorthing" husband. Together they investigate the family larder and discover the two little strips of bacon. Madame Midwife pounces both pieces and, taking them before the fireplace, devours the morsels with exaggerated relish to tantalize her husband, who watches her with covetous eyes and watering mouth.

"I TOLD you it was for a cat," remarked

our companion, evidently moved by the misery of the despoiled husband.

But to return to Minnie Dupree, we sought her again after the performance, the ravages of a bad cold emphasized by a deluge of tears, evoked by "The Shame Woman".

"Let's pretend, Miss Dupree," we suggested, "that I am a young girl about to adopt the stage as a career and have come for advice."

"Oh, that's a big order to fill these days, with such a spoiled public demanding so much," explained Miss Dupree amusedly. "But going on the stage is no different than going into any other line of work. It all depends on the girl. If she is sincere and sweet she will succeed."

Later we discussed Miss Dupree with some stagefolk, one of whom remarked that Minnie Dupree could play a part effectively with her back to the audience, as she has "such expressive shoulders." Another told us that the members of "The Old Soak" Company wept when they moved from New York without Minnie Dupree, because her sweetness and thoughtfulness had endeared her to all.

ELITA MILLER LENZ.

COMING TO BROADWAY

(Continued from page 25)

second street, between Eighth and Ninth avenues, will be opened on Monday evening with "Isn't It So?" a new comedy by Della MacLeod. The cast includes Nellie Butler, Claire Meservean, Richard Abbott, Constance Beaumar, William H. Gardner, Lester, Powell and Nancy Byers. Miss Byers is presenting the play.

On Monday night, E. H. Solhern and Julia Marlowe will present "Romeo and Juliet" at the Jolson Theater. This will be the first time in several years that the two stars have appeared in this play.

The Grand Guignol Players will change their bill for next week at the Frolic Theater, the Mrs. Nazimova will hold over in "The Unknown Lady". The remainder of the bill

will be made up of "Keepers of the Light-house", "The System of Dr. Tarr and Prof. Fether" and "Le Kama Soutra".

On Tuesday afternoon, Eleonora Duse will present "Cosa Sia" (Thy Will Be Done) at the Century Theater for that afternoon and the Friday matinee only. This play is by Tommaso Gallarati-Scotti and is the first Italian work the star has presented here. In support of Mme. Duse will be seen Ione Morini, Leo Orlandini, Alfredo Robert, Ciro Galvani, Cino Fantoni, Enif Robert, Maria Morino, Mario Galli and Luigi Colavitti.

Tuesday night will see the opening of "The Camel's Back", a comedy by Somerset Maugham, at the Vanderbilt Theater. This piece is being presented by The Selwyns with Charles Cherry, Violet Kemble Cooper, Jean Maclean, Louise Closser Hale, Arthur Lewis, Gavin Muir, Dorothy Stokes and Margaret Moffat in the cast.

The Equity Players will open their season at the Forty-Eighth Street Theater on Thursday night with "Queen Victoria", a play by David Carb and Walter Plitchard Eaton. The cast includes Beryl Mercer, Winifred Hanley, Anita Rothe, Frances Goodrich, Ullrich Hampt, Arthur Maude, Donald Cameron, Edward Fielding, Albert Tavernier, William Ingersoll, Herbert Standig, Jr.; Hubert Wilke, Herbert Farjeon, Clarence Derwent, George Farron and Bordeu Harriman. The settings and costumes have been designed by Woodman Thompson and Pricely Morrison has staged the play.

"The Burgomaster of Stillemonds" will be staged by Sir John Martin-Barry at the Century Theater on Thursday night and continue for the balance of the week. This play is by Maurice Maeterlinck and was suggested to him by one of Raemakers's war cartoons in 1914.

The closings tonight include "Two Fellows and a Girl" at the Vanderbilt Theater; "Zeno" at the Forty-Eighth Street and George White's "Scandals" at the Fulton.

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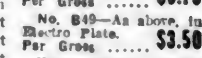
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COUNTRY'S BIGGEST COUNTY FAIR CIRCUIT HOLDS BIGGEST MEETING

(Continued from page 80)

pleatic proportions. That portion of the meeting dealing with welfare work was especially interesting to the fair men and from it they gleaned numerous pointers.

At the conclusion of the lecture the delegates and visitors adjourned to the banquet hall where some 450 persons sat down to a delicious dinner, which was followed by a musical program that dispensed a snappy brand of music in keeping with the spirit of the occasion.

After dinner over the delegates returned to the grand house auditorium for the feast of oratory and the vaudeville entertainment. President A. P. Sandies acted as toastmaster and there was in a more felicitous mood.

He set the meeting off to a good start with a message to the audience, under the direction of J. W. Caldwell, song leader. "America" was sung with a spirit that made enthusiastic connections, then "Nearer, My God, to Thee" and, last, "Ohio," sung to the tune of "The Home of the Republic". Following this there was a song and stood for one minute in silent tribute to the late President Warren G. Harding.

Secretary I. L. Holderman welcomed the delegates on behalf of the Montgomery County Fair Board, and he was followed by Chas. V. Tracy, director of agriculture, who in an address, abounding in facts, was the president of the great State of Ohio.

The program was next enlivened by a number of vaudeville acts furnished for the occasion by the World Amusement Service Association, of Chicago, and the Gus Sun Booking Office, of Springfield, O. There was a pleasing diversity in the acts—singing, instrumental music, dancing and monologs (mention of the individual acts will be found in another portion of this report).

R. H. Schreyer, president of the Citizens Savings and Trust Bank, Columbus, O., was unable to be present and in his stead sent Judge Robert T. Crew, who gave a brief, but interesting address. C. F. Ketterling, president of General Motors Research Corporation, Dayton, also was unable to attend and Senator Simon D. Fess spoke in his stead.

Ed. Fred Terry, publisher of The Horseman, Indianapolis, gave some pointers on light harness racing and also told of a suggestion he had made to Ohio fair secretaries in regard to inaugurating an essay contest among the boys and girls as a means of stimulating their interest in the fair.

W. H. Goehler, secretary of the National Trotting Association, Hartford, Conn., and who has been president of the racing world, made a few remarks in his usual happy vein. He was followed by Tom Harman, of The National Stockman and Farmer, Pittsburg, who told some stories in his inimitable way and then announced that he had secured the promise of Mr. Sandies that he (Sandies) would broadcast from the Pittsburg radio station on November 22.

Dr. D. F. Garland, in charge of welfare work for the N. C. E., delivered a most interesting and inspiring address on "Fair and Welfare Work". He was followed by Myers Y. Cooper, president of the Ohio Fair Boys, who in his usual pleasant vein talked about "The Ohio Fair Boys" and told several good stories.

The last speaker on the program was Dick Collins, editor of The Clipper. Handicapped by the lateness of the hour, he nevertheless gave voice to some interesting, if brief, remarks, closing what was voted by all as the best meeting the circuit has ever held.

The session was held Thursday morning, commencing at nine o'clock. All of the old officers were re-elected and Warren, Trumbull County, was chosen as the place of meeting for 1924. The speaking program included an address by Dr. J. Emerson Monger, State Director of Health, Columbus, on "How County Fairs Can Handle Health Exhibits"; "Use and Abuse of Passes", by A. E. Schaffer, of Wapakoneta, followed by discussions by T. H. Frazer, Wauseon; H. C. Holbert, Medina; H. M. Saxby, Urbana; W. F. Welland, Mt. Gilead;

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Edmon Stewart, Lebanon, and J. W. Haller, Bucyrus; "The Racing Program", discussed by J. W. Matheny, Caldwell; Tell Thompson, Findlay; J. A. Slade, Hamilton, C. W. Kline, Troy; Geo. L. Bakerstrom, Tiffin and E. C. Shafer, Mansfield; "Does Your Insurance Pay?", by Harry D. Silver, Eaton, with discussions by W. H. Tobias, Ottawa, J. H. Lowry, Napoleon; J. M. Hodson, Montpelier; W. C. Foster, Wooster, and W. T. McCutcheon, Lancaster.

Discussion of group meeting reports and committee reports was followed by round-table discussion on various subjects.

In the afternoon visiting delegates were taken to Meadok Field by Secretary Holderman and there witnessed special airplane stunts. This concluded the convention.

Secretary Holderman was voted a prince of good fellows. He more than made good his promises of last year and on every side he was congratulated upon the success of the convention. He also received numerous compliments upon the splendid fair organization and fair plant he has built up at Dayton—without doubt, the finest fair plant, aside from the State fair, in Ohio. The National Cash Register also was voted the sincere thanks of the fair men for the splendid banquet and entertainment they provided and the opportunity given to visit their wonderful plant, and the Dayton Chamber of Commerce, too, was thanked for its efforts toward the entertainment of the fair men and women.

The annual election of officers resulted in the re-election of the officers who have served so well during 1923. A. P. Sandies, of Ottawa, is again president; R. Y. White, of Zanesville, vice-president, and A. E. Schaffer, of Wapakoneta, secretary-treasurer.

Warren, Trumbull County, was chosen as the meeting place for 1924.

A resolutions committee was appointed composed of the following: R. Y. White, Zanesville; J. W. Matheny, Noble County Fair, Caldwell; V. T. Rinder, Summit County Fair, Akron; J. R. Ross, Clinton County Fair, Blanchester; George Wertz, Burke County Fair, Greenville; W. R. Markey, Van Wert County Fair, Van Wert; W. M. Hutchinson, Cuyahoga County Fair, Chagrin Falls; H. H. Brown, Lake County Fair, Painesville; O. A. Bartlett, Lake County Fair, Painesville; Wm Kennan, well-known horseman of Cleveland; Graham Bransford, Miami County Fair, and Carl R. Carpenter, Miami County Fair, Attica; J. R. Bryson, Greene County Fair, Xenia; Dave Sherwood, Ashley Fair Assn., Ashley, and W. E. Armstrong, Fairfield County Fair, Lancaster.

Among the showmen, newspaper men and others noticed at the meetings were E. L. Huffman, better known as "Huff", the Fair Guide Man, of Camden, O. (as usual Huff furnished the delegates with attractive buttons bearing the likeness of I. L. Holderman, secretary of the Montgomery County Fair); W. H. Gocher, secretary National Trotting Association, Hartford, Conn.; Fred Terry, publisher The Horseman, Indianapolis; Mrs. Helen Maher, assistant secretary of the Ohio State Fair, Columbus; Mrs. Jarger, member of the State Fair Board; Sam Levy and Charles Duffield, of the World Amusement Service Association, Chicago; J. Saunders Gordon, of the North American Fireworks Co., Chicago; Nellie Smith, representing Hoy Smith's Ferris Wheel Girls and other attractions; James W. Stephenson, representative of the Geo. L. Doby's Shows; the Gooding, ride men, well known to the fair men of Ohio and adjoining States; E. R. Krieger, fireworks representative; Earl Kirtze and S. L. Potter, of the Earl Kirtze Amusement Co., Indianapolis; A. D. Alliger, Western manager Pain's Fireworks Co.; Dick Collins, editor The Clipper; Billy (Single) Clifford; Ray Masher; Tom Harman, Pittsburg newspaper man; Mr and Mrs. N. S. Green, Miss R. C. Ortman and Mrs. Jos. Kolling, of The Billboard, Cincinnati, and a number of others.

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D. O. K. K. CIRCUS

In Billy Sunday Tabernacle, Jacksonville, Fla., Starts December 5

Jacksonville, Fla., Nov. 7.—The current indoor circus and exposition season in Florida will be ushered in December 5 at Jacksonville under the auspices of the "Dokeys". It is to be a ten nights' celebration and the scene of the festivities will be in the spacious Billy Sunday Tabernacle on Market street and directly adjoining the State Armory in which the local Shrine Temple held its circus last winter. Moharrum Temple, No. 119, Dramatic Order of the Knights of Khorassan, which is the full title of the "Dokeys", is sponsoring the coming event. All of the concessions and the stage attractions are to be furnished by the Associated Amusement Company, of Savannah, Ga., which organization has just lately put over two successful indoor circus promotions, one for the "Dokeys" in Savannah and the other more recently in Augusta, Ga., for the Tall Cedars of the Masonic Fraternity.

All of the advance preliminaries, including the "special event" promotions for the Jacksonville celebration, are being directed by Harry E. Bonnell, who came on especially from New York City for this event. While the Moharrum Temple membership is limited to 500, there are fully 1,500 affiliated Knights of Pythias and Pythian Sisters in Duval County, all of whom are lending their co-operative support and active aid to the one plan and purpose of putting the "Dokeys" Circus across a certain winner.

The "Dokeys'" show date was originally set for November 5 to 12, but the magnitude of the various details of the preparatory work was so great that the committee was convinced that more time was necessary for incubation and hence the postponement for a month.

EDWARD MARSH OPENS NEW GENERAL AMUSEMENT OFFICE

Chicago, Nov. 9.—Edward Marsh, who has had charge of the fair department of the Western Vaudeville Managers' Association for the past ten years, has opened a general amusement exchange to supply acts to fairs and all outdoor places of amusement as well as indoor events. Mr. Marsh stated that he intended specializing in his spectacular productions and was in a position to stage some of the best productions of this kind in the country.

Offices have been opened in Suite 1210 Capitol Building. Mr. Marsh states that, contrary to an erroneous statement appearing in another publication, that he would have other parties interested with him, he will have no partners nor does he contemplate having any in the future. The name he will do business under is The Edward Marsh Amusement Exchange.

ROBERTS ORGANIZING

Will Produce Indoor Affairs in Texas and Arizona

Ballinger, Tex., Nov. 9.—J. C. Roberts, outdoor and indoor event agent and promoter, is organizing his Indoor Circus and Exposition project for the winter months. The initial affair is to be staged here, with Brownsville and other Western Texas points to follow, then into Arizona for the balance of the winter.

Among the leading concessionaires with Mr. Roberts will be W. H. Lock, intimately known to his friends as "Dad", who will have ten beautiful stands. The advance of the company will be handled by L. C. Wilson, who is to be assisted by several special event promoters.

ROCHESTER AUTO SHOW

Rochester, N. Y., Nov. 9.—The Sixteenth Annual Rochester Automobile Show will take place in buildings 3, 4 and 5 at Edgerton Park the week of January 21, 1924. S. Park Harmon will manage the show.

KNISLEY BUSY

Canton, O., Nov. 7.—F. V. Knisley, of the Knisley Bros. Circus Company, was a visitor this week at the office of the local Billboard representative, while en route from Harborton to Mansfield, where on Monday he opens an indoor event under the auspices of the American Legion Post of that city. Knisley says he has never been busier since going into the promoting game and that Ohio territory in which he has a number of spots to follow Mansfield never looked more encouraging. He reports that the Harborton promotion to follow the Mansfield show is well under way and that it looks like a bigger week than a year ago when the Knisleys put over probably the best indoor circus in the history of that city. He says he has assembled a very creditable show, which he will hold together for several weeks. The Riding Rooneys will head the bill of a dozen acts. He has several other spots in view to follow the Ohio promotions, taking him into New York State for the holidays, he says.

KNIGHTS OF COLUMBUS FAIR

Opens Auspiciously in Armory at Hoosick Falls, N. Y.

Hoosick Falls, N. Y., Nov. 8.—The Knights of Columbus Fair opened in the State Armory here Monday evening. The seventy-five-piece band of Drury High School, North Adams, composed of boys and girls of the school, was a big feature. A special train brought the band and its followers to Hoosick Falls. Those attending the affair opening night were loud in praise of the decorations which had transformed the armory into a bower of beauty.

There are special attractions at the fair every night. Tuesday evening the feature "stunt" was a balloon fight in which hundreds of gaily colored balloons, each containing a prize were released, the patrons scrambling to catch them.

REORGANIZING COMPANY

Educational Amusement Co. Plans Chain of Storeroom Shows

Chas. J. Young, manager of the Educational Amusement Company, San Diego, Calif., writes The Billboard that the company is being reorganized and that it will go into the storeroom show business, with a view toward establishing a chain circuit, leases being taken on storerooms, etc., in towns where available and where the needed interest is obtained. Mr. Young further advised: "Just now we have secured a 99-year lease on a very attractive downtown property, where we will build a large show room with large stage sets, also arranging a roof garden and for dancing and light tabloid presentations after the main exhibitions in which main show museum features will predominate."

INDOOR FAIR AT TROY CONTINUED THREE DAYS

Troy, N. Y., Nov. 8.—Gratified at the success of the fair held last week under the auspices of Torkenskjold Grove Association, Ancient Order of Druids, the organization is continuing it Thursday, Friday and Saturday of this week. A delegation from Schenectady attended the fair last Saturday night, giving the booths and attractions a good patronage.

LEGION FAIR AND BAZAAR

At Potsdam, N. Y., Starts This Week

Potsdam, N. Y., Nov. 9.—The American Legion of this village will hold a fair and bazaar in Lenney Hall the nights of November 10, 17, 19, 20, 21 and 22. Arrangements have been made for five vaudeville acts. There will be a booth in which the Legion Auxiliary will cooperate. One of the features will be a girls' "popularity" contest.

PROMISING START

For Ten-Day Shrine Circus at Atlanta

Atlanta, Ga., Nov. 7.—A Shrine Circus and Carnival is now being held at the Auditorium, opening November 1 and closing on the 12th. The John W. Moore Circus Company, of Chicago, is producing the show under the auspices of Ynarab Temple of the Mystic Shrine. Illustrious Potentate W. Itayne Gibson appointed Noble E. L. Thornton as executive officer for the circus and both are working very hard to make the affair the biggest success possible. The advance sale of tickets has been very heavy.

All five of the Ynarab Temple's uniformed organizations paraded the streets of the business district in the evening of the opening performance, including the famous "million-dollar" oriental band. Only one matinee has been given and that was held Saturday afternoon as a free show to all the charitable organizations in Atlanta, including many of the crippled children from the Shrine Hospital.

The acts under the direction of the John W. Moore Circus Company, showing here, include: The Flying Cadrons, Lottie Mayer and Company, diving girls; Bobber Hadji, Trupee, Lebers and Lassus, Rindou Trio, Mme. Theol, gymnast; The Four Jansleys, Rosina and Company, wire walkers; Four Mirek Sisters, Original Nelson Family, The Thorntons, Mile, Irene Leon and Company, tableaux de art; Jim Jam Jems, clowns, and Five Cornellas.

SHRINE CIRCUS STARTS

AT WASHINGTON, D. C.

Washington, D. C., Nov. 8.—The big Shrine Circus opened at Convention Hall here Monday night and will continue thru November 17. Nearly all of the paraphernalia of John W. Moore's Circus Company is being used. More than 5,000 Nobles of Almas Temple were on hand when a delegation of Elks arrived to assist in "ringing up the curtains" on the show. Thousands of dollars has been expended on suitable souvenirs which are being given away each night and a corps of Washington's prettiest girls is assisting in making the circus a great event.

Proceeds of the circus will go to defray the expenses of Almas Temple representatives to the Imperial Council at Kansas City, Mo., next year.

COMEDY PLAYLET FEATURED

Poughkeepsie, N. Y., Nov. 7.—A comedy, entitled "Molly's Aunt", was presented as the feature attraction at the opening of the bazaar of the Holy Comforter Church here this week. It was coached by Mrs. Mary Francis Lithou, director of Poughkeepsie's well-known Community Theater. In the cast were William Close (playing two roles), Theodore Close, Hazel M. Hazzard, Alice Burchell, Dorothy M. Tripp and Sadie Miller. Music for dancing was furnished by a local orchestra. There are booths and other attractions at the fair, which will continue for several nights.

SALEM (O.) INDOOR CIRCUS

Salem, O., Nov. 10.—Arrangements have been completed for the staging of a Mardi Gras and Indoor Circus for the benefit of the Salem City Police and Fire Department the week of November 19. The Sullivan-Baker Amusement Company, of Youngstown, will furnish the amusements and acts. The promoters now busy on the show announce a popularity contest will be held. It will be the first indoor circus event held here in years.

BAZAAR HUGE SUCCESS

Gouverneur, N. Y., Nov. 10.—The big three-day bazaar which was held the last half of the week under the auspices of James Ma'oy Post, No. 65, American Legion, in Freeman's Hall, was a huge success. Over \$2,000 was cleared, according to report.

Outdoor Celebrations

FESTIVE "MILITARY CIRCUS"

Scheduled for Norfolk, Va., Early Next Month

Norfolk, Va., Nov. 10.—With the advance sale of tickets and a popularity contest starting last week the Military Circus, to be produced here by the Warner Production Company, was launched with bright prospects. The circus, to be held December 1 to 8, with two Saturdays, will be given in the city armory, City Hall and Monticello avenues, in the heart of Norfolk. The 3d Battalion, 183d Infantry, Virginia National Guard, and the 10th Ambulance Company, Virginia National Guard, are the auspices, and the members of the two organizations, between 600 and 700 in all, are being assisted in the sale of tickets by the Woman's Auxiliary of the American Legion and the auxiliaries of every ex-service men's organization in the city.

Associated with Mr. Warner in the production of the Norfolk circus are Capt. Frank McCue, who is acting as general representative, and Carleton Collins, who is handling the publicity and promotions.

This will be the opening engagement of the Warner Production Company. Other affairs have been booked which will keep the organization busy until about February 1.

EXECUTIVE COMMITTEE

On the Job in Connection With Next Year's Cincinnati Fall Festival

The Executive Committee of the Cincinnati Fall Festival Company, which organization a few months ago completed one of Cincinnati's most successful expositions, has started preparations for the 1925 Fall Festival and Industrial Exposition, and announces the appointment of Howard M. Wilson as permanent secretary, with headquarters in the Cincinnati Chamber of Commerce, under whose auspices the 1925 exposition will be held.

The committee promises to excel anything ever given in the Central West in the way of expositions, and, while a large space will be devoted to exhibits of all descriptions, a great deal of attention will be given to the development of an extensive entertainment and amusement program.

NEW IDEA POPULAR

Spokane, Wash., Nov. 7.—Something new in the way of outdoor civic entertainment and celebration was staged in this city when the entire organizations of civic clubs, schools, churches, military bodies, business houses and theaters all joined in the first annual Halloween Carnival on the downtown streets. It was far and above all expectations in the crowd attending, the night parade features and the general civic spirit aroused in the city.

A motion picture company took considerable footage of the affair on the ground that it was the first all-city celebration of Halloween in the country. The idea, sponsored by the Retail Trade Bureau, brings forth another holiday for celebrations here. The parade required two hours for passing and consisted of illuminated floats, as well as about 500 marchers in costume. A crowd of fully 25,000 packed the downtown streets. Theaters rearranged their program to permit shows beginning at 10:30 and special bills were provided.

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Boards are \$3.00 per doz. or \$20.00 per hundred. \$150.00 per thousand. Full amount or 25% with order. None shipped without deposit.

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DATES SET EARLY

For Next Year's Fall Festival at Marshall, Mo.

Marshall, Mo., Nov. 8.—The board of directors of the Chamber of Commerce has decided to get an early start for the fall festival of next year and has announced the dates...

GALA EVENT PLANNED

Fall Festival at Trenton, Mo., This Month

Trenton, Mo., Nov. 9.—The annual Fall festival in Trenton will be held November 22, 23 and 24, and great preparations for the event are being made.

BOSTON

DCN CARLE GILLETTE Room 301 Little Bldg., 80 Boylston St.

Boston, Nov. 8.—The opera season is here. It was opened on Monday night at the Boston Opera House by the San Carlo Company.

New Plays

Both of the new openings this week have registered strongly. "The Awful Truth" at the Hollick Theater is pleasing the audiences very well.

Plays Continuing

"Kiki", in its fourth and last week at the Tremont, is turning them away at every performance. The show goes next to the Garret, Philadelphia, for four weeks.

Next Week's Openings

George White's "Scandals" at the Colonial for about four weeks. "Little Nellie Kelly" at the Tremont for four weeks.

In Prospect

On November 19 "So This Is London" will follow "The Awful Truth" at the Hollick. James Barton in "Dew Drop Inn" will replace "Caroline" at the Shubert.

Feature Films

"The Hunchback of Notre Dame" is drawing good business in its eighth week at the Tremont Temple.

WANTED--Open Nov. 19th 5 Piece Band and Orchestra

Circus and Vaudeville Acts. Two or more turns. Sixteen weeks' work. Use good family. Extra money on concessions.

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Opening with a big fraternal street parade.

FIRST INDOOR EVENT OF THIS SEASON IN JAX.

2,000 enthusiastic "Dokeys" and affiliated Pythians hustling to beat the band on an intensive ticket drive.

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Will sell "X" on Refreshments and Novelties. Can place a few good-appearing Grind Stores and Games of Skill—"swingers" barred.

Other spots in "Dixieland" to follow right after Xmas.

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associate conductor of the Rivoli-Rialto theaters in New York City.

Drawing Room Items

Quincy Kilby, author of the history of the Boston Theater, and for many years connected with that playhouse, gave an interesting talk in Wilder Hall yesterday on "The History of the New England Stage".

Fifty members of the mandolin and glee club at Boston University will appear at B. F. Keith's Theater for two shows a day the entire week of November 12.

The Frances Jewett Repertory Theater Club held its second monthly meeting at the Copley Theater yesterday afternoon. The program consisted of scenes from "Hansel", given by Charles Hampden, Harold West, C. Wordley Hulce, Philip Toner, L. Paul Scott, Alice Bromley Wilson and Hilda Plowright.

William Jeffrey, well known thru his appearances in "Three Faces East", "The Tavern" and other Cuban shows, is taking a little rest in Boston, occasionally playing a part in productions of the Boston Stock Company.

Alfred Kreybort, the gifted playwright and poet, gave a reading at the College Club on Monday, November 5, for the benefit of the International Institute for Girls in Spain.

SAN FRANCISCO

C. H. BAILY

908 Market Street (Room 305)

Phone: Douglas 3657

San Francisco, Nov. 9.—While his wife, Florence Spurrer, actress at the Century Theater, Oakland, was hurrying to his bedside, word was received here that Ned Doyle, well-known actor of this city, died yesterday of pneumonia in a hospital in Denver.

Three men are under arrest here today charged with assaulting and robbing Madame Quintilla, well known in theatrical circles as a singer, and her manager, Mme Imperato, last night. They were rescued from the men by the police squad after a race thru the streets.

San Francisco theatergoers are looking forward to the return here next Sunday of Belle Bennett, who will open a season at the Alcazar with her own company, her first appearance being in "Half a Chance", written by Mrs. Blanche I'Prich, a local woman.

ton, Henry Shumer, Mary Duncan, James Edwards, Fanchon Everhart and Frederick Green.

West Coast Theaters, Inc., is planning a new 2,000-seat theater in Fresno, according to announcement by Harry C. Arthur, general manager. It is planned to build a theater along lines similar to the houses now operated by the Gore Brothers, Hamsh and Sol Lesser chain, which includes Loser's Wardfield in this city and the Loser's State and the Criterion in Los Angeles.

H. A. Wilson, of the Clark-Oldfield Company, is in San Francisco en route to Arizona, where his show will remain thru the winter. Mr. Wilson reports that for the last three years his show has not missed a day. This is the first time in two years that he has been in San Francisco.

It is stated on what seems good authority, that the management of the Columbia Theater is negotiating with Mr. and Mrs. Coburn, who are heading the "So This is London" company, for a repertoire season in the late spring or early summer.

Buster Keaton is in San Francisco on a three-fold errand—to buy a ship, to make arrangements for filming his next photoplay here and for seeing the premiere of "Hospitality", his last release.

Symphonic Ensemble, which is to open a series of twelve concerts under the direction of Alexander Salsavsky next Tuesday, will have Muri Siba, pianist, added to the cast. It is announced. She was born in Warsaw and was educated in music in Berlin.

Tita Schipa, tenor of the Chicago Civic Opera Company, who has a \$1,000,000 insurance policy on his voice, is here for a ten-day stay, accompanied by his pianist, Frederic Longas.

For the second time in sixty days the Rivoli Theater property has changed hands in real estate deals, the latest sale being to the tune of \$1,000,000. The theater rents for \$50,000 a year, and has a seating capacity of 1,500.

Madame Georgette Leblanc, the French actress and singer, is here to begin her first transcontinental tour of the United States. She will participate in the formal opening of the San Francisco State Guild's autumn season.

For the purpose of advertising Central California, Californians, Inc., a non-profit-making organization of citizens, has released in fifty different cities in the United States films showing life in this part of the State. There is no trace of commercial advertising in the films, which required six months to take.

Jacques M. Gershowitch, director of the Imperial Symphony Orchestra of Tokyo, and a splendid pianist before the Japanese disaster—is in San Francisco, an arrival here this week from Japan. The index finger of his left hand was severed at the time of the Tokyo earthquake.

(Continued on page 115)

PHILADELPHIA

By FRED ULLRICH

908 W. Sterner St. Phone Tigra 3525. Office Hours Until 1 p.m.

Philadelphia, Nov. 9.—"The Lady in Ermine" showed here at the Shubert Theater this week to excellent success and good business.

Closing their stay here this week are the "Ziegfeld Follies", "The Love Child" and "Give and Take". Continuing are "Up, Sie (Goes)", Cohan's "The Song and Dance Man" and "Lightnin'".

"The Hunchback of Notre Dame" closes its six-week stay here at the Chestnut Street Opera House and will be followed by "The White Sister", starring Lillian Gish.

Eleanora Duse will appear here at two matinees at the Academy of Music December 10 and 13.

Mrs. Gny Bates Post, better known by her stage name, Adele Ritchie, was the guest of honor at a dinner given at the Charlotte Cushman Club Wednesday night.

Johnny Black, well-known writer of popular song hits, is making splendid success with his work at the Cafe l'Algon.

The Philharmonic Society will give its first concert of the season at the Academy of Music November 18, with Joseph Pasternack as conductor, and Renee Chemet, the French violinist, as soloist.

A new cafe has opened this week at Germantown avenue and Dauphin street. It is known as the El Kadia Cafe. The orchestra is Charles De Hart and his Broadway Syncopators.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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PIPES

by GASOLINE BILL BAKER.

Haven't heard from the Peterson Boys for a coon's age. Whatsay, you fellers?

Three toothpicks that Bill Danker will be back in New Orleans this winter.

Soon the Christmas Special. Shoot in your pipes.

Shipman, Max and Walters—How was the perfumed water the "chump" sold you fellers in South Carolina?

Dr. C. O. Spangler says he has retired from the med. show business. Let's not be positive about it until next fall.

George Reed wants to know if R. C. Bowman killed all the squirrels in Vinton county, O., while he was over there some time ago?

Yes, the coming winter will be "good"—for the coal and gas men, at the very least—can't exactly predict for pitchmen. Hope for the best, however!

Hugh L., Michigan—Try the Nogales Curio Company, P. O. Box 1058, Nogales, N. M. Am not certain they have the stock at present, however.

Report has it that Al Glover, who has been at Dayton, O., the past few weeks, is on his way to Miami, Fla., for the winter. Drop a few lines, Al, and tell us of the trip.

John Judson Taylor infoed that he was working in Syracuse, N. Y., and "going great", but was leaving for Baltimore last week. Wants pipes from E. F., George D. Smith and other friends.

Report has it that Bennie Smith is to return to the torch, heater and pipes ranks for the winter—is already working in the Southeast. Will handle seven-in-ones, gilms and humantones.

Jack McCoy (formerly known as Brannan) says that Ed Frink might get action if he would tell Mr. Volstead or Pinchot of his parrot affliction; they might put its "bill" thru Congress, and thus relieve its troubles.

It is reported that Wayne Garrison, champion light-weight gummy worker, and Bill Slusher, former heavy-weight in the same line, but lately punching for high honors as a pen salesman, have doubled; yep, up Central Ohio way.

It was "relayed" by way of Pittsburg that Paul E. Collette, of the Oak Rubber Company, residing at Ravenna, O., and known to many specialty workers, had been elected to Council at Ravenna by large majority, he having very little opposition.

Among the boys around the Antler at Dayton, O., early last week were the veteran Mike Whalen, Williams, calculators; Dr. Parker and wife, Doc Moran, of tablet fame; Al Glover, Harry Tobin, Mills, glasscutters, and several others whose names the writer of the pipe had not secured.

Dick Edwards, the notion man, tells it: There was a pen worker in an Oklahoma town recently who was approached by the "town clown", who asked if he (the pen man) priced any difference to "The Law". The pen man's reply was: "No, sir; we don't charge you any more than we do anybody else!" (Ouch!)

Among the subscriptionists making the recent fair at Kilmarnock, Va., were: Louis Chase, Dusty Rhodes, Patterson, Hooser, Sullivan, Lilliston, Ray, Smith, Condon, Foster, Howard, Glyn and W. M. Farrington, who was reported as leaving for the Pacific coast aboard his auto and expecting to reach the proverbial "land of sunshine" within a month. Business was said to be good at Kilmarnock.

Fred Siddons, owner and manager of Sid's Big Free Show, piped that he had a very good season of nineteen weeks, and had purchased two motor trucks which he is overhuling for next season, for which he will also have eight tents and a new stage and scenery. Fred infoes that his show for next season is all signed up as to performers and that the outfit is in winter quarters, while he will play vaudeville dates in and around Philly.

From Sulphur Springs, Tex., came the info, that Dr. T. A. Smith and wife, Dr. Less Williamson and wife and son, and Harry Pierce spent a recent Sunday at Gilman, Tex., visiting Dr. George and Dot Ward. All had a good time. A fine Guck dinner was on the program, also funny stories about the seasons, past and present, and plans laid out for next year. T. A. and Less were closing and were on their way to El Paso, Tex., to remain over the holidays.

It is well for road folks (any person, for that matter) to remember that bearing malice or holding a grudge against another is against contentment. Especially so when the one finding himself in the wrong is honorable enough to admit it. The strongest of friendships has often sprung into being after petty arguments have passed, and he who learned his harshness or error "come clean" and his honorable apology accepted.

Here's news of an "old head" (one of those genteel, soft-speaking and impressive personality vets. of the game in former years) who has not been heard from in many, many moons: Col. F. H. Stinson is at Orlando, Fla., and working in and out of that city now and then. Col. reports some daya good and some bad. He intends handling safety razors as soon as he can arrange his stock.

From Boston—It is reported that thieves recently broke into the factory of C. Arlington Barnes, the comb man, at Leominster, Mass.

Agents and Canvassers



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RUSSIAN, GERMAN MONEY AUSTRIAN SOVIET

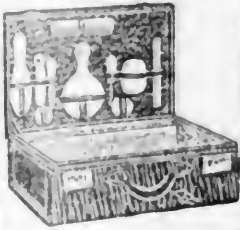
Highest quality securities of the century. Every body buys cheap enough for giveaway advertising to boost sales. 100 Banknotes, well secured, \$2.00. 25 Banknotes, all different, \$2.00. Other bargains and ideas for you in our big FREE circular. Largest dealer. Get our price list on anything. We'll save you MONEY.
HIRSCH & CO., 847 Huntington Ave., New York.

GERMAN MARKS

100,000-MARK NOTES, \$3.00 HUNDRED.
50,000-MARK NOTES, \$2.00 HUNDRED.
SAMPLERS, 10c.

Selling big everywhere. Great as an advertising novelty. Cash with all orders.
WORLD ADVERTISING NOVELTY CO.,
Three Park Row, New York.

BUY DIRECT FROM MANUFACTURER Best Quality at Lowest Possible Prices



Latest improved OVERTIGHT CASES, 20 inch. lined with silk-finish broadcloth satin. In rose, pink or blue, with full-length draped pocket. Contains 10 of the best kind, most useful ornaments, with two gold-finished locks and key. Looks like a \$20.00 article.

Our Special Price to you, \$4.00 In Dozen Lots. Sample, prepaid, \$5.00.

OCTAGON-SHAPED, ELECTRIC LIGHTED VANITY CASES



Large size, in black, brown, blue or gray, with two beveled mirrors and elaborately fitted tray. High-grade gold polished fittings. Beautifully lined, with gold finished lock and key. The kind that retails for \$15.00.

Reduced \$42.00 to \$30.00 Doz.

Sample, prepaid, \$4.50. Square or Keystone. Made of Genuine Leather. In Black, Blue, Brown or Gray. Lighted.

\$19.50 Doz. Sample, prepaid, \$2.25. All orders shipped same day. 25% deposit, balance C. O. D.

N. GOLDSMITH MFG. CO. 29 S. Clinton Street, CHICAGO

XMAS BALLOONS GAS AND GAS APPARATUS



No. 70—Assorted Color Balloons, with Santa Claus printed on both sides. \$2.75 Gross.

Extra large, No. 350, same as above, \$1.00 per Dozen

Your name and ad printed on a No. 70 and shipped same day, \$21.00 per 1,000.

No. 90—Heavy transparent, fire colors, pure gum gas balloons. Gross, \$3.50.

As above, fifteen different pictures on both sides. Gross, \$4.00.

Best Grade Reed Sticks, 35¢ Gross.

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

YALE RUBBER CO. 15 East 17th Street, NEW YORK CITY.

EASY MONEY



AGENTS: Sell LOOM-RITE Felt Buns. Quicker money-makers. Size, 2 1/2 x 5 1/2. Excellent quality, attractive colors. Immediate delivery.

Sell for \$2.25 Price, \$15.00 per doz. Bale of 60 for \$70.00 Sample postpaid, \$1.50 Money refunded if not satisfied.

Many other splendid rug values. Get full information about our proposition.

MAISLEY-PAYNE MFG. CO. 101-C Hanover St., Boston, Mass.

You Can Make Money With These Goods



Finger Nail Files..... \$1.75, \$2.00, \$ 2.50 Satchet, Small Size..... 1.35 Satchet, Large Size..... 1.50 Satchet, Crepe Paper..... 2.15 Court Plaster..... 1.50 Perfume Vials..... \$1.50, \$2.15, 2.50 Needle Books..... \$5.25, \$7.00, 10.00

Postage extra on all the above goods. CHARLES UFERT, 103 W. 15th Street, New York

AGENTS "TAKE ME HOME PACKAGE"

contains merchandise also valued at \$3.00 and sells handsomely at \$4.00. NEW YORK STATE TRADING GOODS CO. 49 East Houston Street, New York

IMPORTED INDESTRUCTIBLE GUARANTEED PEARLS



PERFECTLY GRADUATED—WELL MATCHED

Finished with Sterling Silver, Solid Gold and Diamond Set Clasps

ALL STERLING SILVER CLASPS SET WITH WHITE BRILLIANTS.

Inside Wholesale Cash Prices

B. B. 6982—Pearls, 24-in., solid gold clasp, in velvet box, dozen, \$18.00

B. B. 5568—Pearls; opalescent; 24-inch; Sterling Silver Clasp, with Imitation Diamond; in velvet box. Dozen \$21.00

B. B. 5569—Pearls; opalescent; 30-inch; Sterling Silver Clasp, with Imitation Diamond; in velvet box. Dozen \$24.75

B. B. 5571—Pearls; opalescent; 24-inch; 14-Kt. Solid Gold Clasp, with Genuine Diamond setting; in velvet box. Dozen 30.00

B. B. 5572—Pearls; opalescent; 30-inch; 14-Kt. Solid Gold Clasp, with Genuine Diamond setting; in velvet box. Dozen 36.00

SPECIAL B. B. 5570—Pearls, assorted sizes, 20, 22 and 24-inch, 10-kt. gold clasp, in imported leatherette, velvet-lined box, dozen, \$13.50

For Samples Add 50 Cents Each to Above Prices 25% deposit required with every order.

SINGER BROS., 535-538 BROADWAY, NEW YORK

Send for Our Large Catalog, B. B. 34—Free to Dealers Only.

BIG PROFITS



Spangler Xmas Suggestions

Table with columns: Item, Dozen, Sample. Includes Keystone Shape, Octagon Electric Lighted Vanity Cases, Large Plymouth Bags, etc.

BOUDOIR LAMPS With Attractive Silk Shades \$24.00 \$2.25 MEN'S RUBBER BELTS—With High-Grade Buckle \$13.60 \$25

All Spangler Merchandise sold under a money-back guarantee



160 No. Wells St., CHICAGO

NEEDLE PACKAGE SPECIALS

THREE STYLES—Each kind contains one paper cloth-stuck, gold-eyed needles; four papers loose needles and a patch of assorted darning needles.



Table with columns: No., Per Gross. B703—Army and Navy \$6.00 B705—Asco with Bodkin \$8.00 B706—Marvel (full count) \$9.00

We carry a big line of Jewelry, Novelties, Notions, Carnival Goods and Specialties suitable for Streetmen, Carnival Concessionaires, Sheet Writers, Salesboard Men, Demonstrators, Canvassers and Peddlers. We ship no goods C. O. D. without deposit. Catalogue free.

SHRYOCK-TODD NOTION CO.

822-824 No. Eighth Street, St. Louis, Mo.

MEDICINE MEN

Make Your Connections With THE VETERAN HOUSE OF SUPPLIES

QUALITY speaks for itself and SAVOY SERVICE CANNOT BE BEATEN. Write for prices while you can have protection on territory.

Savoy Drug & Chemical Co.

170-172 N. Halsted St., CHICAGO, ILL.

MAKE MONEY ON THE FOOT BALL GAMES



A Novelty Badge that everybody will buy. Will make up a Badge with a Tin Souvenir Foot Ball, Silk Ribbon and 70-licc Buttons with special printing of leading Interests. In lots of 100 12 1/2c Each 250 12c Each 500 11c Each 1000 10c Each

Will guarantee delivery. Half cash with order, balance C. O. D. Catalogue free. M. K. BRODY, 1120 South Halsted Street, Chicago, Ill.

\$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS

\$3.25 A DOZEN, \$35.00 A GROSS. Sample, 40¢, Prepaid. Made of finest grade of Gingham and Penna checks, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price lists. 20% deposit, balance C. O. D. GOODYEAR RUBBER MFG. CO.

AGENTS \$2.00

THIS IS A Gold Mine at 2.00 A Throw ONLY 20 BOXES A DAY MEANS \$22 DAILY PROFIT



FIFTY NINE IN DISPLAY CASE Each article full drug store size. Retail value \$3.75; you sell for \$2.00, with over \$1.00 profit for you. Think of it. Costs you only 80¢ to 90¢, according to quantity. The array of fine toilet goods (that always appeals to lady's heart) will dazzle her eye and when you state the low price of only \$2.00 for these 9 articles, the money is yours, even if she has to borrow or beg it.

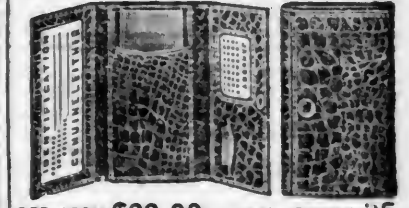
Act Now! Sells like hot cakes—men and women coming \$10 to \$20 a day—a lady could sell "Nifty Nines", 30 other big sellers. Don't delay a minute. Each day's delay means big money loss to you. SPECIAL OFFER TO BILLBOARD READERS: 10 boxes Nifty Nines, with Display Case FREE for \$9.00. \$11.00 profit for less than 1/2 day's work. Sample outfit, including Display Case, will be sent postpaid for \$2.00. Write for full details. Hurry! hurry! Act Now. E. M. Davis Company, Dept. 9231, Chicago.

3 BEAUTIFUL \$1 NECKTIES



—Ideal Xmas Gifts BEST fibre silk, knitted, in three beautiful new patterns—Grand, Superior and Diamond Knit; three colors. In attractive holly box—three ties, \$1. Check money order or stamps. Postage prepaid. If for any reason goods are not satisfactory, return and money refunded. Good Xmas proposition for agents, church fairs, carnivals. Bank reference, Citizens Trust Co. FISHER KNITTING CO. 1040 Jefferson Ave., Buffalo, N. Y.

OUR NEW LINE ALLIGATOR GRAIN GENUINE LEATHER



PER GROSS \$22.00—Sample, Postpaid, 35¢ WARRANTED GENUINE FINE LEATHER 7-IN-1 BILL BOOKS, ALLIGATOR GRAIN, as shown. Not to be compared with others for less money. Has full leather pockets and OUTSIDE SNAP FASTENER. No. B-10—Black. Doz., Postpaid, \$2.15; Gross, \$22.00. No. B-11—Havana Brown. Doz., Postpaid, \$2.65; Gross, \$28.00. Write for late circular, quoting other styles. One-third deposit with order, balance C. O. D. Gross lots, F. O. B. Chicago. BREDEL & CO., 337 W. Madison St., Chicago Ill.

EARN \$100 A WEEK



The 1923 Mandellette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. We TRUST YOU. Write today for our pay-as-you-earn offer.

CHICAGO FERROTYPE CO. 2431 W. 14th St., Dept. B. CHICAGO, ILL.

EARN BIG MONEY Selling Shirts

DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples Dept. B. THE SENECA CO. 145 West 45th St., New York

NEW WONDERFUL SELLER



IF you want money, here is the best all year round seller on the market. Harvey McElhannon, of Missouri, cleared \$120 in one week. L. A. Caudle, of Virginia, cleared \$136 in one week.

YOU, TOO, can make big money with

HARPER'S TEN-USE SET

THIS NEW invention washes and dries windows, cleans walls and ceilings, sweeps, scrubs, mops, etc. Needed in every home. Saving in brooms alone pays for set many times.

OVER 100% PROFIT

OUR salesmen in town and country easily make \$7.50 to \$30.00 every day. Write today for big descriptive book, which gives full particulars, pictures, salesmen's results, etc., and how you can start without investing a cent.

Harper Brush Works

106 C Street, - - Fairfield, Iowa

We show you how to sell and deliver on the spot, even if your customer does not have a cent of ready cash in the house.

FLYING BIRDS

No. 1. Flying Birds—Long decorated sticks, blue and yellow birds, very life-like. Best ever made. New stock. Why pay more than we ask? Per Gross, **\$5.00**

No. 2. Mammoth Flying Birds—Very large. Assorted colors. Per Gross, **\$12.00**



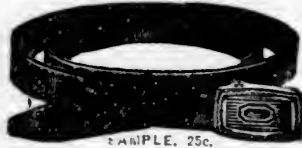
CALIFORNIA GOLD SOUVENIR RINGS—Selling like wild-fire. Ideal for Concessions and Salesstands. Halves, mounted as shown in illustration. Sample, \$1.00 Each. \$7.50 per Dozen, \$84.00 per Gross. Halves, mounted as Sample, 25c. \$1.75 per Dozen, \$18.00 per Gross.

CHINESE FOUR-LEGGED BASKETS, \$5.00 per Nest of Four, F. O. B. San Francisco. CAYUSE INDIAN BLANKETS, \$6.00 Each, F. O. B. San Francisco.

KINDEL & GRAHAM, 782-784 Mission St., San Francisco, Cal.

\$13.00 per gross—Men's Rubber Belts—\$13.00 per gross

with high-grade Roller Bar Buckles, or \$13.50 per Gross with satin finish lever clamp adjustable Buckles. These Belts come in black, brown and gray, plain smooth finish, walrus or stitched. Our Belt and Buckle is superior to any one made and is guaranteed to be strictly first. There are a lot of cheap belts on the market, but none will come up to the quality and design of our Belt and Buckle. \$3.00 deposit required with each gross order, balance C. O. D. Men's Composition Key Holders, \$12.00 per Gross.

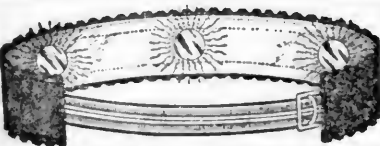


THE SUPERIOR RUBBER CO., Akron, Ohio

PITCHMEN and MEDICINE WORKERS ELECTRIC BELTS

for Troumpers and Hustlers making one to six-day stands.

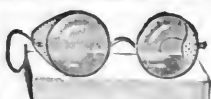
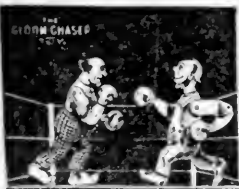
500% Profit. \$1.00 for Demonstrator. Get our complete NET Price List of Money-Getters. THE ELECTRIC APPLIANCE CO., Inc. 1891. Burlington, Kansas.



FIGHTING GLOOM CHASERS!

Nothing like it. Sensation draws big crowds. No two movements alike. Sells young and old. Kinney cleared \$300 ten days' stand. A harvest for the wise. Now's the time to connect. \$5.00 Dozen. Sells for \$1.00 a smash. Two samples, postpaid, \$1.00, or send \$1.00 deposit for dozen; pay postman balance. Big Xmas seller. Action. Order now for quick dough.

CURRIER MANUFACTURING CO., INC. 1001 Central Avenue. MINNEAPOLIS, MINN.



STAR GOGGLES
Gauze Side Shield, Cable Temples, Amber Lenses.
DOZ., \$2.25. GROSS, \$24.00.



"7-in-1" OPERA GLASS
Made of Celluloid.
NEW ERA OPT. CO.
17 No. Wabash Ave., Chicago.



MILITARY APEX
Imitation Gold. Large, Round, Clear White Cover Lenses. All numbers.
DOZ., \$3.90. GROSS, \$35.00.

AGENTS—Whirlwind Seller!

Once used, always used. PATCHRITE PATCHES for the repairing of inner tubes. No vulcanizing. Large saver in money and time. Sells to all auto owners, garages, repair men and accessory dealers. Agents make big money. Repeat orders. Write for samples and particulars. KARBONOID CHEMICAL CO., P. O. M. Box 12, Elvira, Ohio.

YOU CAN MAKE \$75.00 TO \$100.00 A WEEK

selling our big line of 150 articles used constantly in every home. Write us, we will send you our handsome \$15.00 Sample Case Outfit on trust. FEDERAL PURE FOOD CO., Dept. P, Chicago.

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. Candy Booklet Free. Write for it today. Don't put it off. H. W. L. R. SASSDALE, Drawer 428, EAST ORANGE, N. J.

Street Men, Read This

Manufacturers
Radio Pete, The Trained Frog
Selling Like Wild-Fire.
Now is the time to get on "Pete" if you want a bank roll for Xmas. One street-man cleaned up \$172.00 last week in Columbus, O., on the streets. Samples, 15c. Write for prices.

LE PO NOVELTY CO. 2050 E. 4th Street, CLEVELAND, O.

REDUCED PRICES ON TONIC

BEACH'S WONDER REMEDY CO., Columbia, S. C.
Thank you for mentioning The Billboard.

PIPES

(Continued from page 108)

and, after taking about \$6,000 worth of dressing combs and beads, set fire to the building, probably in order to cover the robbery. The merchandise was packed in boxes, ready for shipment to Providence, R. I., where Barnes is transferring his business.

Departed—A sad report came from Columbus, O., last Friday that George Kalb, one of the old-time scope workers—of some thirty-five or forty years ago, of late years in the upholstery business in Columbus, sixty-six years of age, was crushed between two street cars and killed the night previous. At this writing Bill has not received details of the fatal accident. Many veterans of pitchdom will remember Mr. Kalb, as he made many friends among the boys while he was in the profession.

Drs. McDonald and Reed expected to close their season recently at Newcomerstown, O., after telling the story to the natives of West Virginia. They were rained out at Steubenville, O., and were headed for Ulrichsville and Dennison, then Newcomerstown. Were in Columbus a few weeks ago for a few days and had a dandy chat with Dr. Harry Chapman, also Dr. Amos and Dr. Workman. At Steubenville they met Dr. Lee Ringer—say Lee was looking fine. Reed says he had a letter from John McClosky, who said he was doing fine in New York City. "Ray Pierce—for the love of Mike shoot a pipe and tell what has become of Dr. Heber Becker," he added.

The news of the death of J. H. Welch, father of Dr. James A. Welch (mentioned in Obituaries columns last issue) was received again to the road again November 5, having but recently concluded his two-weeks engagement at Medina, N. Y. The roster comprises Dr. James A. Welch, Bill Cook, character comedian; Eugene Pleau, William Tebo, James Kennedy, the Anstins, sketch team; John Muller, musical director, and Marie Crispie, solo singer. The tenting season for the show was far below standard as to receipts, but the indoor business so far has provided fair business, is the report.

Dr. C. S. Evans, prescription optician, and wife are back and all comfy at their home in Pendleton, Ore., for the winter. Doc writes that he worked as far east as points in Idaho, over the section that he covers twice yearly. He recalls the names of some of the oldtimers (a few of them now passed on) and of whom he has not read for many moons: Dr. Tryon and Dr. Waldron twenty years ago. He had a dandy visit at Portland, Ore., a few months ago with Dr. Travis and his company. Others he mentions are W. H. Scott, of Portland, medicine showman—all-round showman—of an early school; August F. Neuman, of Portland, who is also a good showman and Evans' comedian in Pendleton, when Evans owned the only show in that city—in 1907.

A real and pleasant surprise was heaped on Bill last Friday afternoon when who should park their car in front of The Billboard Building but those dandy folks, Doc Bender and the Mrs., and Doc elevated up to the third floor to say howdy and "Come down and look us over". They were motoring from the East to Louisville, Ky., and will soon be clugging their way to Miami, Fla., to remain in that territory during the winter. They have a nifty arranged camping outfit with them, "made fast" to the car—kitchen "everything. Didn't have time to do much pipe-shooting, as Doc wanted to arrange to work in some suburban locality Saturday, and had to get on the job with some enterprising drug store man, for a window. Said they had encountered a great deal of rain and a little snow on the trip from the East.

Who should blow into Cincy but that hustler with lightning calculator books, Harry Williams. A dandy pipefest was in order when he called at The Billboard. Harry, who spent quite a few weeks up at Detroit the past summer, had come from Dayton, O., and was headed South. Said there were quite a number of the boys around Dayton. He has an idea for next season that will doubtless be a surprise to his many friends—but, guess it's best to wait until he's ready to spring it before giving details. Anyway, Williams has worked all sorts of specialties, and incidentally, he got the boys at K. G. asking "Who is he?" with his big sales on books about three years ago, and—oh, wait until next spring.

The following letter from that oldtimer, altho for the present incapacitated for work, Dr. Jack W. Gray (J. W. Greer, Ward 1, State Hospital, Scranton, Pa.): "Dear Bill—I wish to extend thanks to you and to the unknown friends who have sent me the last three issues of The Billboard, which I have read from cover to cover. One kind friend must have 'read between the lines' and sent me a paper dollar—and really, Bill, it looked bigger to me than a big collection of 'double-as' in days gone by. I am improving, slowly, but it will be some time before I am able to get out of here. When you saw me last I weighed 210 pounds, now I pull the scales at but 151, and was far below that a few weeks ago. Am very nervous and must close, with very best wishes to all friends and wishing to receive letters from them." Dr. Gray (Geer) can be addressed as above mentioned. Write him, fellows, if only a few words of cheer.

H. ("Ace in the Hole") Wilson landed back in California about two months ago. He "shot" from Sacramento: "Must say that I found things much better in these diglins than I expected, but I fall to meet many of the old 'bunch' of subscribers and don't see any pipes from them, so am wondering what has become of the following: Walter (Club Foot) Daley, who Jots 'em down; Little Fred Mosher, waiting 'em out; Thos. Francis Heany, with his usual smile; Harry (Eight Cylinder) Wylie, calling for more; John Ryan, James Clark, with his forty-ninety-two; Old Man Leonard, the man who knows; Smiley Hunt, Herman Nissen, so handsome and tall; Doc Sweetman, alighting the blues each fall; L. E. Sey-

(Continued on page 112)

REAL LIVE FLASHES



No. 206. Extra quality white stone, set in platinum-finished mounting. 75c Per Dozen..... \$6.75 PER GROSS.

No. 204. Set with 4 high polished white stones, in platinum-finished mounting. Per Dozen..... \$1.75 \$18.00 PER GROSS.

No. C. O. Ds. filled without deposit. WHITE FOR WHITE STONE CIRCULAR. S. B. LAVICK COMPANY 404-406 South Wells Street, CHICAGO, ILL.

NEEDLE BOOKS

Gold and Silhouette Cardboard Covers



No. 105—On style illustrated, 4 panels and folds like wallet..... \$14.00 Gross
No. 104—Same as above with 3 panels..... 10.00 Gross

SELF-THREADING (1,000) NEEDLES \$2.75 (100 Packages)

\$1.00 deposit will bring gross order, balance C. O. D.

We guarantee full satisfaction or money refunded. ILLUSTRATED CIRCULAR FREE ON REQUEST. NEEDLE BOOK SPECIALTY CO. MACHINE NEEDLES, NEEDLES IN PACKAGES AND BOOKS ONLY. 2 to 20 East Fourth Street, NEW YORK CITY

Biggest Value Ever Offered



No. 1970—Platinum finish, 6-jewel, fancy silver dial, silk ribbon, rectangular shape. BRACELET WATCH. Put up in velvet-lined display box. Complete..... \$5.50

Write for our new 1924 CATALOGUE. Mailed free.

MORRISON & COMPANY, Successors to Gordon & Morrison. WHOLESALE JEWELRY, OPTICAL GOODS, SILVERWARE, CUTLERY, ETC. 21-23 S. Wabash Ave., CHICAGO, ILL.

Stylish Furs

WE CATER TO PAVIES AND CANVASSERS

S. P. PLATT WHOLESALE FURRIERS 308 S. Market St., Chicago

PUNCH NEEDLE MEN!

You do not know what I mean to you till you get these samples. One-Point Needles..... 7 Cents
Four-Point Needles..... 20 Cents
Antique Rug Needle..... 30 Cents
The three sent for 50c—with my scheme for doubling your sales.

Personal Attention—and SERVICE. E. C. Spuehler, 315 N. 21st St., St. Louis, Mo.

AGENTS

The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking. Motorists' Accessories Co., Mansfield, Ohio

ATTENTION

\$13.50
TO
\$66.00
PER DOZEN.



If the Price and Quality Are Right It Must Be a **Universal Product**

Originators and Largest Manufacturers of **ELECTRIC LIGHTED VANITY CASES.**
Write for October Catalog and New Prices.

The **Universal Goods Co.**
(Dept. A)
142 So 4th North
Wells St.
CHICAGO, ILL.

CLEAN-UP FOR THE HOLIDAYS

With the 3 Best Items
AGENTS EVERYWHERE REAPING A HARVEST



RUBBER BELTS, With Grip Buckles, \$15.00 per Gross.
Sample, 25c, prepaid.

FIBER SILK KNITTED TIES, Per Doz., \$3.50 Gross, \$39.00.
Sample Tie 30c, prepaid.

RUBBER KEY HOLDERS, Per Doz., \$1.10 Gross, \$11.50.
Sample, 25c, prepaid.

Get our samples and be convinced. 25% with order, bal. C. O. D.
HARRY LISS,
35 South Dearborn Street, Chicago

Men's Shirts

Make \$15.00 daily
Undersell stores. Complete line. Exclusive patterns. Free samples.

Chicago Shirt Manufacturers
241 W. Van Buren, Factory 110, Chicago, Ill.

100% PROFIT ON PERFO Radiating Plates



Try out this rapid-fire seller. Used on gas or oil stoves to prevent food from burning, scorching or charring from boiling over. Every cook wants one; 3 or 4 will do double duty. Order down today at \$4.00, delivery charges prepaid. Literature on request.

SEED FILTER & MFG. CO., INC.
Dept. 10, Franklin St., NEW YORK, N. Y.

WHAT A SELLER!

AGENTS: Sell Felt Rugs now. It's the big rush season. Quick sales—big profits—no competition. Our men clearing \$75.00 to \$125.00 weekly.

HEARTH RUGS

breaking all records for sales. Heavy felt—wear like iron, washable, fireproof. Beautiful flashing colors. All sizes. Other splendid values. Comfort Felt Rugs, etc.

GET SAMPLE FOR TRYOUT
Only \$1.75, postpaid. 25x54 inches. Big sales will convince you QUICK! Write for details and manufacturer's prices now. Cash in on this big demand.

NEWARK FELT RUG CO.
27 1/2 Sixteenth Avenue, NEWARK, N. J.

SIGNS BANNERS CARDS

Easily painted with the aid of Letter Patterns. Write for Free Samples. **JOHN F. RANM,** 2433 Greenwood Ave., Chicago.

Bathing Beauties

INLAID ON
Photo Cigarette Cases
Assorted, \$13.50 Gross



Cases are Roman gold finished inside. Engine turned effect. Curved to fit pocket. Case snaps open smartly and shuts snugly. Cigarettes stand up invitingly.

Nev-R FAIL Clutch Pencil
Propels and repels the lead. Every one a perfect pencil with small lead. Nothing to get out of order. Made of goldline metal, the color that doesn't wear off.

Nev-R Fail Clutch Pencils, Mounted on Easel Display Extra Leads, three in each tube
In bulk, For Gross \$9.00 Cards, Gross \$10.25 Per Gross Tubes .. \$4.00

ORIENTAL MFG. CO., 891 Broad St., Providence, R. I.

AGENTS 200% PROFIT

Sell **CABLE GRIP Adjustable Cover Remover and Sealer**
Make \$10 to \$20 Daily



One man sold 120 in 1 1/2 hours, also made 21 sales in 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful **REMOVES COVER EASILY.** Seals Fruit Jars perfectly. **SAVING CONTENTS.**

BUY DIRECT FROM MANUFACTURERS.
Sample, 25c. Send \$2 for Sample Dozen in Display Box and get started.

BOYLE LOCK CO., 284 WALKER STREET, DETROIT, MICHIGAN.

Sells For 35c



PATENTED Aug. 30, 1921

SALESBOARDS, BAZAARS, WHEELS,

HERE IS A CRACKER-JACK ITEM FOR THE ABOVE
47 Inches



No. 504 TINSEL TAPESTRY TABLE SCARF
Size, 16x47 inches.
\$24.00 DOZEN


Biggest value in Imported Table Scarfs ever offered. These beautiful Scarfs are made of genuine Tinsel Tapestry, with silk designs woven in to the material. Assorted patterns in the following colors: Rose, Blue, Black, Tan, Gold, Orchid.

SAMPLE ASSORTMENT \$12.50
Six Scarfs, one of each color. Cash with order.
SEND TODAY FOR THIS BIG HOLIDAY NUMBER.

J. LANDOWNE CO., INC., 229 Fourth Ave., NEW YORK

Agents—Here It Is

The New Serenola



Something new and different. Something you can sell easily and quickly. Orders waiting everywhere. Baird sold 23 in one week, his profit over \$150.

The Serenola is built in just like a suitcase. Carried with you anywhere. Does more than machines costing 5 times its price.

Fully Guaranteed
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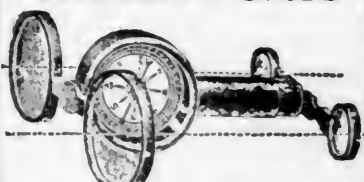
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PIPES

(Continued from page 110)

more, just breezing about: P. M. Nissen, who takes no less than a tray; C. A. (Hagtime) Hunt, the boy that can play; E. C. Barker, who raises the ante each day; C. A. Rodmar, who always drops around in the fall; Harry Tenney, Earl Ryan, Mercedes, Quinn, Whittle Ellis, H. L. Gates, A. B. Fox, Earl, Earley, Grove Nissen, DeElliott, DeKnight, Turner, Langford and Slaus Nelson? (Say, fellows; don't you think we are entitled to some kind of a 'beef' from that bunch?)

Boys, you can send in your pipes for the Christmas Special now—the sooner the better, so Bill can prepare them in advance, as there is always a big rush on hand at the "eleventh hour" and many of the pipes are received too late each year, because the fellows wait too long to send them. Mark them "Christmas Special" to keep from getting 'em in the three issues before that edition. It will be dated December 17, but the last section of the big book (Pipes is in one of the first sections printed) comes off the presses the night of December 10. Because of the many added pages for that issue and the number of departments to be handled the writer helps out on other departments and the boys will greatly fear by "shooting em into" just as soon as they conveniently can. Let's have Pipes one of the best departments of the paper, as it has been since the origination of the "column", and this year let's have it bigger and even better. Let's have notes from all the boys possible—everybody kick in (and don't forget a lot of little ones—for the start of the "column"). However, don't overlook the fact that Bill needs pipes for the three issues intervening. And here's thanks in advance to every one of ye!

Here's one late in arrival: The Henderson Comedy Company closed its tent season at the Clinton (Minn.) Fair the latter part of September, and after laying off one week opened in houses. Business has been fair. The roster of the winter show: Lew Henderson, proprietor and manager; Alice Henderson, soubret, etc.; Jay Poland (the "Wild Irishman"), med. man; James Kelley, piano and orchestra leader; Fred Lombert, drums and musical act; Perry Stewart, saxophone, banjo, etc.; Urna Resna Starven, comedian; Earl Berndt, truckman, doorman, etc.; the four Henderson children—Edna Mae, Anna Marie, Ruby and Peggy—the two older children work four nights each week, and "Buster" and "Fuzzy", two of the best trick dogs in the business. Henderson's family became so large that he bought a new eight-cylinder sedan to move it, as this show has moved its motor conveyance the past two years in Minnesota. Lew's old partner, Logan Sizemore, will join after Christmas from Chicago, where he has had all his old teeth removed and new storeteeth installed—writes that he will not be able to talk, eat or dance well until he gets more used to them. Dr. James Dawson, the Kentucky wonder, opened the No. 2 show in Minnesota the last week in October with himself, Peggy Edwards, Tom and Ada, Yancy and Bacon and Bacon, and good business was reported for the opening, with a good show to entertain the folks.

From Dr. C. O. Spangler, Millerstown, Pa. (his first pipe): "I have been working in Pennsylvania for years and the past season had a fair summer's business—nothing wonderful. I closed the last of September and came to the conclusion that I would quit the row and sold my medicine business to a firm in Millerstown. I am now doing nothing but taking things easy—downtown after breakfast and confab in four or five places; after dinner the same; after supper, ditto, and about nine bells pull for home, read Billy-boy and then hit the hay. No showoffs in town, so I have the line to myself at present. Last winter I was in Reading four months and had a nice time, with the exception of about four weeks in the hospital (my first time) for a rupture—it was nice (not) to be in bed that long, after being used to getting up before a crowd and telling them the story of health. I showed towns last summer that I played thirty-seven years ago. Some of the old folks would say: 'Doctor, how old are you now? You were quite old when you were first here.' (I think the most of them figured themselves too young in making any comparisons). Guess that's enough for now. This is my first pipe to the 'column'—it seemed that I never had time—alho I read them at every opportunity. Well, boys, stop in and see me when in Millerstown, and I believe I can get the Opera House at a very good figure—for good and clean shows. Hope all you boys sell lots of goods and stay well, and—don't 'drink'."

Jack McCoy writes that his Jack's Comedy Players show is operating successfully—"somewhere in Pennsylvania." Jack contributes the following:

"Gasoline Bill", my gasoline bill is very high this season; Big gas lights and auto bills—I think they are the reason. Like mighty men, I rise and fall in this old world of breeze! As I count the grands—I didn't make While I was out this season.

Actors come and actors go, Same on here as any show; Some are old and some are new— And some I'd like to "kicks" too. But they help me play the game That I've tried hard to beat, And when I leave the natives say, "That man is not a cheat!"

Now, some will doubtless say, "Oh phew, I know Jack, Just let him alone—he'll break his own arm, while trying to pat his back."

Now let's all rise and sing that beautiful chorus, entitled "Bankrolls Come and Bankrolls Blow, But the Good Show Goes on Forever":

Hail, hail, the med. man's here— With his big red necktie, With his big red necktie— Hail, hail, the doctor's here, He's going to save you now.

"This is my first pipe, alho I have been a constant reader of The Billboard for years, and

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 - 24 in. Cloth Parasol, Gross \$3.75
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 - Gold Plate Military Cable Spectacles, Dozen, 3.00
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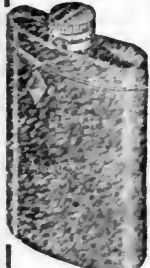
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"LOOK 'EM OVER"



Do you recognize them? They are Doc Marshall and St. Hill. In some manner John A. Maney, the Cleveland novelty man, got a look-in at a rather time-worn photograph album belonging to Marshall, and the reproduction above is the result.

here since this show's appearance last November, with the exception of John Robinson's Circus, and the people are show hungry. The weather has been fine and the crowds big, with a gate-admission charge.

There is much activity around the show mornings, as all the attractions that go to Cuba are being painted and decorated for the trip. Colonel Conness, of the Habana Park, Havana, has been with the show the past week, but leaves for home today to make final arrangements for the Johnny J. Jones Exposition's Havana appearance. He predicts a successful Cuban engagement. Frank Pettit, a former well-known member of Johnny J. Jones' executive staff, is managing the Charleston County Fair.

H. P. Aldrich, former member of this organization, was a Charleston visitor. George Indiana Whitmore was taken down with appendicitis and had to undergo an operation at Baker's Sanitarium here. At last reports the patient was doing fine and expected to fulfill all Florida engagements. Uncle Sam has brought many of his naval boats here for the week and in consequence the Joy Plaza nightly caters to a big crew of sailors and officers. Next week, at Augusta, Ga., will be the closing week of the 1923 American season for this show, which opened on January 15. At the close of the Augusta engagement the show train will proceed to Jacksonville, Fla., to remain there two days, enabling the shows to be divided at that point. The attractions that do not go to Cuba will be sent to winter quarters at Orlando, while those booked for Habana Park will go by special train, via Florida East Coast Railroad, to Key West and be transported from there to Havana by boat. The Cuba engagement is for eight weeks' duration, the attractions participating retraining to the States to open at the South Florida Fair and Gasparilla Celebration at Tampa, Fla., early in February. The writer goes to Orlando to "rest up".

ED R. SALTER

"Johnny J. Jones' Hired Boy")

DIKMAN & JOYCE SHOWS

Encounter Cool Weather at Helena, Ark.

Helena, Ark., Nov. 8.—This week finds the Dykman & Joyce Shows playing here at the fair grounds. Up to this writing the weather has been rather cool for outdoor amusement attractions, yet the shows and rides are doing a nice business under this condition. The show was looked to play down town here, but the largest available lot was too small to accommodate all the attractions, so the fair grounds is being used.

The Dykman & Joyce Shows are now in what one might call the "big league", as five shows and two new rides joined during the past two weeks, bringing the total up to twelve shows, five riding devices and concessions as the offering here. Late arrivals included Johnny Wallace, with his pit show (a wonderful attraction), and Carl Hiceno, with his animal show (also an excellent show), also being worked as a one-riding circus.

From late reports from General Agent Harry Martin the show has seven more weeks to play. Ben Hasselman left for Chicago on business for the show. O. D. Russell left for Omaha, Neb., last week. Mr. (Dick) Dykman was on the sick list last week, but is O. K. at this writing. From here the show goes to Monroe, La. G. H. McSPARRON (Press Representative).

JAMISON & COLEY SHOWS

A "show representative" of the Jamison & Coley Shows advised late last week that the show had just closed a very remunerative week at the Easley (S. C.) Fair, having four shows, two rides and thirty concessions, and that it was the intention of the management that the caravan remain out all winter. After two more stands in North Carolina the route leads into Mississippi and Louisiana, was the further advice.

NEW TURNS AND RETURNS

(Continued from page 23)

Edwards). There were the same style interruptions and even the chair was placed in relatively the same position. The dancing was clever. More Val and Ernie Stanton material preceded a burlesque fopper, for dialog of the Rockwell and Fox description, "When the Finale Hoppers Start Hopping Around", being the number used for the finish of the act(s).

The encore was another bit I have seen employed before, but do not recall which team used it. The orchestra leader was asked if the men knew "Barney Google", and the team, upon being informed that they did, asked to have it played. Jans and Whalen listened to two choruses, gave the orchestra a hand, and made an exit.

BOB BENNETT & COMPANY

Presenting the Frisco Orchestra and the Crane Sisters

Reviewed Thursday evening, November 8, at Proctor's Fifth Avenue Theater, New York. Style—Musical, singing and dancing. Setting—Special, in full. Time—Twenty-eight minutes.

As vaudeville jazz bands go, Bob Bennett's outfit, consisting of nine men, is neither distinguishing nor above the average—just so. However, the act "went big", with Bennett working this applause for all it was worth and figuratively flooding the audience with waves of diversified syncopation.

The Crane Sisters, attired in gingham gowns, sing as their first number the "Little Boy Blues" rather cutely. Bennett provides a novel thrill with a selection on the accordion, the band coming in on the repeat. The Crane girls tag on some dainty steps after their caroling

of the "Louisiana Blues". Bennett attempts some comedy during the band's rendition of "Peanuts, Five Cents a Bag". The girls were most effective in their interpretation of "I Want To Be Somebody's Baby", while the band seemed to us to be at its best in the "Midnight Rose" number.

RAGLUS

Reviewed Thursday afternoon, November 8, at Loew's American Theater, New York. Style—Juggling. Setting—One. Time—Ten minutes.

Raglus seems to have come recently from the London "alls". He is a very clever ball bouncer and has an act that should find bookings over the medium time, but the opening song should come out at once. It is not delivered well, has no punch, and created a very unfavorable impression at the outset which Raglus had to overcome. "Don't Forget I'm in the Show" was the title—and it is a special number.

The routine was chiefly ball bouncing with some apparently original twists. This drew hands and the bits of business went for laughs. The match business was quite funny.

Attempts are made as if a large English concertina were to be played every once in a while. It finally is played, imitations of a church organ being given, also a syncopated number. In playing the concertina Raglus does not wave it about, but rests the musical instrument on one knee.

A little rearrangement would strengthen up this turn.

JOCKO

Reviewed Monday afternoon, November 5, at Palace Theater, New York. Style—Trained crow. Setting—Special, in one. Time—Eight minutes.

Jocko, the "Fifty Thousand Dollar Crow", presented by Bob Karno and daughter, is the finest example of bird training the writer has ever seen. He makes this statement despite the fact that there was so much noise back stage that Jocko did not work nearly so well as at the New York Hippodrome and also upon the occasion of the previous vaudeville appearances.

The crow catches and throws balls, small Indian clubs, juggles with Bob Karno, throws balls into the air and catches them, and does a number of other feats that seem impossible for a bird of that kind—or any other kind—to have learned.

The only point about the act that is fakey and should be eliminated is the harmonica stunt. The one held to the bird's bill does not in the least sound as if it were being played—the notes seeming to come very noticeably from the wings. Some in the audience were inclined to laugh.

The bird is really so clever—and the trick not needed—it seems a shame to offset an otherwise perfect act of its kind.

WELDANO'S SENSATION

Reviewed Monday afternoon, November 5, at Palace Theater, New York. Style—Gymnastic novelty. Setting—Three. Time—Ten minutes.

Two men and a woman who perform upon a revolving apparatus at the top of a tower. At one end of an arm there is a small airplane and at the other trapeze. The woman sits in the airplane and the men do a routine of daring feats at the other end of the revolving arm.

Shows daring, sensationalism and cleverness.

JOSE RUBEN

In a New Vivid Comedy Drama Playlet "THE GREASER"

By Benjamin Glazer and Jose Ruben

Staged by Jose Ruben

Ruth Benson.....Georgia Lee Hall Allen Trowbridge.....Ernest Woodward Aurelio.....Joe Maria Francisco de la Cruz.....Jose Ruben

Scene—The Adobe House of Peter Benson, an American Miner in Southern Mexico. Time—Evening.

Reviewed Monday afternoon, November 5, at Palace Theater, New York. Style—Playlet. Setting—Special, in two. Time—Eleven minutes.

The story of "The Greaser", by Benjamin Glazer and Jose Ruben, in which the latter appears, is rather of the trite and ordinary sort. Ruth Benson and Allen Trowbridge are about to be married, but as they prepare to depart "The Greaser"—Francisco de la Cruz, a former hand employed by the girl's father—returns. He has Allen tied up, makes love to the girl, which is repulsed, but which also finds him adamant in his determination. The force of appeal thru sentimentality and the sense of right and wrong is utilized by the girl—but it is extremely doubtful if a desperado, such as Francisco is previously purported to be, would be influenced by such method.

However, he agrees to let the girl go—also

"the Gringo", her lover—when Allen, having escaped from his bonds thru the time-honored and much previously employed means of burning the ropes with a cigaret while being watched by a guard, returns and shoots Francisco.

As the couple depart Francisco sings a song the girl has requested—and falls dead as the curtain descends on the unfinished number.

There was some attempted comedy thru the introduction of a one-man army.

Jose Ruben is a fine actor, the writer having seen him to much better advantage. His work in the present vehicle is finished and artistic, and altho the support was far from efficient Ruben, thru the force of his personality and artistry, put it over. However, we fear, had the material been in less capable hands, it might have fared badly.

50 Cents



worth of common kerosene (coal oil) will keep this burner in operation for 24 hours and will produce 1000 ft. of the best cooking gas known to science. The same amount of city gas would cost \$1.25. No coal—no ashes—no soot—no fire to build. Absolutely safe, easy to light, even temperature for cooking or baking, easily installed in any kitchen range.

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With EACH SILK KNITTED TIE \$3.75 Doz. Boxes

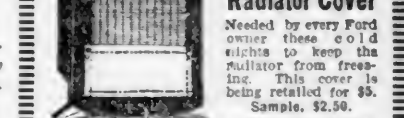
Ties of newest designs and finest quality go with our dozen assortment. Most desirable gifts—the best sellers. If they do not meet with your entire satisfaction we will refund your money immediately upon return.

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Needed by every Ford owner these cold catches to keep the radiator from freezing. This cover is being retailed for \$5. Sample, \$2.50.

Write for wholesale prices and get in line to make some real money. Now is just the season. Also other low cost accessories.

STAR AUTO SUPPLY CO., 139 Cambridge St., Boston, Mass.

SOMETHING NEW for STREETMEN The Whistling Jazz Bird

A Fast Seller Price, \$4.50 Per Gr.

I. MILLIAN, 122 E. 3rd Street, NEW YORK, N. Y.

"SURE-BRITE"

A NEW AUTO IN EACH CAN. Over 22,000 cans sold in four months. Jordan made \$36.00 in twenty minutes. Corley made \$250.00 in ten days. You can do as well. Exclusive territory and permanent and profitable work for life. Sells entire year. Particulars free. Sample bottle containing enough polish to cover a car sent post-paid for 75c. AVACO POLISH CO., 5727 Easton Ave., St. Louis, Missouri.

A HUMDINGER

For Agents and Salesmen. JAPANESE TORPEDO FOUNTAIN PEN. A \$1 winner everywhere. Dozen for \$1. Sample, 50c. Special quantity prices. Get a line on this attractive novelty. GOLD QUALITY SPECIALTY CO., 293 Washington Street, Boston, Massachusetts.

LEATHER BILLFOLDS \$15.00 up a Grass. Solid leather goods. Sample line for \$1.00 prepaid. Ladies' Saddle Bag Purse, \$7.00 Dozen. Sample, 75c. EASTWOOD MFG. CO., 243 Front Street, Portsmouth, Ohio.

JOHNNY J. JONES EXPOSITION

This Week Marks Close of Regular Season

The weather man during the last two days of the Spartanburg Fair handed out very cold, disagreeable weather which cut down the attendance on what and introduced very normalcy in a financial sense with the horde of concessionists, but all the pay attractions with the Johnny J. Jones Exposition did well. The show closed at Spartanburg Friday night and arrived at Charleston Sunday morning, and had all the attractions ready for early Monday morning opening. Billy Sunday opened a six weeks' engagement here Sunday.

Charleston is going to be one of the big weeks of the South for the show. No outdoor amusement enterprise has been given license to play

Additional Outdoor News

CHRISTY BROS.' SHOWS

Now in Home State—Business Good Thru Louisiana

Christy Bros.' Shows are now on their own stamping-grounds, passing into Texas from Louisiana November 9. While the show had a bad start, it is making a Garrison finish. Business has been good all down south from North Carolina, but as soon as the show hit its old territory it doubled. This is all the more remarkable from the fact that the show is playing repeaters, towns that have seen the show for four and five years in succession, and it proves conclusively that it must have left a favorable reputation on its previous visits.

November 2 at Nat-hitchcock, La., a town that looked more like Quebec than any other town visited, was a day long to be remembered. There was a long run and a late arrival in a pouring rain. It rained all day and the contracted lot was under water. Another lot was secured nearer town and the big top and side-show put up. There was no parade and no afternoon show. Fortunately for all, there was a deserted brick depot right on the lot that furnished shelter and made an admirable dining room for both white and colored. At seven o'clock at night the rain was still falling and it was decided to take down the big top and the show left late for the next stand.

The weather stayed cold for the next few days, but it had no effect on business. Sunday, November 4, the show made a long jump and passed thru Shreveport, transferring from the T. & P. to the Louisiana Northwestern. There was a wait of several hours in Shreveport that gave everybody a chance to give the city the once over.

November 5 the show played one of the Louisiana boom oil towns, but the boom was missing. However, there were still around five thousand people in the village, and altho the fifth time here, the big top was filled at the matinee and they were standing up at night. The same was true with the Tuesday, November 6, stand and Wednesday, November 7, there was a light matinee, but a jammed house at night.

The route was changed a bit later in the week and a town substituted for the one routed. It was twelve miles from Shreveport, one of the Christy spots, and was one of the best of the season.

Jim Irwin, after a brief stay, left the show and "Hum" Logan is the new boss hostler. Harry Lewis, who just finished the season with the Sells-Floto Show, arrived early in the week and has taken charge of the cook house. Meals are being served on time and Harry is some cook.

F. S. Wolcott and his "Rabbit Foot" Minstrels has reached this section and was in opposition last Tuesday night. The entire company saw the matinee and most of the show bunch the night show of the minstrels. They will be one day behind for a while.

Billie Elton, agent for Leslie E. Kell's Comedians, was a recent visitor and had a great visit with Dan Darragh. They were together on the Rhoda Royal Show.

The menagerie continues to be enlarged. Since the writer's last letter the show has received two kangaroos, an ostrich, two zebras and a deer. There will be another shipment, this time wild animals, to the winter quarters at Beaumont later in the month. Quite a bunch of folks from the Rice Bros.' Show were visitors early in the week.

Ray Morrison, who was with the Main Show the past season, has joined and is in charge of one of the pit shows. Ray came over from the Sells-Floto Show, where he had a side-show ticket box after leaving Jimmie Heron. In addition to his duties as equestrian director, Dan Darragh is now working the big bull act, since the departure of "High Pocket". General Agent Bert Rutherford was back to the show for a day early in the week and left with another bunch of Texas towns to be billed before the band plays the finale.

FLETCHER SMITH (for the Show).

LENGTHY TOUR CLOSED

By Cullins' Dog and Pony Circus

Cullins' Dog and Pony Circus, after touring Oregon, Washington, British Columbia, Idaho, Wyoming, Colorado, New Mexico, Texas, Kansas and Oklahoma, traveling more than 4,000 miles, closed at Enid, Ok., October 27. It made mostly one-day stands, carrying thirty people, twenty head of ponies, two troupes of performing dogs, troupe of goats and monkeys. The program consisted of seven animal acts, five circus acts and four clown numbers. Closing with the show were the Two Rejos, juggling, acrobatic and aerial iron-jaw acts; Parley and Bert, acrobats and clowns; Francis Rogers, musical clown; Hornsby and Tompkins, double wire act and concert; Slim Allen, tube and concert; Bert Snow, agent; Frank Stewart, boss pony man. The outfit entered Oklahoma just in time to get caught in the big floods with all bridges washed away and was forced to cancel all dates and return to Enid and played for the Grotto Circus. All of which is according to Lew P. Cullins.

OLD BAND LEADER DIES

Charles Bachtel, whose obituary is recorded in this week's issue, was probably the oldest active circus band leader in the States. He arrived in St. Louis five days prior to his death, after playing the season as band leader with the Walter L. Main Circus. For many years Bachtel was accustomed to wintering in St. Louis and had just located a residence, according to his last conversation with the St. Louis Billboard representative, October 30. During the course of his conversation he complained of being indispensed and promised to visit a physician and call again the next day. Evidently he was on his way to The Billboard office (located just two blocks from where he drew his last breath) when death overtook him. His widow, who closed on the Main Show with Bachtel, is heartbroken. Mrs. Mary Schneider Bachtel, it will be remembered by oldtimers, was the opening iron-jaw queen and most daring cyclist of her day, and the feature attraction with the DeHaven Circus back in the nineties.

MR. AND MRS. FRANK BRADEN

Receive Many Flowers and Telegrams on Their Marriage

St. Louis, Nov. 9.—It will be interesting to the many friends of Ivaatrice Starr Ward of the Flying Wards, and Frank W. Braden, general press agent of the Sells-Floto Circus, to learn that they were married in the Church of St. Louis of France November 6. Mrs. Annabelle Starr, mother of the bride, and Mrs. R. K. Robertson, of Oklahoma, sister of the groom, were witnesses, and Mrs. Edward Ward, wife of the noted aerial artiste, and C. W. Finney, general contracting agent of the Sells-Floto Circus, made up the wedding party. The wedding luncheon and dinner were served at the Hotel Jefferson, and later the party attended the performance of "Itosson Time".

Bill Rice, Eddie Vaughn, Tom Melrose, Steve Connor, C. W. Finney, R. Palmer and R. K. Robertson sent flowers, while congratulatory telegrams came from many cities. Mr. Braden is handling the press for the Hageneck-Wallace Winter Circus, which opens here Sunday. The Bradens are living at the American Annex Hotel.

WALLACE MIDWAY ATTRACTIONS

Assistant Manager Sustains Knife Stab Wound

Stone, Ky., was the stand booked for the Wallace Midway Attractions week ending November 3, with Bonaker, Va., to follow. There were several unfortunate incidents during the show's stand at Belfer, Ky. The engagement opened on Monday night to a fair crowd, the weather being rather cold. As a result of climatic conditions Tuesday and Wednesday there was about four inches of sleet and snow. However, it warmed up and the attractions were again open Friday. Saturday there was a large crowd in attendance and all were in good spirits until some trouble started at the merry-go-round over persons jumping on and off the ride while it was in motion, and it seemed that no official protection could be had. Suddenly there was a scream heard, "I am stabbed," and Doc Hsiston, assistant manager of the show, came staggering out of the crowd around the merry-go-round, asking to be taken to a doctor. On examination it was found that the stab wound was 1 1/2 inches deep, shoulder blades, and about four inches deep, but is resting fairly well. Because of this occurrence the date at Stone was postponed.

MRS. W. J. RALSTON (for the Show).

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

LINE O' TWO OF NEWS

New York, Nov. 10.—Mr. and Mrs. William Glick, of the Bernardi Greater Shows, arrived this week from Baltimore and registered at the Continental Hotel. They will attend the showmen's convention at Chicago.

New York, Nov. 10.—Harry E. Tudor, manager Thompson's Park, Rockaway Beach, N. Y., has moved his offices to the L. A. Thompson Seaside Railway Company's headquarters in this city.

Baltimore, Md., Nov. 8.—Carlton Collins, past season press agent World at Home Shows, will soon take up his work here in the same capacity with the Bernardi Shows, making their winter quarters in the buildings of the Maryland shipyards.

New York, Nov. 9.—Mr. and Mrs. John J. Stock will make this city their future home. Mr. Stock will open a shop in this city and will build rides and all kinds of show paraphernalia for outdoor shows.

New York, Nov. 10.—Tom Terrill, indoor promoter, was in town this week to arrange for circus acts for his Albany dates. He has two more promotions for the Albany district this winter, following the one which opens Monday.

London, Eng., Nov. 10.—The L. A. Thompson Seaside Railway Company, of New York, will build two rides for the British Empire Exhibition which opens here in 1924.

New York, Nov. 8.—Lew Dnfour returned to his winter quarters at Brockton, Mass., Monday.

New York, Nov. 10.—Richard M. Wheelan may become interested in a park which may be built at one of the beaches near here.

New York, Nov. 10.—Edward C. Walton was a billboard caller this week, in from Yonkers. The Riding Waltons' circus act is playing the Proctor Time in and around New York, booked by Jimmie Dunnadin.

Coney Island, N. Y., Nov. 10.—Samuel J. Gordon, proprietor Evans & Gordon Amusement Enterprises, accompanied by Abraham Kustan, business associate, left this week for their homes in Chicago. Will return East later in the winter.

New York, Nov. 10.—Andrew Downie was in this week, stopping at one of Edward Arlington's hotels on Broadway.

New York, Nov. 10.—George H. Hamilton, motion picture magnate, was in from his home at Floral Park, L. I., this week. On business and a Billboard caller.

Wilson, N. C., Nov. 10.—The fair here was far from the success anticipated. Strong stores and questionable concessions were much in evidence on the grounds and are charged as being responsible for lack of proper patronage. The local "dixer" opened and closed the "graffers" at will, according to some of the concessionaires who played the date.

New York, Nov. 10.—Lester Thompson and Townsend Walsh, of the Ringling-Barnum press department, are considering offers to advance some Broadway theatrical successes. Mr. Thompson arrived from Richmond and Mr. Walsh is visiting his home town at present.

New York, Nov. 10.—James W. Kane, of carnival show fame, returned to his home in Boston this week after a short vacation in this city.

New York, Nov. 10.—Floyd S. Woolsey, latter part of the season inside lecturer Ringling-Barnum Circus and manager "Koo Koo", the Girl From Mars, on the same, will winter here, according to present plans. He accompanied Major Mite in his call on The Billboard.

New York, Nov. 10.—Mrs. Helen Howerton, accompanied by Major Mite, of the Ringling-Barnum Slide Show, left for Los Angeles Tuesday to winter at home in that city, where Frank Howerton is located.

New York, Nov. 10.—A contingent of the Ringling-Barnum Circus arrived this week in a special train of six Pullmans, two day coaches and dining car, over the B. & O., from Richmond, Va. The party consisted of 169 circus-folk and included in the number John Ringling, Charles Ringling, Lew Graham, Mite, Lillian Leitzel, Mr. and Mrs. Fred Irsada, Johnny Agee, The Clarkions, Mr. and Mrs. Harry De-Marlo, Herbert Beeson, Albert Powell, Spader Johnson, Frank McStay, Hillery Long, Oscar

START YOUR HOLIDAY BUYING NOW

Carnival and Concession Men, Agents and Premium Users, get aboard for Big Holiday Selling handling La Perfection Necklaces.



Is an indestructible, flawless, perfectly matched and graded necklace, 24 in. long, with one or three-stone sterling silver, double safety clasp, in three shades, cream, rose and white, in velvet covered sateen lined, heart-shaped box.

\$1.85

La Perfection Pearls



INDESTRUCTIBLE, INSOLUBLE, FULLY GUARANTEED.

If you want to handle an item that will net you 300% Profit La Perfection Pearls will do it

25% Deposit Must Accompany All C. O. D. Orders.

Other Necklaces in a price range \$2.25, \$3.25, \$3.85, \$4.50, etc.

Send for our \$15.00 Five-Number Assortment. Each one a corking good flash—each number will sell on sight.

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249 W 42nd St., New York

NOT THE OLDEST, BUT THE MOST RELIABLE PEARL HOUSE.

A 30-in. Necklaces, indestructible, insoluble, perfectly matched and graded. Flawless, guaranteed. One or three-stone sterling silver, double safety clasp, in octagon or heart-shaped, velvet-covered, sateen-lined box.

\$2.65

WANTED

TRAINER TO PERFORM WITH BABY ELEPHANTS

Address, giving experience and salary, C. W. BEALL, 44 West 44th Street, New York City.

Moore Bros. Circus--WANT--Moore Bros. Circus

CAN PLACE: a few more Circus Acts for the big Polish Falcon's Circus, indoors, November 25 to December 1, 1923. Dog and Pony Acts, Wire Act, Iron Jaw, Swinging Ladders, Single and Double Trapeze. All must do two or more. Like to hear from the Small Family, Reynard Bicycle Act, also seven or eight-piece Band. HOMER MOORE, 2337 Carson St., S. S., Pittsburgh, Pennsylvania.

WANTED

REVOLVING TABLE AND BEAR

Or any Small Animal Acts that I can use for Dog, Pony and Monkey Circus. WANTED—Calliope Player and Performers. This is a Ten-Truck Show. Everybody eat and sleep on lot. Out all winter. California and Mexico. Address TOM ATKINSON, Showmen's League, Los Angeles, Calif.

STEEL CARS FOR RENT

One 80-ft Baggage and Stateroom Car. One 80-foot All Stateroom Car. One 72-foot All Stateroom Car. One 60-foot All Stateroom Car. FOR SALE—Three 63-foot Flats, four 52-foot Box. M. A. McMAHON, 405 Broadway, Little Rock, Ark.

Anderson, St Compton, Jack Hedder, Hart Brothers, Herman Joseph and Paul Jerome. The train to Chicago from Richmond consisted of two Pullmans and a baggage car, and one Pullman to Pittsburgh.

New York, Nov. 10.—Matt T. Collins, of Birmingham, N. Y., is in the city busy at work. He will take out a carnival next season which he is now organizing.

Hoboken, N. J., Nov. 10.—John T. Benson, American representative of the Hazenbeck animal firm, is back after a short rest in the mountains. He has decided to attend the Showmen's League Banquet and Ball at Chicago.

New York, Nov. 10.—Among the circus-folk seen on Broadway this week were John Klingling, Charles Ringling, W. H. Horton, Lillian Letzel, Lew Graham, Johnny Agee, Fred Bradna, Wm. J. Conway, Charles G. Snowhill, Lester Thompson and the Clarksons.

Richmond, Va., Nov. 10.—At the close of the Ringling-Barnum season here Monday Clyde Ingalls left for a tour west. He will later go to New York and then sail for England to play the Circus and Christmas Fair at the Olympia, London.

New York, Nov. 10.—When asked by a Billboard representative this week if he would put out a ten-car circus Johnny Agee replied: "Such a venture is under consideration; nothing definite as yet."

New York, Nov. 10.—The Monarch Gilt Edge Shows, a carnival, is in process of formation in this city. S. Mierbach and E. Anderson are listed as president and treasurer, respectively.

New York, Nov. 10.—E. J. Kilpatrick left this week for North Tonawanda, N. Y., and Chicago.

New York, Nov. 10.—Joseph G. Ferari is booked to sail from Liverpool, Eng., November 17 for this port. George L. Dobyns visited this week.

New York, Nov. 10.—Lester (Doc) Miller past season with Ringling-Barnum Circus, arrived this week.

New York, Nov. 10.—William Emery, trainer, closed his engagement this week with Charles Weil's Elephants, now routed in vaudeville.

New York, Nov. 10.—Harry Row, the promoter, expects to leave the city soon to handle an indoor event. Fred A. Danner visited Charles I. Sasse this week to book some acts for the indoor circus at Amsterdam, N. Y.

New York, Nov. 10.—Wells Hawks is directing the publicity for the Advertising Exposition, which opens Monday at the First Regiment Armory.

New York, Nov. 10.—Charles Kenyon reports a successful season playing fairs in Pennsylvania with his cookhouse. He returned to the business this fall and recently closed in North Carolina and returned to his home in this city.

New York, Nov. 10.—Charles F. Watmuff, past season general agent Great Patterson Shows, under the management Arthur T. Brainerd, arrived this week from Chicago and the West. Registered at Continental Hotel and attended the rodeo at Madison Square Garden.

New York, Nov. 10.—Oscar Hollinger is in the city interested in the importation of European riding devices for parks and carnivals.

New York, Nov. 10.—E. O. Riegel, sales manager of the Rotafino Corporation, in this city, has been making inquiries as to possibilities of his firm's participation in indoor events.

Havana, Cuba, Nov. 10.—Carlos M. Céspedes is interested in the development of a bathing beach here and is making plans to install amusements adjacent to the water front.

New York, Nov. 10.—Among the outdoor acts now in the "workout" at Billy Grupp's gymnasium in this city are Four Homeseats, tumbler; Cadoux, tight-wire artist, and Togan and Geneva, double-wire artists.

New York, Nov. 10.—The new electric sign running vertically in front of the Stage Door Dancing School is one of the latest to illuminate the way for pedestrians in the vicinity of Times Square.

New York, Nov. 10.—Raymond E. Elder, of the Ringling-Barnum staff, is in the city planning a novelty for the indoor field, details of which will be announced later. Mr. and Mrs. Elder plan to be home in Kansas around the holidays.

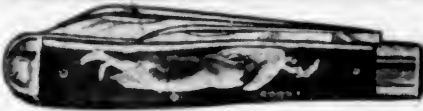
Milwaukee, Wis., Nov. 12.—The Josephine Lachese-Robert Ringling concert tour opens here tonight. Al Butler is in advance, Dexter Fellows publicity director and Vernon Boyer is manager back with the company. A long route has been booked. The tour is being heavily advertised and promoted.

New York, Nov. 10.—Matthew J. Riley and Felix Biel started their indoor promotions this week.

New York, Nov. 10.—Samuel Shuman, concessionaire past season Harvard Greater Shows, left this week for Boston, Mass. Mr. Shuman is owner and manager of the Boston Musical Comedy, consisting of twenty-one people and featuring Charles Hengar, George LaRoe and Blanche Williams. This is the second season

MILLER'S MIDWAY SHOWS

Can place Cook House, with or without their own outfit. Want Middle Weight Wrestler for Athletic Show. Can place Hawaiian Dancers, either salary or percentage. Will furnish outfit for an organized Plant. Show. Have good opening for a good Pit Show Attraction. Want two experienced Parker Swing Men. Can place two Lady Ball Game Agents. All Concessions open. No ex. This Show stays out all winter. Write or wire F. W. MILLER, Cravens, La., Nov. 12-17; after that care The Billboard, Cincinnati, Ohio.



ATTENTION! MR. QUALITY DEALER

A well-made Knife, using a beautiful photo handle, should appeal to you. Eight different patterns, all silver bolstered and brass lined, for \$3.90. Get samples and pick out the combination best suited for your purpose. LACKAWANNA CUTLERY CO., LTD., Nicholson, Pa.

A. B. MILLER'S GREATER SHOWS WANTS

Ten-in-One Show, have complete outfit for same. Will furnish complete outfits for any first-class attraction. WANT MINSTREL SHOW PERFORMERS. Can place legitimate Concessions of all kinds. No exclusives. Note—This show positively will remain out all winter. Address A. B. MILLER, Manager. Warren, Ark., week Nov. 12; Camden, Ark., week Nov. 19.

LOOK—Eagles' Indoor Circus and Mardi Gras—LOOK

November 26, 27, 28, 29, 30, December 1st
TORONTO, OHIO

First show in five years. In the heart of steel and mining district. A red one. WANTED—Acts and Concessions. All Wheels open. Eckhart and Gladys, wire, don't write. Wire McCUNE & SMALL, Eagles' Circus Headquarters, Toronto, Ohio.

All Winter—Dixieland Show—All Summer

FORREST CITY, ARK., AUSPICES AMERICAN LEGION, NOVEMBER 10-15
DE WITT, ARK., AUSPICES AMERICAN LEGION, NOVEMBER 17-22
HOMER, LA., TRANSGIVING WEEK.
All Concessions open. No ex. Wire or come on. We carry our own Band, two Rides, seven Shows. The best equipped outfit in the South. Address J. W. (DADDY) HILDRETH, General Manager.

and it will again tour New England and Eastern Canada. The organization is booked in dependent and according to Mr. Shuman, was most successful last winter.

New York, Nov. 10.—Samuel Zundel, who went to Porto Rico with Joe Goldberg, is back. Arrived on the S. S. Ponce this week.

New York, Nov. 10.—Charles W. Beall is busy presenting Weil's animal acts in vaudeville and other lines of amusements. He is meeting with great success.

New York, Nov. 10.—Matthew J. Riley was busy this week getting ready to attend the showmen's convention at Chicago. He will be accompanied by Felix Biel.

New York, Nov. 10.—In a letter to The Billboard this week Charles Sparks says there is nothing to the rumor the Sparks Circus will change its winter quarters to Trenton, N. J. It will winter in Macon, Ga., as usual.

Salem, Mass., Nov. 10.—J. C. H. Smith, one of the directors of Salem Willows Park, will leave soon for a vacation at Miami, Fla.

Philadelphia, Pa., Nov. 10.—The Park Realty and Construction Company, of this city, of which Oscar C. Jurney is president, A. J. McElwae treasurer and C. L. McElwae secretary, will have an important announcement to make to the outdoor show world shortly.

North Tonawanda, N. Y., Nov. 10.—Following a meeting here this week between the interested parties Hyla F. Maynes, inventor, granted the rights for portable "Caterpillar" rides to the Spillman Engineering Corporation, of this city. A few restrictions are operative in the agreement. The Spillman corporation is busy assembling a big exhibit to be presented at the park men's convention to be held in the Drake Hotel, Chicago, first week in December.

SAN FRANCISCO

(Continued from page 107)

quake and fire, and his ability as a pianist is, for the time being, at least, gone.
"Modern music is just getting a foothold in Japan," Gershovitch, who is Russian, said today. "Music as we know it is so different from music as the Japanese know it that it will require much effort and a long time before Japan can learn to appreciate and to thoroughly understand our music."

Altho in its fifth week at the Capitol Theater, there is apparently no let-up in the popularity of the picture "The Hunchback of Notre Dame". It is playing to capacity houses daily.

THANKSGIVING BAZAAR

Ladies' Auxiliary, H. of A. S. C., Will Hold Annual Event November 27 and 28

Kansas City, Mo., Nov. 10.—The members of the Ladies' Auxiliary of the Heart of America Showman's Club are busy getting ready for their annual Thanksgiving bazaar, which this year will be held for two days, November 27 and 28, with the customary dance in the Coates House ball room to take place on Wednesday evening after the sale in the lobby of the hotel. If there are any articles left on hand after the two days' selling they will be auctioned off at the dance Wednesday night with "Silver-Toned" Dave Stevens in the role of auctioneer.

Mrs. P. W. Deem, secretary of the auxiliary, called today at the local billboard office and asked that the members of the club who are on the road or away from Kansas City at this time, and who are consenting to give some articles for sale at this bazaar, be requested to get all donations into Kansas City and at the Coates House not later than Saturday, November 24, so that they can be tagged and attractively displayed at the bazaar. The members' attention to this request will be appreciated by Mrs. Deem and the other hard-working resident club folk.

This Thanksgiving bazaar is one of the important events of the auxiliary during the season, and when as successful as it has been in the past puts enough money in the club's treasury to insure a pleasant social and active business year.

AMONG DETROIT SHOWFOLKS

Detroit, Mich., Nov. 8.—Quite a number of carnival and other outdoor show people are employed here for the winter season. Among them are several at Dan Hyman's two Penny Arcades, one of which is on Monroe street, near Cadillac Square, and the other at Woodward avenue and Cadillac Square, adjoining the First National Bank Building. Among those at these places of amusement are Max Linick, who is assistant to Manager Hyman, and Darby Boyle, who acts as secretary and treasurer of both arcades. In the front of each arcade are photo studios, under the direction of Dave London, assisted by his brother, Jack, and with the following as aids, alternating as to day and night duty: Harry (Slim) Wiener, Louie Wiener, Bennie Wilson, Harry Snyder, Tommy Connors, Eddie Donovan and Hiram Johnson. Prof. Waters, tattooer, has a space in the Monroe street arcade, while Prof. Lawrence Davis has like space in the Woodward avenue place. Mrs. Frewin Davis has a palmistry booth at the Monroe street arcade.
TOMMY CONNORS (for the Arcade).

NOTICE BIG REDUCTION IN PRICE

- 25-In. Double Flapper Plume Doll, doll measuring 16 inches. Dozen.....\$7.00 and \$ 7.50
- 19-In. Doll, Fan, Dressed, Silk. Dozen..... 12.00
- 19-In. Doll, Fan, Dressed, Satine. Dozen..... 11.00
- 26-In. Doll, Fan, Dressed, Satine. Dozen..... 17.00
- 26-In. Doll, Fan, Dressed, Silk. Dozen..... 17.00
- 23-In. Lamp Doll, Tinsel Trimmed Round Shade. Dozen..... 11.50
- 24-In. Lamp Dolls, Large Oblong Shade with Silk Fringe. Big Flash. Dozen..... 15.00
- 16-In. Walking and Talking Doll. Dozen..... 7.50
- 22-In. Walking and Talking Doll. Dozen..... 13.50
- 27-In. Walking and Talking Doll. Dozen..... 15.50

ABOVE DOLLS ALL UNBREAKABLE.
CUPIES
13-In. Hair Doll, with Tinsel Dress, Complete. Per 100..... \$28.00
13-In. Hair Doll, with Double Flapper Plume. Per 100..... 40.00
13-In. Curled Hair Doll, Flapper Special Hat and 15 numbers. Per 100..... 40.00
10-In. Girle Hair Doll, Dressed Complete, Per 100..... 20.00
ONE-HOUR SERVICE POSITIVELY. NO ORDERS SHIPPED WITHOUT A DEPOSIT.

E. C. BROWN CO., Cincinnati, O.
119 West Second St., Cincinnati, O.

WANTED

Two Abreast Merry-Go-Round, Ball Games

Any 10-Cent Grind Concessions. Out all winter. We have four Shows, Eli Wheel, Band. Lots of real showfolks. If you are not with it, keep stepping. No room for meddlers. Week Nov. 12th, Brookwood, Ala.
TUCKER BROS.

WANT

Elephant Trainer, Boss Hostler, Six-Horse Drivers, Producing Clown

Circus Performers doing several Acts. Clowns, join now for this and next season. Close December 17th; open March 10th. Want Circus Painter, Wagon Builders, Horse Trainers, Dog Trainer, Monkey Trainer, for winter quarters. State salaries or no answer. New Braunfels, Texas, 15th; Pearsall, 16th; Laredo, 17th; Corpus Christi, 19th; San Benito, 20th; Brownsville, 21st. CHRISTY BROS.' WILD ANIMAL SHOWS.

Goodyear Raincoats

Direct from Manufacturer

MEN'S GAS MASKS, \$1.85
DIAGONAL SHADE

Men's Featherweight Raincoats
Tan or Diagonal Shades, - \$1.70
Sizes, 36 to 46. Immediate delivery.

BOYS', \$1.50. WOMEN'S, \$1.90
Get our prices on other numbers, 25% deposit, balance C. O. D., or 2% cash discount for check with order.

Jogert Mfg. Co., 41 W. 21st St., N. Y. C.

Anyone CAN LEARN!

No talent or experience necessary. Fascinating work. Pays big money. Complete instruction book TELLS ABOUT: Alphabets, Colors, HOW TO MIX PAINTS, Show Cards, Window Board and Wall Signs, Ready made letters, Tinting, TRICKS OF THE TRADE, also gives 100 Alphabets and Designs. Book bound in Bealite (mt. leather, gold edges, and four ball bearing Show Card Pens. Book and Pens sent postpaid for \$3.99. (C. O. D. 10% extra.) Ogilvie Pub. Co., 57 Rose St., Dept. 54, New York

EARN MONEY IMMEDIATELY— WE FURNISH EQUIPMENT TO START

FOR SALE OR TRADE AND WANTED TO BUY

FOR SALE—One 50-ft. Round Top, with 20-ft. middle piece, 9-ft. side wall, made circus style, good for two seasons. One High Diving 18' and Ladder. Six very small Shetland Ponies. Everything first-class shape.

WANTED TO BUY—Air Gallop, mounted on pony wagon; Pony Harness, January Wagon, 60-ft. Round Top, with one 30 and two 20-ft Middle Pieces. Don't want junk at any price.
LEW P. COLLINS, Box 649, Enid, Okla.

NUMBERED BALL GUM

Drilled and Sealed Wrapped, \$10.00 PER SET OF 1,200.

DUNWIN CO.

421 N. 6th Street, ST. LOUIS, MO.

FOR SALE—Hendrix Memorial Exhibit and Battelfield Pitt Show and Race. Batter, \$300.00 Stock. First \$100.00 takes it. Will send C. O. D. RALPH LEBLAN, General Dealer, Tampa, Florida.

SPECIAL TO ROAD MEN

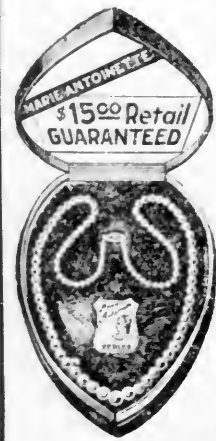
Send for circular of our large Hats. BENNETT HAT FACTORY, 123 Broad St., Jacksonville, Fla.

WANTED TO BUY

Sword Box, complete with swords; Electric Cell Box for Electric Chair, Basner for Chair, Broom Levitation, any illusion. If not cheap use stamps. Address J. B., 218 W. 8th St., Cincinnati, Ohio.

AGENTS, CONCESSIONAIRES, MAIL OPERATORS, SIDE LINE SEEKERS and PREMIUM USERS Here is Big Christmas Money for Hustlers. A Sure Profit Shares at You. You Still Have Six Weeks to Clean Up Big Coin for Christmas. No Wait. No Delay. Night and Day Service.

The Big 3 EVERY ONE A WINNER EVERY ONE A SIGHT SELLER



No. 711. **\$15.00 Pearl Necklace**
 Imported Guaranteed Pearls, 24 inch, perfectly graduated; iridescent, opalescent and indestructible; 14 KT. SOLID WHITE GOLD PATENT SAFETY CLASP.
 Set With Genuine Diamond with satin-lined velvet box and \$15.00 retail price card. Price only
\$2.60 Each
\$30.00 Dozen



No. 511. **"QUEEN OF SHEBA" Pearl Rings.** Sterling silver Ring, set with big, gorgeous pearl.
\$3.50 Retail Price
 Complete With Box.
\$9.00 Dozen



No. 611. **\$10.00 Pearl Necklace**
 The suggestion of a safety clasp on a string of "QUEEN MARIE" Pearls works wonders. A lovely, lustrous Pearl, with a magnificent sheen. Mounted in sterling silver rhinestone safety clasp, with special Velvet Satin-Lined Cabinet.
\$2.00 Each
\$21.00 Dozen

Our Special Combination Sample Offer:—
\$30.00 IN RETAIL VALUE, FOR \$5.25

We want you to see the actual goods. That is the best proof of our great values. Send \$5.25 and we'll ship one sample each of every article by return mail. Actually more than thirty dollars retail value. If you're not pleased, if you do not find these Pearls a most amazing value, return them at our expense and get your money back.
 If you don't want the complete line, order one or two of the above numbers at our special sample prices. Send check or money order in full, or remit 25% deposit and we'll ship C. O. D. for balance.

Marie Antoinette Perle Co.
 Dept. B, 500 Fifth Ave., NEW YORK
 Largest Distributors of Pearl Novelties in America.

ALI BABA SAYS

Sam C. Haller, president of the Pacific Coast Showmen's Association, promptly called a meeting of that organization upon his return to Los Angeles, so we are informed, and delivered a very quiet, but plain and forceful talk to those present. His remarks were received with approval and sanctioned by applause, our informant adds.

E. A. Vaughan, or "Eddie", as we know him better, is still "Telling the World About Missouri" with his Missouri State Topics, a monthly published at St. Louis. Publisher and Editor "Eddie" has for his associate editors Harry Fitzgerald and Arthur W. Warner. "A" does not know Warner, but thinks he knows Fitzgerald; in fact, does, if he is the same Harry Fitzgerald, the carnival press agent. If you are the same Harry, let's have a line from you.

Literally getting together—merely meeting in convention—covers but one point of significance relative to the forthcoming showmen's meetings in Chicago. Each individual attending should be there with avowed intention of doing his level best to have all concerned "get together" in word, deed and co-operation for the material welfare of the outdoor show business.

Have you ever given it a thought that should The Billboard's Outdoor News columns be headed "two points" between the lines, larger type used and each article "padded out" with long paragraphs of unnecessary (to show people) details and repetition—with the great volume of topics and incidents handled—what a mammoth look it would be?

Harry E. Crandell made a trip to Tampa, Fla., from his home in Altoona, Fla., last week—for a special purpose. He took the Scottish Rite degree of Masonry (from the 4th to the 32d) and returned home Sunday, in the lapel of his coat displaying the "double eagle".

Ray Marsh Brydon a few months ago said: "I am going to try to stage a big comeback into showdom." He did try, but ... His museums at Indianapolis have flunked.

Two of the outdoor showfolks to take up indoor activities for the winter are Jack (Blacky) Murray, late of DeReke's Bros. Shows, and Barney Lamb, of the Morris & Castle Shows, who are operating "Flossmore Sweets" in the Monogram and Peerless theaters, Chicago. Murray writes they will be present at the Showmen's League banquet and ball.

Among the friends of the late Olin Barbick (of the old-time musical team of Barbick Bros.) to attend the funeral and interment services at Brownsville, Tex., recently, were W. A. Snake King and H. B. Tipps, the outdoor show agent.

It is quite probable that the George L. Dolans Shows will invade the Central States next season. J. W. Stephenson, special agent, represented the show at the Ohio fair men's meeting at Dayton last week. Attaboy, George, a welcome agent you!

Skilled circus press agents have a cunning art of producing things for sensational stories in newspapers, on various occasions quite cleverly accompanied. One was to have a casting or return performer take a miss and fall, from hands or bar, to near the edge of the net below—usually going over as intended, but with an "elegant" chance at an injury or fatality.

W. H. CURTIS IN CINCINNATI

W. H. Curtis, general superintendent of the Hazenbeck-Wallace Circus, was in Cincinnati last week attending to some business matters, and incidentally called at The Billboard offices. Mr. Curtis went to Pass Christian, Miss., to develop his pecan grove. He now has five hundred and twenty trees that are bearing and will soon plant three hundred more.

MARY BEVAN TO ENGLAND

New York, Nov. 10.—Mary Bevan, billed thru-out the country as "The World's Homeliest Woman", a member of the Ringling-Barnum Circus, was a guest at the Rodeo November 8. Mary sails on the S. S. Olympia for England today and will return in time for the opening of the shows next March.

THE DOUGH BOY

BRAND NEW MASTER SALESBOARD—3,000 HOLES—5c PLAY—TAKES IN \$150.00—PAYS OUT \$58.00

Brilliant colors, beautifully blended, with its flashy and attractive display sections protected by Pyralin covers. Big returns for the careful operator. Dealers, Clubs, Lodges like this style board. No dead stock. Play safe. Order this latest gold mine now. Must be seen to be appreciated—Words and Small Pictures can not do justice to this wonderful board. **Sample Board, Complete, \$15.00.** Quantity prices upon application.

Terms—Cash with order or 25% deposit required on all C. O. D. orders. Money order or certified check avoids delay.

G. & G. SALES CO., - Wilkes-Barre, Pa.

DUKE-EM-IN=DUKE-EM-IN

MEN'S SILK MERCERIZED SOCKS

\$2.00 PER DOZ. (GROSS LOTS). SELL FAST AT FOUR PAIR FOR \$1.00.

MEN'S PURE SILK SOCKS

\$2.75 PER DOZ. (GROSS LOTS). SELL FAST AT THREE FOR \$1.00.

SILK NECKTIES

\$2.75 PER DOZ. (GROSS LOTS). SELL FAST AT THREE FOR \$1.00.

Old-timers cleaning up in Los Angeles and San Francisco. Territory going fast. Send \$1.00 for four samples.

25% ON ALL ORDERS

COMMERCIAL CLEARING HOUSE, 135 1/2 N. Spring St., Los Angeles, Calif.

J. L. CRONIN'S SHOWS

End Season at Concord, N. C.—Winter at Chillicothe, O.

Concord, N. C., Nov. 9.—The J. L. Cronin Shows' hand just played "Home, Sweet Home", and everybody seems to be glad, as the show has been out thirty-five weeks, and it was a successful season for all.

The last engagement at Concord, N. C., proved to be a good closing spot. Prof. De-Laurentis and his concert band left, after playing the final number to join the Pressy Indoor shows at Lynchburg, Va. Mr. and Mrs. Cronin and Mr. Malone have gone to winter quarters at Chillicothe, O., where Mr. Cronin has his 200-acre farm, to spend the winter. Colorado Charley goes into vanderbilt for the winter. E. A. Sabath to Huntington W. Va., to stage an indoor "doings", and he has several spots booked for the winter. Mr. and Mrs. B. E. Robertson go into Florida to open several spots for the winter. Mr. and Mrs. Setzer go home to Gastonia, N. C. to open his Ladies' Exclusive Shop, and all these showfolks wish him success in his new undertaking. He has engaged Dave Fredhime of New York City as buyer. Douglas Lewis goes to Washington, D. C. to open a tonorial parlor, as he has been in business there before. The Gertrude Dixie Flyers will play one-night stands, the first stand being Charlotte, N. C. Mr. and Mrs. Pace (he has been foreman of Bill wheel and light plant) go home for the winter to Dunfield, W. Va. Mr. Owens, who has been in charge of carousel all summer, and Mrs. Owens are going home to spend Thanksgiving, then he is going South for the winter to fish and enjoy himself after a prosperous season. Mr. and Mrs. Cline will winter in Roanoke, Va., as Mr. Cline has accepted a position with the gas company there as a foreman of a street gang. Mr. and Mrs. Eddie Dionne left last week to go South, after being with show the entire season. W. R. Stone and wife went to Georgia, to make several "doings" before going to Florida. Chas. Wilson, who has had the Julee all season, will open a "hot-dog" stand in Roanoke for the winter, and Tom Tress goes back to coal fields of West Virginia. There will be several changes in the lineup of shows next season, as Mr. Cronin will add two more shows, making six, and three rides (he is buying a seaplane), also railroad equipment for the season of 1924.

COLORADO CHARLEY (for the Show).

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

C. D. SCOTT'S GREATER SHOWS

Bamberg, S. C., Nov. 9.—C. D. Scott's Greater Shows opened to a nice business on the streets of Bamberg, under the auspices of the Bamberg County Fair Association, the carnival using six blocks of the main street. This is the second engagement of this organization at Bamberg and, like the previous one, business is past expectations.

Scott's Greater Shows now have ten shows, namely: Brown's Congress of Living Wonders, French Posing Dogs, Scott's All-Star Minstrels, Dr. Leome's Korrate Village, Hoffman, Amuseless Wonder; Heron's Jungelund, Scott's Athletes, Hawaiian Village, Bill Kl. "fish man"; Flynn's Motordrome and All Hindu's 10-in-1. Scott's airplane swings, Flynn's merry-go-round and Ferris wheel and "Rocky's" whip complete the lineup of paid attractions. Sixty-five well-flashed concessions add to the beauty of the midway. Craig's concert band furnish the music, and fifteen cars transport the show. Scott's Greater Shows has had a wonderful season this fall. Business for the show has been very satisfactory. Three more late fairs and then one celebration to follow, which will conclude this season's tour. The caravan goes to Camden, S. C., from here, to another fair. **JIMMIE REEVES (Press Representative.)**

COREY BAZAAR CO.

Schuylkill Haven, Pa., Nov. 9.—This is the third week of the Corey Bazaar Company for the current season. Mildred, Pa., the first town played, was very good, while Pine Grove was practically a total blank. Schuylkill Haven has been very good thus far.

Following is a partial roster: Dixie Minstrels, with a troupe of ten good entertainers, goes over big; Allen's Jazz Orchestra, Ray McWethy and wife, corn game and stunts; P. J. Finnerty and wife, blankets and clocks; Ben Chapple, bowling alley and lamp dolls; Mrs. E. S. Corey, pictures, candy and dolls; with Robert Hamill, Chas. White and Frank Bellings as her assistants.

The show closes here November 17 and goes to Vintondale, under the auspices of the Firemen, for a two weeks' stay. All of which is according to an executive of the above show.

ROSENTHAL IN CHICAGO

Chicago, Nov. 10.—Lew Rosenthal, booking agent of fair attractions in Dubuque, Ia., was a Chicago visitor this week. He said he was much pleased with the past season as his business was three times larger than last year. Mr. Rosenthal has three indoor circuses for this month. He said he will add three more road representatives to his force next season.

ON AND OFF THE CIRCUS LOTS

By BILL POSTER

The band has played. Tents are fold. Romances a plenty. The season's unfold. Stories anew. The press agents told. What's the use—Circus is circus.

So a new animal circus is to be built on the Pacific coast this winter? Let's hear more about it.

Burns O'Sullivan promises to tell all about it in due time. 'Tis a new circus, he assures us—yea, emphatically.

Edwin (Poodles) Hanneford proved an inspiration in this country to all circus riders. Their ultimate ambition is to be a "Poodles".

The Rodeo paper posted on the boards in New York for the Madison Square Garden event is of the circus kind. Coupled with the warm weather the town took on "opening of the season" atmosphere last week. Indians and all.

Dexter Fellows is making things hum already for the coming concert tour of Robert Kingling.

Merle Evans and his band made a big musical hit at the opening of the Richard T. Ringling "Rodeo" at Madison Square Garden last week. They arrived on the special train from Richmond, the closing stand.

Val Vino closed as inside lecturer of the Ringling-Barnum slide-show at Little Rock and hid himself to Bartlesville.

EVANS' NEW OPENING

Chicago, Nov. 10.—The formal opening of the new downtown salesroom of H. C. Evans & Company took place today, and judging from the number of visitors and well-wishers who called during the day this will be a popular place with the concessionaires. When the reporter from The Billboard paid his respects it looked more like a bargain-counter-rush day at a department store than a staid store dealing in concession supplies and games last week. Cigars for the men and flowers for the ladies filled the place with license and perfume.

EDWINA SHEIK DOLL

OUR NEW SENSATION NO. 5

Ostrich Plume Dress, on a flashy 12-inch Doll, complete, for only

SHEIK DOLL...25c PLUME DRESS...25c Total, 50c

The greatest winner you have ever sold. Order now.



EDWARDS NOVELTY CO.

VENICE, CALIFORNIA

BLANKETS, \$2.55

Checked and Flower Patterns. Size 66x91. Four different colors. 25% deposit.

FALLS TEXTILE COMPANY
 228 Granite Block, FALL RIVER, MASS.

PORTABLE CATERPILLARS FOR PARKS

The SPILLMAN ENGINEERING CORPORATION of NORTH TONAWANDA, NEW YORK, manufacturers of the PORTABLE CATERPILLAR RIDES, have been granted a license to build and sell portable rides for PARKS and EXPOSITIONS throughout the United States and Canada, with but few restrictions. Write to manufacturer for catalog.

HYLA F. MAYNES.

BUCK-BOARDS

ALL SIZES—100 HOLES TO 4,000 HOLES.
HAND FILLED—PROTECTED NUMBERS



Doz Base Ball Boards, \$6.00
Put and Take Boards, 6.00
Poker Hand Boards, 10.00

Sample of any one sent, prepaid, \$1.00.
NEW CIRCULAR KNIFEBOARD. Done in Four Colors, 800 and 1,000-Hole Size.
Get our descriptive circular on our new 100-Hole Board, that takes in \$15.00. Write for our new Price List and Discount Sheet before you place your order.

BUCK-BOARD MFG. CO.

3727 Milwaukee Ave., CHICAGO

HOUSTON NOVELTY COMPANY

Wholesalers and Importers of all kinds of Novelties and Jewelry. Our specialty is slum of all kinds, from \$1.00 per gross and up. We have 100,000 postal cards for giving away purposes at \$2.00 per thousand. We also handle Balloons of all kinds, Rubber Balls, Squawkers, Ticklers, Confetti, Serpentine, Rooters, Tin and Paper Horns, Paper Hats and all kinds of Noise Makers. Our prices are right and we can save you money by sending in your orders direct to us.

HOUSTON NOVELTY COMPANY

801 Franklin Avenue, Houston, Texas.
Phone: Preston 4473.

THE NEWEST ELECTRIC-LIGHTED VANITY CASES, with the latest Improved Switch.



No. 405—Fancy Improved Style, with tray, as illustrated, covered with assorted leathers, at

\$72.00 dozen

No. 402—Octagon Style, with tray, in black, brown or patent leather, at

\$42.00 dozen

No. 401—Keystone Shape, 5x7x3 inches, covered with genuine leather. EIGHT DIFFERENT COLORS, at

\$22.00 dozen

Write for our 1924 Novelty and Jewelry Catalogue just off the press. 20% deposit must accompany all C. O. D. orders.

HARRY L. LEVINSON & CO.,
Manufacturers of Leather Goods and Jewelry Novelties.
168 North Michigan Avenue, Chicago, Ill.



The Simplex Typewriter

Only \$275. A Boston customer wrote Jan. 31, 1921: "The Simplex can't be beat for three times the money. I am well pleased." Sent \$275 cash.

M. O. Registered Letter, or "Try me with a C. O. D." Rush your order right along. We thank you
WARD PUB. CO., Tilton, New Hampshire.

Is your subscription to The Billboard about to expire?

BUSINESS RECORDS

(Continued from page 9)
Frank. (Attorneys, Jenks & Rogers, 67 Wall street.)
180th Street Amusement Corporation, Bronx, motion pictures, \$60,000; A. Z. Schwartz, H. Stern, D. Lehrer. (Attorneys, Levy, Gutman & Goldberg, 277 Broadway.)
Movie Supply and Repair Company, Manhattan, \$5,000; M. Roth, E. Behrend, I. H. Silverplate. (Attorney, L. Phillips, 1520 Broadway.)

Service Photoplays, Wilmington, motion pictures, \$200,000. (Colonial Charter Company.)

DISSOLUTIONS

Arax Amusement Company, Hinghamton, N.

NAME CHANGES

F. & P. Amusement Company, Bronx, N. Y., to Haig Amusement Company.

PACIFIC COAST ASSOCIATION'S AID PROGRAM GROWS FROM BURIAL OF COMRADES TWO YEARS AGO

OUT of the death two years ago of two outdoor showmen and the innate desire of their kind to keep them from being buried in "potter's field", there has grown up in Los Angeles the largest organization of its kind in the world—the Pacific Coast Showmen's Association. Within the short period since the death of their comrades, membership in the association has increased to more than 1,000, and already the organization has outgrown its home at 748 South Hill street.

Sam C. Haller, a veteran showman, has been president of the association since its inception following the death of two of his friends. It was Mr. Haller who headed the subscription list to buy a plot of ground in which to bury his fellows.

Also, he wrote several letters to other showmen who were on the road at the time, asking them to add a few dollars to the fund necessary to buy the cemetery property. The response was prompt, one of the fraternal sending his check for \$1,500.

Those in charge of the funeral arrangements found themselves with too much money on hand for the burial of only two of their fellows, and in an attempt to dispose of it the idea of the Pacific Coast Showmen's Association was conceived.

Limiting the membership to showmen and those engaged in kindred industries, the principal object of the organization was to provide a fitting burial for those of its members who died without funds, or friends or relatives. As the membership grew a clubroom was secured at the Hill street address, and A. J. Craner was elected secretary.

Along with the membership, the funds of the organization also grew, as it is operated without profit. In addition to the cemetery fund, a sick-benefit fund was established, and many a showman stricken ill while away from home and friends has been given surgical and hospital care thru the association.

Along with his many other duties Mr. Craner has found time to conduct an employment bureau, and the service is rendered to the member and the employer without charge. Illustrating the work being done in this department, the secretary cited an instance when recently the Lasky Studio wanted two circus clowns to appear in a picture.

The association was called and the studio supplied with two men who had devoted many years to the work in the sawdust arena. Both were members of the association and their circus was in winter quarters. On occasions Mr. Craner said he has been able to furnish wild animals and their trainers to appear in pictures being made by the smaller studios. And it is frequent, Mr. Craner added, that he has been able to furnish from the membership of the association circus and other acts for organizations putting on benefit shows and indoor circuses.

Among the membership are listed practically all of the leading men engaged in providing the public with outdoor amusement. Not only from all parts of the United States have the showmen joined in the work of the association, but the roster shows members from China, India, France and several from South American countries.

Except with the fact that a dozen circuses and carnival companies have already signified their intention of going into winter quarters in Southern California, officers of the association are busy looking for larger clubrooms to replace the one already outgrown. The association has many members among the outdoor attractions that will winter in this State, and Los Angeles will be the meeting place for practically all the showmen. The association is making elaborate plans for its entertainment, and its officers are determined to make the annual ball, tentatively set for December 27, the greatest showmen's event ever held.

And out of the death of two showmen and the desire of their fellows to keep them from being buried at public expense there has arisen an organization that will live.

—LOS ANGELES TIMES.

Delaware Charters

Hitchcum Pictures, manufacture films, \$3,000,000; August G. Clafolo, John Clafolo, John E. Maher, New York. (Martin E. Smith, Wilmington.)

Eldorado Production Company, Wilmington, motion pictures, \$2,200,000. (Corporation Service Company.)

President Theater Company, Wilmington, amusements, \$50,000. (Corporation Trust Company of America.)

Hynds, Inc., manufacture musical and radio instruments, \$100,000; William G. Hynds, Frank P. Torbert, Jr., New Brunswick, N. J.; Stephen A. Corker, New York. (Martin E. Smith, Wilmington.)

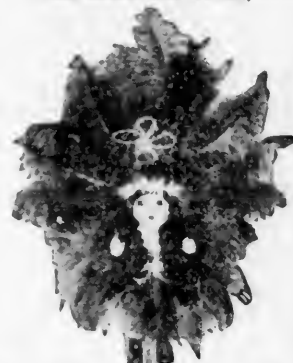
SEASON WAS GOOD ONE FOR PARKS

(Continued from page 9)
park owed it to himself to join the big association. He stated that the problems of one are at least akin to the problems of all. He also added that both large and small amusement parks have become institutions in their respective localities and are grounded on a firm future when properly conducted.

It is the opinion that the attendance this season at the meeting of the park men will see many managers present who have not yet attended the conventions in the past as well as quite a number of new applications for membership. One park manager from down-State dropped into The Billboard office just

STOP and LOOK

OUR FOUR BIG NUMBERS FOR SALESBOARD AND CHRISTMAS TRADE.



20-In. Parisian Special Silk Fan Dress Doll, with long and fluffy universal curls, \$13.00 Per Dozen
22-In. Parisian Flagger Doll, with universal curls, Per Dozen, 7.50
27-In. Walking and Talking Dolls, 15.00 Per Dozen
22-In. Walking and Talking Dolls, 13.00 Per Dozen

Each Doll packed in individual paper box. All merchandise and values are guaranteed. Send 25% deposit, balance C. O. D. No goods shipped without deposit.

MINERAL DOLL MFG. CO.

15 Lispenard St., NEW YORK CITY.
Telephone, Canal 6073.

TWO "LIVE BUYS"

For the Holidays in

MUFFLERS

A BRUSHED WOOL MUFFLER Well tailored and finest quality, in Buff and Brown \$10.00 Doz
Sample Muffler, \$1.00.

A PURE FIBRE SILK MUFFLER—Exclusive—in assorted colors \$12.00 Doz.
Sample Muffler, \$1.25.

Everyone will want one of these holiday gifts. Orders filled promptly. 25% cash, balance C. O. D. We guarantee to refund your money if not satisfied.

CHELSEA KNITTING CO.

621 Broadway, Dept. M, New York City.

High-Class Dolls,

Doll Lamps and Parlor Lamps

AT THE RIGHT PRICES

C.F. ECKHART & CO.

315 National Ave., MILWAUKEE, WIS.

after his closing for the season. He said he had made some money and looked forward to making more next year. He said, however, that the expansion of his business had been such that a lot of new problems had presented themselves. He said he had just nineteen of these problems all written out to put before the park convention when it meets in Chicago. He wants them answered.

ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

Herewith is a list of Armories, Auditoriums and Convention Halls suitable for holding Indoor Events. The Billboard would like to have its readers send in the names and managers of buildings not mentioned, or any corrections. The blank can be used in giving the information, which should be sent to The Billboard, Cincinnati, Ohio.

| |
|----------------|
| City |
| State |
| Building |
| Manager |

ALABAMA
 Gadsden—Armory, A. C. Herzberg, mgr.
 Montgomery—City Auditorium, W. A. Gunter, Jr., mgr.
 Tuscaloosa—Elks' Home, Herman Burchfield, mgr.

ARIZONA
 Phoenix—Shrine Auditorium, H. B. St. Claire, mgr.
 Phoenix—Armory, Adj. Gen. Ingalls, mgr.
 Tucson—State Armory Bldg., Sgt. G. W. Myers, mgr.

CALIFORNIA
 Alameda—Neptune Beach Pavilion, R. O. Strickland, mgr.
 Eureka—Auditorium, City Ry. Dept., mgrs.
 Fresno—City Auditorium
 Long Beach—Municipal Auditorium, S. F. Du-
 Roy, mgr.
 Oakland—City Auditorium
 Pasadena—Armory, Capt. W. R. Jackson, mgr.
 Tonah—American Legion Hall, Howard C. Gates, mgr.
 Sacramento—Armory, Gen. J. J. Borree, mgr.
 San Bernardino—Municipal Auditorium, Leo A. Stronker, mgr.
 San Diego—Halbop Park Auditorium, Mrs. F. W. Haman, mgr.
 San Francisco—Exposition Auditorium, J. P. Deans, mgr.
 Stockton—City Auditorium
 Stockton—State Armory

COLORADO
 Boulder—Armory, Frank Wolcott, mgr.
 Denver—Municipal Auditorium, Robert Ryan, mgr.
 Pueblo—City Auditorium, John M. Jackson, mgr.

CONNECTICUT
 Ansonia—Armory
 Bridgeport—State Armory, Lieut. Richardson, mgr.
 Danbury—Hall's Armory, T. Clark Hull, mgr.
 Derby—Gould Armory, Charles Hart, mgr.
 E. Hartford—Comstock Hall, Lewis B. Comstock, mgr.
 Hartford—State Armory, George M. Cole, mgr.
 Hartford—Foot Guard Hall, Henry S. Ely-
 north, mgr.
 Middletown—State Armory
 Norwich—State Armory, Capt. W. R. Den-
 nison, mgr.
 Stamford—Elks' Auditorium
 Stamford—Armory
 Waterbury—State Armory, Major James Bur-
 ley, mgr.
 Waterbury—Buckingham Hall, J. Sweeney, mgr.
 Waterbury—Temple Hall, Lyman Rich, mgr.

DELAWARE
 Wilmington—The Auditorium, Linnaeus L. Hoopes, mgr.

FLORIDA
 Jacksonville—Armory, Major William LePill, mgr.
 Miami—Elsler Pier, Fred W. Maxwell, mgr.
 Tampa—Tampa Bay Casino (leased to Shriners, Egypt Temple)

GEORGIA
 Albany—Municipal Auditorium, D. W. Brosnan, mgr.
 Albany—Armory D. W. Brosnan, mgr.
 Athens—Moss Auditorium, W. L. Moss, mgr.
 Atlanta—Auditorium-Armory, R. A. Gordon, mgr.
 Macon—City Hall Auditorium
 Rome—City Auditorium, O. C. Lam, mgr.
 Savannah—Volunteer Guards' Armory, Henry M. Buckley, mgr.
 Savannah—Municipal Auditorium, Willis A. Birney, Jr., mgr.

ILLINOIS
 Bloomington—Coliseum, Fred Wolkau, Jr., mgr.
 Cairo—Armory Hall, Wilbur Thistlewood, mgr.
 Cairo—K. M. K. C. Hall, Bill Winter, mgr.
 Chicago—Armory, 122 E. Chicago Ave., Lieut. Martin, mgr.
 Chicago—Broadway Armory, 5875 Broadway, Captain Baehus, mgr.
 Chicago—7th Inf Armory, 31st and Wentworth, Captain Houston, mgr.
 Chicago—1st Reg. Armory, 16th & Michigan, Capt. Jas. P. Tyrrell, mgr.
 Chicago—Coliseum, 15th & Wabash ave., Chas. R. Hall, mgr.

Chicago—Dexter Pavilion, 42d and Halsted, Union Stock Yards.
 Chicago—Municipal Pier, Henry J. Kramer, mgr., 601 City Hall St. Bldg.
 Chicago—12nd Inf. Armory, 2653 W. Madison St., Major Fred W. Laas, mgr.
 Danville—Armory, John D. Cole, mgr.
 Decatur—Y. M. C. A. Annex, W. H. Duerr, mgr.
 Farmington—Victor Gardens, John Beckman, mgr.
 Galesburg—Armory, Capt. R. W. Hinchliff, mgr.
 Kewanee—Armory, Capt. E. E. Stull, mgr.
 LaSalle—Auditorium Ballroom, Wm. Jasper, mgr.
 Oregon—Coliseum, John D. Mead, mgr.
 Peoria—Armory
 Quincy—5th Inf. Armory, O. Irwin, mgr.
 Rock Island—American Legion Bldg., George L. Booth, mgr.
 Springfield—State Arsenal, General Black, mgr.
 Waukegan—Armory, Capt. Bradford West, mgr.

INDIANA
 Elkhart—Armory, James Morris, mgr.
 Elwood—Armory, Eric E. Cox, mgr.
 Evansville—Coliseum, Sam B. Bell, mgr.
 Huntington—Coliseum
 Indianapolis—Cadle Tabernacle, E. H. Cadle, mgr.
 Indianapolis—Tomlinson Hall, Board of Works, City of Indianapolis, mgrs.
 Kokomo—Armory, Capt. Fred Goyer, mgr.
 Peru—Community Bldg., C. C. Hoag, mgr.
 Richmond—Coliseum, Herb Williams, mgr.
 Terre Haute—K. of C. Auditorium, W. H. Doerner, mgr.

IOWA
 Albia—Auditorium, C. A. (Happy III) Hibbard, mgr.
 Boone—Armory, Walter L. Anderson, mgr.
 Clinton—Coliseum, Dr. Thos. B. Charlton, mgr.
 Council Bluffs—Auditorium, Geo. F. Hamilton, mgr.
 Council Bluffs—Dodge Light Guard Armory, Robt. Wallace Co., mgrs.
 Davenport—Coliseum, G. G. Petersen, mgr.
 Des Moines—Coliseum, Alex. Fitzhugh, mgr.
 Dubuque—Armory, Kendall Burch, mgr.
 Ft. Dodge—Exposition Bldg., H. S. Stanbery, mgr.
 Ft. Dodge—Armory, Chamber of Commerce, mgrs.
 Iowa City—Armory, Col. M. C. Mumma, mgr.
 Iowa City—Auditorium, Homer R. Dill, mgr.
 Keokuk—Battery A Armory, Mr. Dickinson, mgr.
 Mason City—Armory, Howard O'Leary, mgr.
 Muscatine—Armory, Bower & Breummer, mgrs.
 Oskaloosa—Armory, C. A. Stoddard, mgr.
 Sioux City—Auditorium, Geo. W. Dyer, mgr.

KANSAS
 Atchison—Memorial Hall, Claude Warner, mgr.
 Coffeyville—Armory, Capt. Larry Lang, mgr.
 Hutchinson—Convention Hall, Ed. Metz, mgr.
 Hutchinson—Armory, Guy C. Rexroad, mgr.

Independence—Memorial Hall Auditorium, R. K. Bittman, chairman.
 Leavenworth—Sales Pavilion, E. M. Siekel, mgr.
 Parsons—Municipal Bldg.
 Topeka—Auditorium, Robt. McTiffert, mgr.
 Wichita—Forum, E. M. Stanton, mgr.

KENTUCKY
 Ashland—Clydesde Park Casino, owned by El Hasa Temple, A. A. O. N. M. S., S. I. Yon, agent, P. O. Box 223.
 Hopkinsville—Auditorium, H. L. McPherson, mgr.
 Louisville—Armory

LOUISIANA
 Lafayette—Hippodrome, R. L. Mouton, mgr.
 New Orleans—Washington Artillery Hall
 New Orleans—Elk Place
 New Orleans—Labor Temple
 Shreveport—Coliseum, State Fair Grounds, W. R. Hirsch, mgr.

MAINE
 Auburn—Auburn Hall, Lewis W. Haskell, Jr., mgr.
 Bangor—The Auditorium, W. A. Hennessy, mgr.
 Bangor—Bowldrome, Chas. W. Morse, mgr.
 Bath—Armory Hall Hiram T. Stevens, mgr.
 Waterville—Armory, Capt. I. E. Thomas, mgr.

MARYLAND
 Annapolis—State Armory, Capt. D. J. Murphy, mgr.
 Baltimore—104th Medical Regt. Armory, Col. Fred H. Vinup, mgr.
 Baltimore—Moose Hall
 Frederick—Armory, Major Elmer F. Munshower, mgr.

MASSACHUSETTS
 Attleboro—Armory, Dr. J. A. Reese, mgr.
 Boston—Mechanics' Bldg., on Huntington ave., F. W. Easterbrook, supt.
 Boston—State Armory, on Howard St.
 Cambridge—Cambridge Armory, Col. John F. Osborn, mgr.
 Chelsea—Armory on Broadway, American Legion, mgrs.
 Clinton—State Armory, Peter F. Cunnely, mgr.
 East Boston—Music Hall
 East Boston—Masonic Bldg., Samuel Susan, mgr.
 Easthampton—Town Hall, O. C. Burt, mgr.
 Fall River—Armory, John Cullen, mgr.
 Gardner—Town Hall, B. F. Holden, mgr.
 Gloucester—Armory, Merrit Alderman, mgr.
 Greenfield—State Armory, F. W. Pratt, cus-
 todian.
 Greenfield—Washington Hall, Chas. S. Barrett, mgr.
 Haverhill—Armory
 Leominster—Auditorium, City Hall, R. L. Carter, mgr.
 Lowell—Memorial Auditorium, Collin H. MacKenzie, mgr.
 Malden—Auditorium, Wm. Niedner, mgr.
 Marlborough—Armory
 New Bedford—Armory, Harold Winalow, mgr.
 Plymouth—Armory, Capt. Andrew Carr, mgr.
 Southbridge—Hippodrome, Arthur Blomhard, mgr.

Springfield—U. S. Armory, Capt. Paul J. Norton, mgr.
 Springfield—Municipal Auditorium, Frank J. Downey, mgr.
 Wakefield—Town Hall, F. S. Hartshorne, mgr.
 Worcester—Mechanics' Hall, C. H. Briggs, mgr.

MICHIGAN
 Alpena—Memorial Hall, Philip K. Fletcher, mgr.
 Bay City—National Guard Armory
 Detroit—Light Guard Armory
 East Saginaw—Auditorium, F. I. Walter, mgr.
 Grand Rapids—Coliseum, Geo. H. Zindel, mgr.
 Grand Rapids—Grand Rapids Armory, J. D. English, mgr.
 Kalamazoo—New Armory, Arthur H. Fitzgerald, mgr.
 Saginaw—Armory

MINNESOTA
 Atkin—Armory, Capt. J. A. Peterbury, mgr.
 Bemidji—New Armory, Wilbur S. Lyman, mgr.
 Duluth—New Armory, Guy Eaton, mgr.
 Hibbing—Coliseum, Laurence Brown, mgr.
 Mankato—Richards Hall, J. B. Richards, mgr.
 Mankato—Mankato Armory, Capt. W. A. Sunborn, mgr.
 Minneapolis—Auditorium, Richard Horgan, mgr.
 Minneapolis—National Guard Armory
 Rochester—Armory, Capt. R. M. Graham, mgr.
 St. Cloud—Armory, Frank E. Lee, mgr.
 St. Paul—Auditorium, W. D. Huggie, mgr.
 Winona—National Guard Armory, Arthur J. Frey, mgr.

MISSISSIPPI
 Natchez—Memorial Hall, Miss Beatrice G. Perrault, custodian.

MISSOURI
 Kansas City—Terrace Gardens, 39th & Main sts., Harold H. Kettle, mgr.
 Kansas City—Convention Hall, Louis W. Shouse, mgr.
 Kansas City—American Royal Live Stock Expo. Bldg., F. H. Servatius, mgr.
 Kansas City—The Armory, Capt. Jerry F. Dugan, mgr.
 Springfield—Convention Hall, Mrs. H. L. McLaughlin, mgr.
 St. Louis—Coliseum, T. P. Bates, mgr.
 St. Louis—Armory
 St. Joseph—Auditorium, H. G. Getchell, mgr.
 Sedalia—Convention Hall, F. F. Combs, mgr.

MONTANA
 Great Falls—Live Stock Pavilion, L. E. Jones, mgr.

NEBRASKA
 Grand Island—Liederkrantz Auditorium, G. Meyer, mgr.
 Grand Island—Columbian Hall, George Bauman, mgr.
 Hastings—Armory, Capt. L. E. Jones, mgr.
 Lincoln—City Auditorium (municipal owned)
 Omaha—Municipal Auditorium, Chas. A. Franke, mgr.

NEW HAMPSHIRE
 Dover—Armory
 Keene—Armory, F. E. Howe, mgr.
 Laconia—Armory, Capt. C. O. Austin, mgr.
 Portsmouth—Armory
 Portsmouth—Freeman's Hall, George Paras, mgr.

NEW JERSEY
 Asbury Park—Co. D, Armory
 Atlantic City—Viola Dance Arts, Ward H. Kentnor, mgr.
 Bridgeton—Armory, Reuben M. Husted, mgr.
 Elizabeth—Armory, Col. Wm. B. Martin, mgr.
 Gloucester City—City Hall Auditorium
 New Brunswick—National Guard Armory
 Passaic—Kanter's Auditorium, A. Kanter, mgr.
 Trenton—2d Regt. Armory, Major Stark.

NEW MEXICO
 Albuquerque—Armory, Sgt. Harry Clagett, mgr.

NEW YORK
 Albany—10th Inf. Armory, Col. Chas. E. Walsh, mgr.
 Amsterdam—State Armory, Capt. Thomas F. Brown, mgr.
 Auburn—State Armory, Chas. M. Nevlus, mgr.
 Auburn—Auditorium, Jas. A. Hennessy, mgr.
 Brooklyn—23d Regt. Armory
 Buffalo—174th Regt. Armory
 Buffalo—106th Field Art. N. G. Armory, Edward E. Holden, mgr.
 Cohoes—Armory, Thos. J. Cownery, mgr.
 Dunkirk—Naval Militia Hall.



At Richard T. Ringling's Rodeo, Madison Square Garden, New York, November 7-17. Indians

Albany—Armory, Capt. Riffe, mgr.
 Fulton—Recreation Park Auditorium, Jean W. Stevenson, mgr.
 Dover—Armory, John Trumble, mgr.
 Hornell—Armory, Lieut. P. J. Pierce, mgr.
 Ilion—Drill Hall, Cornell Univ., mgr.
 James-town—Armory, Capt. Brown, mgr.
 Middletown—Armory, Major J. A. Karschea, mgr.
 Mohawk—Armory, Capt. C. A. Carroll, mgr.
 Newburg—Armory, O. J. Cathcart, mgr.
 Newburg—Columbus Hall, James Brady, mgr.
 New York—Madison Square Garden.
 New York—71st Regt. Armory, Lieut. James Eben, mgr.
 New York—Grand Central Palace.
 New York (Bronx)—258th Inf. Armory.
 New York (Bronx)—Hunt's Point Palace.
 Lowey, Horowitz & Fischer, Inc., mgrs.
 Niagara Falls—Armory, Major Max H. Elbe, mgr.
 Ogdensburg—Armory, C. A. Briggs, mgr.
 Utica—Armory, Van Simons, mgr.
 Oneonta—Armory, Capt. Louis M. Baker, mgr.
 Oneonta—Municipal Hall, Major C. C. Miller, mgr.
 Oswego—State Armory, Fred T. Gallagher, mgr.
 Port Richmond, S. I.—States Island Coliseum, David Klindelberger, mgr.
 Doughkeepsie—Armory, Col. W. L. Burnett, mgr.
 Rochester—Convention Hall, W. E. Flannigan, mgr.
 Rochester—108th Inf. Armory, A. T. Smith, mgr.
 Saratoga Springs—Convention Hall, Comm. of Public Works, mgr.
 Saratoga Springs—Armory, Lieut. James H. Rowe, mgr.
 Schoenectady—State Armory.
 Syracuse—Armory.
 Tonawanda—Co. K. Armory.
 Troy—Armory.
 Utica—State Inf. Armory, Major Thos. C. Dedell, mgr.
 Watertown—State Armory, Capt. Ned S. Howell, mgr.
 Whitehall—Armory, Frank Solmons, mgr.

NORTH CAROLINA
 Charlotte—City Auditorium
 Raleigh—City Auditorium, Mayor of City, mgr.
 Wilmington—Municipal Auditorium, James H. Cowan, mgr.

NORTH DAKOTA
 Fargo—Auditorium, W. P. Chestnut, mgr.
 Grand Forks—City Auditorium, C. J. Evanson, mgr.

OHIO
 Akron—Goodyear Hall.
 Akron—Music Hall, F. W. Schumacher, mgr.
 Akron—Auditorium Armory, W. W. Price, mgr.
 Canton—City Auditorium, Director of Public Service, mgr.
 Canton—City Auditorium.
 Cincinnati—Armory, Capt. Thompson, mgr.
 Cincinnati—Music Hall, John Graham, mgr.
 Cleveland—Public Auditorium, Lincoln G. Dickey, mgr.
 Covington—Armory, Theo. R. Black, mgr.
 Dayton—Memorial Hall, Joseph Hirsch, mgr.
 E. Youngstown—Hamrock Hall, Hamrock Bros., mgrs.
 Gallon—Armory, Capt. Fred B. Cleland, mgr.
 Lancaster—Armory, Ralph Meisse, mgr.
 Lima—Memorial Hall, G. R. Christia, mgr.
 Mansfield—The Coliseum, R. F. Cox, mgr.
 Marion—Harruff Building.
 Niles—McKinley Memorial Hall, M. J. Dougherty, mgr.
 Portsmouth—Auditorium, Mrk Crawford, mgr.
 Springfield—Memorial Hall.
 Toledo—Terminal Auditorium, Hugo V. Baelow, mgr.
 Toledo—The Coliseum, J. S. Bralley, mgr.
 Toledo—The Armory, Major E. W. Rydman, mgr.
 Warren—Armory Bldg. of 115th Inf., Lieut. Wetzel, mgr.

OKLAHOMA
 Ardmore—Convention Hall.
 Enid—Convention Hall, Herbert G. Creekmore, mgr.
 Oklahoma City—Oklahoma Coliseum, W. R. Martineau, secy.
 Oklahoma City—Merry Garden, O. W. Connolly, mgr.

Shawnee—Convention Hall.
 Tulsa—Convention Hall, J. F. Prothero, mgr.
 Tulsa—Natl Guard Armory, Major James A. Bell, mgr.

OREGON
 Portland—Public Auditorium, Hal M. White, mgr.
 Salem—Armory, Capt. Paul Hendricks, mgr.

PENNSYLVANIA
 Bethlehem—Colosseum, James Elliott, mgr.
 Butler—State Armory, Capt. James F. Leetch, mgr.
 Greensburg—Armory, Capt. Robt Herbert, mgr.
 Harrisburg—Chestnut St. Auditorium, D. F. Miller, mgr.
 Lancaster—Hiemenz Auditorium, John Hiemenz, mgr.
 Meadville—State Armory, Capt. Fred'k L. Pond, mgr.
 Philadelphia—Commercial Museum, Dr. Win. B. Wilson, mgr.
 Philadelphia—Lu Lu Temple, 1331 Spring Garden.
 Philadelphia—108th Field Artillery Armory.
 Philadelphia—34 Regt. Armory.
 Philadelphia—Olympic Arena, Leo Rains, mgr.
 Philadelphia—Second Regt. Armory.
 Philadelphia—First Regt. Armory.
 Pittsburgh—15th Regt. Armory.
 Pittsburgh—Penn Armory.
 Pittsburgh—Motor Square Garden.
 Pittsburgh—Syrta Mosque, J. W. Barber, secy.
 Plymouth—Armory, N. Koshbandler, mgr.
 Pottstown—Armory, W. E. Schuyler, mgr.
 Reading—Reading Armory, Capt. J. D. Eisenbrown, mgr.
 Shamokin—Moose Hall, J. N. Strausser, mgr.
 Sharon—Armory, Capt. Thos. Price, mgr.
 Warren—Armory, Capt. Chas. B. Pearson, mgr.
 Wilkes-Barre—9th Regt. Armory, W. M. Speece, mgr.
 York—State Armory, Capt. Jos. E. Rice, mgr.

RHODE ISLAND
 Providence—Infantry Hall, Louis J. Bernhardt, mgr.

SOUTH CAROLINA
 Spartanburg—Hamilton Guard's Armory.

SOUTH DAKOTA
 Deadwood—Auditorium, owned by elty.
 Hot Springs—Auditorium, E. L. Delaney, mgr.
 Sioux Falls—Auditorium, Geo. W. Burnside, mgr.
 Sioux Falls—Coliseum, Geo. W. Burnside, mgr.

TENNESSEE
 Chattanooga—Soldiers & Sailors' Memorial Auditorium.
 Johnson City—Municipal Auditorium, W. B. Ellison, mgr.
 Nashville—Ryan Auditorium, Mrs. L. C. Naff, mgr.

TEXAS
 Amarillo—Auditorium, city manager in charge.
 Amarillo—Texas National Guard Armory, Col. John B. Holding, mgr.
 Beaumont—Fair Park Auditorium, Geo. J. Roark, mgr.
 Dallas—Coliseum at Fair Grounds.
 Ft. Worth—Coliseum Bldg., Fair Grounds, Ed R. Henry, mgr.
 Galveston—City Auditorium, E. M. Owens, mgr.
 Houston—City Auditorium, John P. Morgan, mgr.
 Marshall—Hawley's Hall, Lee Hawley, mgr.
 San Antonio—Beethoven Hall, Mr. Altman, mgr.
 Waco—Cotton Palace Coliseum, S. N. Mayfield, mgr.
 Waco—Auditorium, C. J. Doerr, mgr.

UTAH
 Salt Lake City—Auditorium, J. Ernest Gillespie, mgr.

VIRGINIA
 Danville—Armory in Municipal Bldg.
 Newport News—American Legion Hall, Nelson Overton, mgr.
 Richmond—City Auditorium, Director of Public Safety, mgr.
 Richmond—Coliseum, Edw. Cowardin, mgr.
 Richmond—Auditorium, S. Y. Swenson, mgr.
 Richmond—Howlitzer Armory.
 Roanoke—Market Auditorium, R. E. Coleman, mgr.

WASHINGTON
 Everett—Armory, Major A. B. Cutter, mgr.
 Tacoma—Armory, Col. H. P. Winsor, mgr.
 Tacoma—Auditorium, E. M. Wesley, mgr.
 Yakima—Amory, Capt. W. F. Hoyer, mgr.

WEST VIRGINIA
 Huntington—Baesman's Dancing Academy, F. W. Baesman, mgr.
 Huntington—Armory, known as Criterion Pavilion, Criterion Club, mgrs.
 Huntington—City Hall Auditorium.
 Wheeling—City Auditorium.

WISCONSIN
 Appleton—Armory, Capt. F. W. Hoffman, mgr.
 Ashland—Armory, T. Thorsen, mgr.
 Eau Claire—Municipal Auditorium, Fred Radatz, mgr.
 Fond du Lac—Armory E., Chas. Froehling, Jr., mgr.
 Green Bay—Armory.
 La Crosse—Trades & Labor Temple, F. O. Wells, mgr.
 Marinette—Day Shore Park Pavilion, Wm. Hasenbus, mgr.
 Marinette—Armory, Capt. Lester B. Lindsay, mgr.
 Milwaukee—Auditorium, Joseph C. Grieb, mgr.
 Racine—Dania Hall on State st., James Petersen, mgr.
 Stevens Point—Battery D Armory, A. L. Waukesha—Anthemum, A. L. Steinert, mgr.
 Wausau—Rothschild Auditorium.

WYOMING
 Casper—Moose Auditorium, O. N. Shogren, mgr.

CANADA
 Carman, Man.—Memorial Hall, A. Malcolmson, mgr.
 Chatham, N. B.—Dominion Armory, Capt. A. Duncan, mgr.
 Chatham, Ont.—The Armouries, Col. Neil Smith, mgr.
 Estevan, Sask.—Town Hall, A. B. Stuart, mgr.
 Fredericton, N. B.—Armory, Col. H. M. Campbell, mgr.
 Inverness, N. S.—Labor Temple, Michael Ryan, mgr.
 Kamloops, B. C.—Kamloops Drill Hall, Col. J. R. Vicars, mgr.
 Lloydminster, Alta.—Town Hall, A. S. Pollard, mgr.
 Montreal, Que.—Armories.
 Montreal, Que.—Mount Royal Arena, Oscar Benoit, mgr.
 Oshawa, Ont.—Armories, Major F. C. Chappell, mgr.
 Ottawa, Ont.—Canadian Government House.
 Peterborough, Ont.—The Armouries, Col. A. W. McPherson, mgr.
 Prince Rupert, B. C.—Auditorium, I. J. Marren, mgr.
 Prince Rupert, B. C.—Exhibition Hall, J. Venable, mgr.
 Quebec, Que.—Convention Hall, B. A. Neale, mgr.
 Red Deer, Alta.—Armory.
 St. John, N. B.—Armory.
 Swift Current, Sask.—City Hall Auditorium.
 Three Rivers, Que.—Market Hall.
 Toronto, Ont.—Massey Music Hall, Norman M. Withrow, mgr.
 Toronto, Ont.—Royal Coliseum.
 Vancouver, B. C.—Manufacturers' Bldg., W. S. Nason, mgr.
 Victoria, B. C.—The Armouries, Col. F. Robertson, mgr.
 Winnipeg, Man.—Auditorium, Board of Trade Hall.
 Winnipeg, Man.—Auditorium, Board of Trade, prop.
 Winnipeg, Man.—Amphitheater, Billy Holmes, prop.
 Woodstock, N. B.—Armory.
 Woodstock, Ont.—Arena, H. Sneath, mgr.
 Woodstock, Ont.—Armories, Col. F. Burgess, mgr.

INDIANA
 Indianapolis—Ind. Hort. Soc. Dec. 12-13. H. H. Swain, secy., Purdue Univ., Lafayette.

IOWA
 Des Moines—Iowa Hort. Soc. Dec. 5-6. R. S. Herrick, secy., State House, Des Moines.

KANSAS
 Topeka—Kan. Hort. Soc. Dec. 4-6. O. F. Whitney, secy., State House, Topeka.

MARYLAND
 Baltimore—Md. Hort. Soc. Jan. 9-11. S. B. Shaw, secy., College Park, Md.
 Salisbury—Peninsula Hort. Soc. Nov. 20-22. Wesley Webb, secy., Dover, Del.

MICHIGAN
 Grand Rapids—Mich. Hort. Soc. Nov. 20-24. Geo. M. Low, secy., Bangor, Mich.

MINNESOTA
 Minneapolis—State Hort. Soc. Dec. 4-7. R. S. Mackintosh, secy., University Farm, St. Paul.

MISSOURI
 Kansas City—Southwest Hort. Soc. Jan. 6-12. W. Garritt secy., 127 N. Dearborn st., Chicago, Ill.
 Monett—Izark Fruit Growers' Assn. Jan. 8-9. J. W. Stroud, secy., Box 150, Rogers, Ark.

NEW JERSEY
 Atlantic City—N. J. Hort. Soc. Dec. 4-6. H. H. Albertson, secy., R. F. D. 2, Burlington, N. J.

NEW YORK
 Rochester—N. Y. Hort. Soc. Jan. 17-18. Roy P. McPherson, secy., R. F. D. 2, LeRoy, N. Y.

OHIO
 Columbus—Ohio Hort. Soc. Jan. 28-30. R. B. Cruickshank, secy., Case State University.

TENNESSEE
 Nashville—Tenn. State Hort. Soc. Jan. 30. G. M. Bentley, secy., Univ. of Tenn., Knoxville.

REPORTED JOHN RINGLING TO BUY GIANT BALL CLUB

According to a story published in Collyer's Eye, sport paper of Chicago, John Ringling of the Ringling-Barnum Circus, also connected with Madison Square Garden, is to become the new owner of the New York Giants Baseball Club as soon as satisfactory release of Charles A. Stoneham's holdings can be made, and that the training camp of the Giants will be selected from San Antonio, Tex., to Sarasota, Fla. Mr. Ringling has extensive real estate holdings in Sarasota, where he makes his headquarters during the winter, and it is said has arranged to go with Manager John McGraw to the Florida town in February to look over the new training site.

It was reported earlier in the year that Tex Rickard was seeking to buy the Giants, backed by a group of sportsmen, among whom was Mr. Ringling. It was said, President Heydler, of the National League, was reported to have ruled against Rickard's entry as a baseball magnate and the deal fell thru.

It had originally been agreed that Stoneham was to give up the presidency and that McGraw was to succeed him, the former still holding his stock, states Collyer's Eye. It is said that this decision had been reached when no bona-fide offers for the Giants had been received. The Ringling deal, now pending, however, has stopped those plans.

Horticultural Conventions

CONNECTICUT
 Hartford—Conn. Hort. Soc. Dec. 14. Samuel H. Bonning, secy., 333 Vine st.

ILLINOIS
 Champaign—Ill. Hort. Soc. Dec. 11-14. W. S. Brock, secy., Urbana, Ill.
 Urbana—Ill. Florists' Assn. Second Tuesday in March. Albert T. Hey, secy., 1005 N. 9th ave., Maywood, Ill.

HAGENBECK ANIMALS ARRIVE

New York, Nov. 12.—Arriving today on the steamship Manchara from Hagenbeck of Germany, consigned to John T. Rowson, American representative, were ten large Polar bears, eight for a large circus and two for the Baltimore Zoo; a perfect midket stallion and Shetland pony for Singer's Midgets; a number of animals and birds for the New York Hippodrome, a druggo deer, smallest species of family, twelve inches high; one giant, and a wild Mongolian horse, a very rare specimen.



from Missoula, Montana, and Cowhands, Taken on Roof of Madison Square Garden.

CARROLL PLAYERS, ST. JOHN, N. B.

Director Gordon has given the show a splendid production and the scenery turned out by Artist Benjamin received much favorable comment.

An appropriate program of music by the orchestra, under Director Roberts, rounded out the evening's entertainment.

FORSYTH PLAYERS, ATLANTA

Atlanta, Ga., Nov. 6.—As a result of strong advance publicity on the part of Manager John Eroyo of the Lyric Theater the house was capacity on Monday evening to see the Forsyth Players' new leading lady, Louise Orth, in 'The Gold Diggers'.

HAWKINS-BALL COMPANY

Kansas City, Mo., Nov. 6.—The current offering of the Hawkins-Ball Stock Company is 'Loss of the Steam Country'.

BOSTON STOCK COMPANY

Boston, Nov. 8.—'Not So Fast', Taylor Holmes' recent Broadway success, is very well handled by the company at the St. James Theater.

"MARY" AT SOMERVILLE

Boston, Mass., Nov. 8.—George M. Colahan's 'Mary' is current at the Somerville Theater.

HENRY JEWETT PLAYERS

Boston, Nov. 8.—E. Phillips Oppenheim's four-act comedy, 'The Double Life of Mr. Alfred Burton', is being given its American premiere at the Copley Theater this week by the Henry Jewett Repertory Company.

BURGESS PLAYERS CLOSE

West Hoboken, N. J., Nov. 6.—Jack Hayden, general director of the Hazelle Burgess Players, announced from the stage that this is farewell week for the players, regardless of the fact that it was doing excellent business.

"LAWFUL LARCENY" IN LOWELL

Lowell, Mass., Nov. 8.—'Lawful Larceny' will be the offering of Al Lattringer's Stock Players at the Lowell Opera House next week.

THE STATE PLAYERS

Springfield, Mass., Nov. 7.—Lois Bolton has the best role of the season—as a matter of fact, her first big one—in 'The Goldfish'.

This is Meyer's first visit to this country in fifteen years.

HATTONS GO HOME

Washington, D. C., Nov. 10.—Having completed work in Allen Dwan's production of Rex Beach's story, 'Big Brother', for Paramount, Raymond Hatton has returned to his home in Hollywood, accompanied by Mrs. Hatton.

MUSICAL COMEDY AND BURLESQUE NEWS

"KATY DIDN'T" IN EAST

Worcester, Mass., Nov. 10.—'Katy Didn't', a delightful comedy by Leonidas Weisverelt and John Clements, and presented by John Henry Mears, played at the Worcester Theater the last half of last week.

LIDDY IN SONG RECITAL

New York, Nov. 9.—James R. Liddy, who is singing the principal masculine role in 'Artists and Models' at the Shubert Theater, has arranged to give a song recital in Aeolian Hall some time in December.

LeMAIRE KEPT BUSY

New York, Nov. 10.—Charles LeMaire, who designed the costumes for 'Wildflower', 'Poppy' and 'The Music Box Revue', has just completed the costumes and sets for John Cort's new musical show, 'Sharlee', and he is at present at work on 'Primrose'.

"TOPSY AND EVA" FOR B'WAY

New York, Nov. 9.—'Topsy and Eva', the musical version of 'Uncle Tom's Cabin', will make its appearance in New York December 2, with the Luncheon Sisters playing the title roles.

"SHARLEE" OPENS

New York, Nov. 9.—'Sharlee', John Cort's new musical comedy, was offered for the first time last week in Wilkes-Barre, Pa.

BARNEY GERARD MAKES A FIND FOR BURLESQUE

Utica, N. Y., Nov. 7.—Barney Gerard was so impressed with the dancing of Sue Foley, an amateur entertainer, at a big banquet of the Newswriters' Club, of Utica, last Friday night, that he immediately signed her for his 'Amities' Company.

The dance that won her the engagement with the Gerard show was given in the ballroom of the Hotel Utica, where the banquet was held.

John Murray Anderson will preside as judge at the National Beauty Meet to be held at Madison Square Garden, New York, November 28.

THE CINEMA AND THE EMPIRE

By ALDER ANDERSON (in Daily Telegraph, London, Eng.)

THERE can be no reasonable doubt that the widespread interest evinced in the great Imperial consultation has been greatly heightened by the cumulative results of twenty years' 'travel' films.

As a fact, it has been recognized by the most far-seeing oversea supporters of the Empire Settlement Bill that if the scheme is to be successful the moving picture theater must play its part.

Had the Prime Minister wished to underline the boon conferred on the modern world by the cinema, he could hardly have expressed himself more aptly than he did, when he spoke recently of the joys of attending the acquisition of knowledge to the students of the Philip Stott College.

In various parts of the United States for the past three years and that a little rest would do them good, and that in a few months they would return to this theater to resume their engagement.

HARDER-HALL PLAYERS

Bayonne, N. J., Nov. 7.—In the Harder-Hall Players' presentation of 'Six-Cylinder Love' Roger Pryor has an excellent opportunity to demonstrate his versatility and that he put the part over big is putting it very mildly.

a good role, and the remainder of the cast contribute their share to a well-rounded ensemble. Souvenir photographs of Miss Bolton were given away Monday night, and Tuesday afternoon the management presented live goldfish to the first three hundred women who entered the theater.

DRAMATIC NOTES

'Children of the Moon' will conclude its New York engagement at the Comedy Theater next week and will move to Chicago, where it is booked to open at the Playhouse.

B. A. Meyer, the English producer, has covered a lot of territory since his recent visit to New York. He is looking over the current attractions on Broadway with a view to doing a number of American plays in London.

PRES. HERK'S DENIAL

(Continued from page 31)

In the West on Monday last may result in sensational developments that will affect not only burlesque, but vaudeville and legitimate houses in the West.

NELSE.

SOL MEYERS BOOSTS SALARIES

New York, Nov. 9.—When the Mutual Burlesque Association advised the producing managers of shows on the Mutual Circuit that, beginning with the week of November 12, they would receive \$100 additional each week, the move was highly commended and several of the producers stated that it would enable them to improve their scenery and costumes, but as Joe Oppenheimer and Sol Meyers, operating the "Broadway Belles" show on the Mutual Circuit, are already overburdened with costly and attractive scenery and costumes, they decided to give some of their additional earnings to their choristers, therefore a notice appeared on the "billboard" at the Star this week to the effect that the choristers would receive \$5 extra for each week that the "Broadway Belles" played "one-nighters", due to the high cost of living in those towns.

What Sol Meyers has done can and should be done by other managers on the Mutual Circuit, for it is a conceded fact that the choristers playing "one-nighters" are forced to pay more for room and board daily than they do weekly in the week stands.

If there is any other manager on the Mutual willing to follow the example set by Sol we will welcome the information and give them due credit for their discernment, in at least making a monetary effort to make life for their choristers on the "one-nighters" more bearable, thereby enabling them to work with the pep and good feeling that comes from good living, congenial companionship and gratefulness to the manager ready and willing to meet them half way when the money is coming into the company of which they are an indispensable part.

Managers, if you are going to boost the salary of your choristers on the "one-nighters", tell it to us and we'll tell the world that you are a "regular fellow".

NELSE.

CAN'T RESIST TEMPTATIONS

New York, Nov. 9.—When Sam A. Scribner some time ago received a notification from Attorney Kline, of the Shubert office, to the effect that a Shubert show then being put on in this city had material in it that might tempt burlesquers to steal it, and warning Mr. Scribner against permitting them to do so, Mr. Scribner took it as a good joke, but Warren B. Irons, who has several shows on the Columbia Circuit, took it otherwise, which may account for him advising his attorneys to notify the Shuberts that the Irons & Clamage title to "Temptations of 1923" has been copyrighted, and it behooves the Shuberts to take vengeance of the fact and drop the use of that title for one of their shows. Warren says he has the only show worth the title and he does not wish his Columbia Circuit show to be discredited by the use of the same title by the Shuberts.

CHATTER FROM CLEVELAND

Pauline Russell, who appeared at the Empire recently with "Round the Town" Company, is reminiscent of Pauline Harer; in fact, she is it, but the change in name puzzled many patrons. She certainly has a poppy little style all her own, and some beautiful costumes.

Eddie Kelly, who has been working rotary stock around the city, left for Buffalo to join the "Round the Town" Company. Pat Joyce and Mabel Lorraine, who had the Broadway and working outlying houses here, have also come to Buffalo. They will work the unit around there for a while and then join a wheel show.

Miss A. Hope, a chorister with "Youthful Follies", left the company here and went to the Hunn Read Hospital suffering from a general breakdown.

The "Step Along" Company, at the Empire the past week, gave a special midnight show on Election Night, November 6.

Jack Hunt and Clyde Bates, quite popular locally, due to their stock activities here the past summer, appeared at the Columbia the past week with the "Bathing Beauties" Company.

This is Carrie Finnel's last week at the Empire.

The same cast as previously listed in this column continues to hold down the boards at the Handbox, the local popularity of Irons Rogers and Joe Forte grows each week.

Ray Keith is again back in harness at the Star where she is well liked by the patrons. Frank Tomers is out and working rotary stock once more. Ruby Lusk and Danny DeMar hold their own, and R. E. Stone is in the cast again. Frank Cummings is still producing there.

The "Step Along" Company did not work the one-nighters in Ohio last week, but did over in Cleveland three days and then jumped into Buffalo.

Stocum is appearing at the Handbox—an

oldtimer who helps out by his knowledge of showmanship.

The many burlesquers that lay over here find it profitable to work the outlying theaters during their layoffs. A group of burlesquers organize a unit and play rotary for a few weeks until a new engagement is secured, and then another bunch of burlesquers takes up the reins.

Mr. and Mrs. Kenneth Christie have just reached the city from Akron and expect to go into stock in one of the downtown houses.

E. J. Welr and a group of players are presenting little dramatic sketches as prologues to feature pictures around the city. Vera DeVere is the leading lady.

Sylvia Avery, classic dancer, who was at the Handbox for a fortnight, has joined the Rockwood Entertainers.

Burlesquers will be pleased to know that after climbing trenches to get to the stage-doors in this city for the past three months, they can now go back and forth without their alpenstocks. The streets are finally finished and the new sewers all in place, so no more choristers need to fall into the dugouts, as two of them did one evening.

FLO ROCKWOOD.

NEW FORM

Of Burlesque Stock

Newark, N. J., Nov. 7.—The Strand Theater next Monday passes into the hands of the Yankee Enterprises, Inc., a Western theatrical organization, which will install a burlesque

revue and vaudeville policy starting Saturday evening, November 17, at seven o'clock.

The theater will be dark all next week and the present policy ends on Sunday night. It is to be entirely redecorated, alterations are to be made on the stage and new fixtures and electric signs will be installed.

Alex Yudel, general manager of the Yankee Enterprises, is in the city to supervise the installation of the improvements and be on hand to represent the company. The new policy has been extremely successful in the West and Mr. Yudel's company now operates two such theaters in Chicago, the State-Congress and the Empress.

Speaking of the new venture Mr. Yudel said yesterday: "We will put on a clean, up-to-date burlesque revue to run at least an hour and one-half and from three to five headline vaudeville acts. This will comprise a two-hour entertainment at least and we will play four shows daily—two in the afternoon, the first starting at two o'clock, the second at four o'clock, and two at night, the first at seven o'clock and the last at nine o'clock. One admission price of 55 cents will be charged, weekdays, for all seats except boxes and loges, and Saturday, Sunday and holidays there will be a slight increase. Smoking will be allowed in the balcony, boxes and loges and there is to be a special smoking room for women."

The company will be comprised of ten principals and twenty chorus girls.

James X. Franets, formerly of B. F. Kahn's Union Square, likewise of Musky's National Winter Garden Stock companies of this city, has signed up as straight man, and other burlesquers are now negotiating engagements.

"AND STILL THEY COME"



SEEN AND HEARD

By NELSE

"Nelse" has an important communication for Harry Marion.

Mae Dix, feminine star of Tom Sullivan's "Mae Dix and Her Dancing Foods" Company on the Mutual Circuit, will close at the end of the show's engagement at the Star, Brooklyn.

Due to the demodishing of George Jaffe's Academy Theater, Pittsburg, Pa., Mutual Circuit shows will be taken care of by Jaffe at his new Academy, which is the name given to the old Duquesne Theater at Pittsburg, which will open November 19.

After trying out the Hudson Theater at Fulton Hill, N. J., to unsatisfactory receipts for the two weeks contracted for, and then taking a chance on a third week, the Columbia Amusement Company decided it was useless and gave it up Saturday last.

Althea Barnes, prima donna in Ed Daly's "Ramin' Wild" show on the Columbia Circuit, closed at Detroit and returned to New York City to consult her attorneys on a matter of litigation that has something to do with a contract for life.

Charles Barton gave up the management of

the Garrick Theater, Wilmington, Del., November 3, and returned to New York City. There is a possibility that he may become identified with the Mutual Burlesque Association or handle the advance management of a road show to the coast.

Arthur Stern and Besse Rosa communicate they worked out their notices to Fred Strauss to close with his "Snappy Snaps" on the Mutual Circuit prior to the Mutual notice for the show to close, and that they are now under contract to Jack Reid to join his "Record Breakers" on the Columbia Circuit, in which they will do their specialty, "The Phinale Happens".

Gas Flagg is not only doing six character parts and managing the company of Manhattan's "Lullin' Thru" show on the Mutual Circuit, but doing what many advance agents would do but do not do for their shows, by getting written endorsements for his show from local managers and broadcasting via mail. Gus' latest is signed by Charles Euberg, manager of the Garden Theater, Buffalo, and is an official o. k. for the show.

Bob Gordon, formerly manager of "Fidel's" Bill Campbell's "Rose Sydel Show" on the

Columbia Circuit and since then an attack of the Gayety Theater, Washington, D. C., and the Gayety Theater, Louisville, Ky., last season, has been stricken with paralysis in Indianapolis, according to a report from William Woolfolk, manager of the Capital, to Sam A. Scribner. Mr. Scribner has wired Mr. Woolfolk to see that Mr. Gordon was provided with the best of medical attention and comforts until his recovery.

When an enterprising advance agent saw Al Reeves' antiquated auto standing out in front of the Casino Theater, Brooklyn, N. Y., last season, with Al's show was playing there, he also saw great possibilities of getting some advertising for the show that followed and decorated Al's car in the rear with a classy banner, which Al, unknowingly, carried around Brooklyn for a good part of the evening. Since that time "Your Old Pal Al" has harbored ill feelings against that car and during the past week traded it in with some real money, and the assurance of much advertising to boot, for a new high-priced car which he will utilize in making his jumps between vaudeville houses in which Jake Lubin has booked him for twelve weeks on the Loew Time. Al, to make good to the auto folks, had his own notices typed boasting the make of the new car, but we decided to use our own version instead of Al's typed publicity for a well-known make of auto.

Not satisfied with placing Helen Kennedy, the singing and dancing violinist, with Harry Hastings' "Sik Stocking Revue" on the Columbia Circuit, Nat Morton has framed Manager Ed Shafer up with the aid of Tom Kennedy, who has billed Miss Kennedy along with Jean Carr (of Carr and Carney with Hastings' show) to do a sister act at the N. V. A. on Sunday night, and force Shafer to put the two in a sister act in the Hastings show. But Nat does not wish Shafer to know that he was framed for the purpose, therefore we'll not tell him. Nat has also placed Egan Eddy, a prima from a Shubert attraction, to replace Evelyn Cunningham, who was forced to exit from J. Herbert Mack's "Breezy Times" show on account of illness. Nat also kidnapped Box Weber, the juvenile of Fred Strauss' "Snappy Snaps" on the Mutual Circuit, and placed him with Buddy Abbott's "Broadway Flashes", a Courts Circuit radio show.

COLUMBIA CIRCUIT THEATERS AND STAFFS

City—Kansas City.
State—Missouri.
Circuit—Columbia.
Theater—Gayety.
Manager—Fred Waldmann.
Treasurer—John Laughlin.
Press Agent—Fred Waldmann.
Advertising Agent—Park Sherlock.
Stage Manager—Felix Snow.
Leader of Orchestra—James Holsman.
Transfer Men—Israel Transfer Company.

City—Indianapolis.
State—Indiana.
Circuit—Columbia.
Theater—Capitol.
Manager—W. W. Woolfolk.
Treasurer—J. C. Bergman.
Press Agent—W. M. Stokes.
Advertising Manager—E. F. Kindley.
Stage Manager—John Smith.
Leader of Orchestra—Robert Loader.
Transfer Men—Bryant & Son.

City—Toronto, Ont.
Dominion—Canada.
Circuit—Columbia.
Theater—Empire.
Manager—Peter W. Maguire.
Treasurer—Julius Stern.
Press Agent—Chas. Oliver.
Advertising Agent—Don McCague.
Stage Manager—Thomas Parsons.
Leader of Orchestra—Don Romanelli.
Transfer Men—Humphrey's Dominion Express Company, Union Station.

City—Chicago.
State—Illinois.
Circuit—Columbia.
Theater—Olympic.
Manager—Jake Isaac.
Treasurer—Geo. E. Doyle.
Press Agent—Nat Royster.
Advertising Agent—Al Cohen.
Stage Manager—Jim Berlin.
Leader of Orchestra—Chas. E. Sower.
Transfer Men—Daniel's, Ashland Block.

City—Chicago.
State—Illinois.
Circuit—Columbia.
Theater—Star and Garter.
Manager—Arthur H. Moeller.
Treasurer—Claude Boyd.
Ass'tant Treasurer—Donny Creed.
Advertising Agent—Emil Johnson.
Stage Manager—Otto H. Hunt.
Leader of Orchestra—Andy Capny.
Transfer Men—Gus Daniels, 155 N. Clark Street.

DEATHS

In the Profession

BACHTEL—Charles, probably the oldest actor, circus band leader in the States, dropped dead at Seventh and Washington streets, St. Louis, November 1, of heart disease. His body was taken to the morgue and lay there for five days before it was identified by his widow, Mrs. Bachtel's first season in the circus dates back to 1883 when he was associated with "Popcorn" George Hall, with whom he went abroad on the Selfe-Flores Circus. Since that time he had been musician and band leader on practically every one of the sawdust outfits. The last few seasons he had the band on the Walter L. Main Circus. Bachtel was the man selected to play "Taps" when President McKinley was buried in 1900.

BARLOW—John William, 20-month-old son of an English showman, died recently on the Carlton Hill Fair Ground, where the parents' show was located. The child drank a quantity of hot water and his throat was badly scalded. He was removed to the Nottingham General Hospital, but expired a quarter of an hour after admission.

BENSON—Loren, grandfather of Billy Devere, died at the home of his daughter, Miss Devere's mother, Mrs. Chas. Morton, in Three Rivers, Mich., November 1. Billy Devere is now playing with Frank Newman's "Fashion-Plate Revue".

BREINIG—Frank, aged 62, died at Terre Haute, Ind., November 5, following an operation. Mr. Breinig was well known in musical circles and for the past twenty-three years had served as treasurer of the Terre Haute Musicians' Union, Local 25. He was a member of the famous old Ringgold Band, known thru the Middle West, and was also a member of the Grand Theater orchestra, Terre Haute. Surviving are three sisters, two brothers, P. J. Treinik, leader of the Liberty Theater orchestra, Terre Haute, and Henry Breinig, of Florida, Ill., manager of park and riding devices manufactured by a company of which he is president. Burial was held at Terre Haute.

BROWN—L. Otis, formerly a member of the act known as the Three Musical Comets, died September 30 at his home, 144 West Seneca street, Oswego, N. Y. He had retired from the stage and was engaged in the automobile business in Oswego, N. Y.

BURDICK—John, of the old-time musical team of Burdick Brothers, died in Brownsville, Tex., November 4, and was interred in a cemetery in that city the following day. The Burdick Brothers were well known in the carnival world and had been with the late George Fairley of Ethelma budget fame.

CARTIN—William B., treasurer of the Orpheum vaudeville house on Seventh street, Minneapolis, died suddenly November 4 of accidental asphyxiation.

CHILD—E. G., died at his home in Culver City, Calif., November 2. Mr. Child had been associated with the Mack Scamett Company as field representative during the past three years and had been active until three days before his death. He was former manager of the Orpheum Theater in New Orleans and later conducted a hotel in San Francisco. Funeral services were held at Culver City.

CLAPP—Charles Leslie, died at his home, 2133 N. Delaware street, Indianapolis, Ind., November 7, after a brief illness. His father and sister, Mrs. J. R. Stuber, survive.

COBURN—W. S., brother of Chas. D. Coburn, who organized the Coburn Players and is now filling an engagement on the Pacific Coast, was shot to death in his office in Atlanta, Ga., Monday afternoon, November 5. The deceased formerly lived in Savannah, where burial was held November 7. He was a member of the Savannah Bar Association, Landrum Lodge of Masons, Elks and other organizations.

COCHRAN—William A., 81, a pioneer plainsman, stage driver and Pony Express rider, and one of the men whose early exploits made possible the great Pony Express pageant, held in St. Joseph, Mo., recently, died at the home of his son, W. A. Cochran, in St. Louis. The exploits of Cochran and his comrades in the early days of the West were exploited and recounted at the St. Joseph celebration.

DOWNING—Florence, 29 (Mrs. Florence Schaefer in private life), a former vaudeville star, for the past seven years an inmate of the State Hospital at Ward's Island, died October 29 in that institution. She is survived by her husband, a young daughter and a sister, known professionally as Tiny Armstrong.

DOYLE—Ned, 34, known off stage as Ned Spurrer, who for the last two months was a member of the Wilkes Players, Denver, Colo., as a character actor, died November 8, of pneumonia, at the Park Avenue Hospital, Denver. His widow was playing at the Century Theater, Oakland, Calif., when he died. Mr. Doyle went to Denver two months ago from the Lenzler Theater, San Francisco.

EAST—William, concession manager of Idora Park, Oakland, Calif., died suddenly, November 10, near the park.

FAHL—A. J., well known in professional circles, died at his home in Mt. Blanchard, O., November 6, following two operations and a long illness. He is survived by his widow, two children and several brothers and sisters, among them T. J., J. C. and J. S. Fahll, well-known musicians, and Miss Cecil Fahll, now appearing in vaudeville.

FOURDRAIN—Polly, a French composer, died October 24 in France. "La Griffe" his latest work, is scheduled at the Opera Comique for this week.

GARRICK—Thomas, 60, brother-in-law of William Collier, actor, and himself a well-known actor, died November 8 at St. James, Long Island. He had been an invalid for years. He last appeared with William Collier in "Caught in the Rain". He also appeared with Mr. Collier in "The Dictator" and "The Man From Mexico". Charles the son of Charles Fink, a pioneer railroad builder of the Middle West, born in St. Louis, he prepared for the stage early in life under the guidance of James E. Murdoch. He was leading man with Frederick Ward for several seasons in classic repertoire and appeared jointly with E. R. Collier. Afterward he appeared in Bartley Campbell's plays. Helena Collier, sister of William Collier, was his wife.

GUARD—Mrs. Ina Palmer. The body of Mrs. J. P. Guard, actress for forty years, was found by a hunter in a woods at New Paramus, N. J., November 10. The discovery ended a search of almost seven months for Mrs. Guard, who disappeared April 19 from the Home of Divine Providence near Ridgewood, N. J. Mrs. Guard was 65 years old and had been sent to the home by the Catholic Actors' Guild in February, being paralyzed on one side. She suddenly left the place and ever since a search for her had been kept up by police and officials of the home. Mrs. Guard was known on the stage as Ina Palmer and was the widow of Major Alan McCook Guard, of the United States Army. Her only son, Sully Guard, was killed in an automobile wreck in Florida seven years ago. She is survived by a half-sister, Mrs. Blanche Vogelins, of Glen Ridge, N. J., who says Mrs. Guard's real name was Independence, given her because she was born on the Fourth of July.

HEISSE—Rev. J. Fred, 60, lecturer and president of the Anti-Saloon League in Maryland and for many years a prohibition leader, died November 8 at his home in Baltimore after a two weeks' illness. He was a tireless worker as a pastor, a writer for the religious and prohibition press, being editor of The Baltimore Methodist for thirty years.

HELVIN—Lester, a French aeronaut, died recently in Bordeaux, France. He was one of the members of Walter Wellman's expedition to the North Pole, 1906-7. He had lived in Bordeaux since his return from America and directed a laboratory there for the making of artificial gems.

HINKEL—Arthur treville, 51, a vaudeville and circus performer for thirty years, died of cerebral hemorrhage at his apartment, 103 Fisher street, Picher, Ok. Hinkel and his wife, Mrs. Rae Hinkel, and son, Frank Jr., comprised a trio which for several years worked under the name of the Tajoe Family. The family presented an iron-jaw act. The body was shipped to Kansas City, Mo., and interred there.

HIRSCH—Henry, 41, brother of Dorothy Hirsch, of The Morning Telegraph, died suddenly November 3 in New York City. He was in the jewelry trade. A wife and two children survive him.

HOLMES—Mrs. Marlon, mother of Ada Kaufman, of the "Good Morning Deal" Company, died November 5 at her home, 300 West Fifty-first street, New York City, of accidental asphyxiation by gas escaping from a faulty gas cook. Miss Kaufman was with the company in Toledo at the time of the fatal accident. Interment was at Mt. Hope Cemetery, Westchester, N. Y.

JAMES—George Wharton, 65, widely known explorer, ethnologist and lecturer, died November 8 at St. Helena, Calif., after two days' illness. He had been on a lecture tour. He was born in England and devoted many years to geological, ethnological and archaeological research in Western States, settling down his findings in many books and magazine articles.

JONES—Mrs. Jane Elizabeth, 55, wife of Charles Jones, of Featherstone, England, well known to travelers at Hull Fair, died suddenly on the fair ground recently of heart failure. She was a sister of Messrs. Dunwell and Caleb Johnson.

KALE—George, 35, was killed November 7 in Columbus, O., when he was crushed between two street cars. About thirty-five or forty years ago he was a street salesman and of late years was an upholsterer in Columbus.

KINDT—Louis, 33, died November 2 in Chicago. He was the father of Charles T. Kindt, well-known Iowa theatrical manager and now manager for the Thos. Cusack Company, at Bayport. The deceased was a cyclorama artist of note, famous for his three pictures of the civil war battles which were widely shown in 1882. Mr. Kindt was a native of Germany. Two sons and five daughters survive. Funeral services were held in Chicago.

LEO—Sampson Simson, 69, pioneer member of the old Coney Island Jockey Club and a member of several rowing associations, died November 5 at his home in Elizabeth, N. J. The deceased was a descendant of Aaron Burr and a grandnephew of Sampson Simson, soldier in the War of 1812. He was born in New York and graduated from the Columbia Law School.

LIBSON—Mrs. Jennie, mother of Isaac Libson, manager of a number of Cincinnati theaters, died at her home in Cincinnati November 7. Two other sons and five daughters survive her.

LUBIN—Mrs. Emily, wife of Herbert Lubin, of Associated Pictures Corporation, died suddenly, November 6, in New York City, following a brief illness. Mrs. Lubin was extremely well known in society circles of Philadelphia, Los Angeles and New York. Herbert Lubin is a partner of Arthur H. Sawyer. The offices of Sawyer-Lubin, in Hollywood, Calif., were closed November 7, as a token of respect to the late Mrs. Lubin. Mr. Sawyer and Barney Lubin journeyed from the West Coast to attend the funeral services which were held from her birthplace in Philadelphia.

In memory of my darling husband,
AUGUST D. MATTFELDT
well-known concessioner, who died November 14, 1922, at Kansas City, Mo.
August D. Mattfeldt was laid to rest May 18, 1923, in Brooklyn, N. Y.

MASSON—Mrs. Clara May, known on the stage in her prime as Brownie Wells, died November 7 at her home, 791 Clinton avenue, Jamaica, L. I., N. Y., of heart failure. In her day she played with Marie Tempest, Henry E. Dixey, Langdon McCormick and other stars of the period. She was the wife of William C. Masson, who survives her, and who

is well known as a theatrical manager and producer. The funeral services were held at her late home on Wednesday and the remains were taken to the family mausoleum on Staten Island. The services were attended by several theatrical friends who knew her well in her prime, and all paid a glowing tribute to her charm and ability. She had been a member of the Tamut Club, of New York City, and the Professional Woman's Club, of Boston.

MCNULTY—Mrs. Helen Coleman, 63, singer, music teacher and prominent Boston club woman, died last week at the Deaconess Hospital, Boston, after a lingering illness. Mrs. McNulty was a native of Lewiston, Me., where her mother conducted a large music business. Surviving is her husband, Richard J. McNulty.

MEIGHAN—John, 74, father of Thomas Meighan, Paramount star, died November 5, at his home in Pittsburg, Pa., of a complication of diseases. Until his recent illness Mr. Meighan had spent a great deal of his time with his son, Thomas, and was a familiar figure around the motion picture studios where the star was working. Whenever he went to New York he was always a guest at the Lamb's Club. He was head of the Pittsburg Facing Mills until ten years ago, when he retired from business. He was a charter member of the Knights of Columbus and a member of the Elks' Lodge in Pittsburg. He leaves a family of seven children—Thomas, John, William, James, King, Mary, and Margaret. **MILLERSHIP**—Leonard Hicks, died November 1 in Elkins Park, Pa. **MILLET**—Phillippe, 43, foreign editor of Le Petit Parisien, died October 21 in Paris after a brief illness.

MOULLE—Edouard, 70, a French composer, died recently at Montigny, near Paris.

NECOSIA—Richard, one of the best known directors and operatic coaches in the United States, died November 8 in his studio at 4 West Eighty-fourth street, New York City, of apoplexy. He had just finished a lesson with one of his pupils, Selma Segal, dramatic soprano with the Metropolitan Opera Company, when he was seized with a stroke and fell unconscious to the floor. The maestro was known throught the world and at various times was director of the English Aborn Opera Company, the Creator Opera Company and the San Carlo Opera Company. Juan Gordon, of the Metropolitan forces, and Ricardo Martin, of the Chicago Opera Company, were among his pupils. He was a close friend of Caruso and Amato. He was born in Naples and studied music in Milan, London and Madrid, heading the opera in the latter city a dozen years. He later directed operas in the capitals of France, Russia, Austria and Germany. He was the composer of the "New York Jubilee March", commemorating New York's recent Silver Jubilee. He was honored by the Government for his work in directing musical activities in connection with Liberty Loan drives during the war. He is survived by a widow and four children.

O'NEILL—James, 46, son of the famous actor, James O'Neill, and brother of the playwright, Eugene O'Neill, died November 8 in a private hospital at Trenton, N. J. He was for a number of years on the legitimate stage. Up to the time of his illness he had been in charge of the estates in New London and New York City of his father.

OYER—Marietta, 67, died at her home in Kansas City, Mo., November 10. She was the mother of Sam Oyer, known in the show world as Fred Delmar. Funeral services were held November 11.

PRAGER—The mother of Julia and Mrs. Abo Wise, died October 24 in Los Angeles of diabetes.

PRESTON—May, 69, an actress, died November 6 in the Staten Island Hospital, Staten Island, N. Y. At 6 years of age she created the role of Mary in the original Broadway production of "Ten Nights in a Barroom" and was hailed as a child prodigy. She last appeared with David Wardell in "The Auctioneer" in 1914. Her husband, Charles H. De Groat, and her mother, Isabella Preston, were also well known professionals, and both died in 1906. Miss Preston had lived at the Actors' Fund Home for the past nine years. Burial services were held at Campbell's Funeral Church under the auspices of the Actors' Fund. Interment was in the Actors' Fund Plot, Evergreen Cemetery, Brooklyn, N. Y., beside her mother.

REIFF—Luther, of the Miller Bros.' Exposition Shows, died in the Good Samaritan Hospital, Lexington, Ky., It became known last week. His widow, who is residing at Orlando, Fla., survives.

SCHAUBER—George R., 45, secretary of the Saratoga County (N. Y.) Agricultural Society and superintendent of the fruit exhibits of the New York State Fruit Growers' Association, died at his home at Ballston Lake, N. Y., November 2, of tumor of the brain. Surviving are his wife, two daughters, one brother and one sister.

SMITH—Eli C., 87, retired supervisor of music in the public schools of Pittsfield, Mass., died suddenly in the hospital November 1. The deceased was a 32d degree Mason. Surviving are his widow, son, daughter and three grandchildren.

TOTTEN—James M., well-known magician and a veteran in lycium and chautauqua work, died at St. Mary's Hospital, Grand Rapids, Mich., October 25. He is survived by his widow, two daughters and a son.

VICK—Elizabeth, 67, died recently at her home in Knoxville, Tenn., where her husband, John B. Vick, is manager of the Yellow Path Company. Mr. and Mrs. Vick were for many years connected with the theatrical business. The deceased began her stage career at the age of five at the National Theater, Elm Hill, playing the character of Little Memie in "Tip Toe Winkle". Mr. and Mrs. Vick became acquainted with each other in Kansas City in 1892 and afterward played with the same stock company for eight months. Mrs. Vick used the stage name of Elizabeth Parker, and with her sister, Georgia, was known as one of the Parker Sisters. Soon after her marriage a company known as Vick, Vick and Vick was organized and for twenty years they presented the show "At Home in Alabama" before the "War".

WALTZ—Andrew, well-known medicine showman, died in the County Hospital at Chicago November 4, following an operation. Burial was in a Chicago cemetery November 17. Mr. Waltz is survived by his widow and four children.

WARD—Prof. William G., of the Emerson College of Oratory, Boston, died November 3.

He was a well-known lecturer and writer and had been associated with the Emerson College since 1898, having taught current events, literary criticism and psychology. He is survived by a daughter.

WATSON—Albert J., manager of the Hippodrome Theater, Los Angeles, and a native Californian, died of heart disease October 27 and was buried October 30. Mr. Watson (A. J.) was one of Los Angeles' best-known theatrical men. The word of his death shook the city with grief, and everywhere it was the topic of conversation. Sad Lesser ordered the theater closed during the funeral, which was held under the supervision of Silver Trowel Lodge of Masons, of which the deceased was a member. He was born in 1872 and was 51 years old. The funeral was one of the most solemn and largely attended in Los Angeles.

MARRIAGES

In the Profession

BRADEN-WARD—Frank Braden, press agent of the Selfe-Flores Circus, and Hec Star Ward, member of the Edward Ward Flying Act, also with the Selfe-Flores Circus, were married at the Old Cathedral, St. Louis, Mo., November 6, by Rev. Geo. J. Donnelly.

BRULATOUR-HAMPTON—Hope Hampton, the motion picture actress who was last seen in the screen version of "The Gold Diggers", and Jules E. Brulatur, a director of the Famous Players-Lasky Corporation, were married August 22 in Baltimore, Md. It has recently become known. This is Brulatur's third marriage. Miss Hampton was born in Houston, Tex., and educated in Philadelphia. She became a film star several years ago and her company was known as the Hope Hampton Productions. More recently she has acted with success for First National, the Fox Film Corporation, Famous Players and Warner Bros. A month or so ago she was seen in Allen Dwan's production of "Lawful Larceny". Mr. Brulatur has been her manager for several years.

CHEONG-LEE—Pauline Lee, the Chinese actress, married George Cheong, a restaurateur, November 1 at the City Hall, New York City. Miss Lee has appeared on Broadway, an experience which few actresses of her nationality have had.

COLE-BEDIN—Joe Doyle, clown and mall agent, and Victoria Redini, rider, both with the Haggenbeck-Wallace Circus this season, were married at Dyersburg, Tenn., November 3.

DEVYLL-VILLAT—Billy Devy, movie actress, and Irving Villat, screen director, were married at Santa Monica, Calif., recently.

BAWSON-NIELSON—Ray Dawson, of the Bernard Exposition Shows, and Irene Nielson, of Hamilton, Mont., were married at Terry, Mont., November 6.

DOWNING-BANGLER—John Downing, for the past two seasons with the Bernard Exposition Shows, and Anna Bangler, of Glenview, Ill., were married at Terry, Mont., November 6.

FERNANDEZ-PARDUE—M. L. Fernandez, mental and snake worker, formerly with various carnivals, and Mrs. Mary E. Pardue, nonprofessional, were married in Little Rock, Ark., November 3. They will make their home in Little Rock.

FRIEJA-LASH—May Lash, of the cast of "Artists and Models of 1922" at the Shubert Theater, New York, and Anthony Frieja, prominent draggist of Brooklyn, were married November 3 in New York City. Miss Lash will retire from the stage. She is a native of Poland, her father being Stanislaus Lash, a famous dancing teacher in Warsaw, Poland. She came to this country with her mother four years ago at the age of sixteen. She posed for many prominent illustrators, such as Dean Cornwell and Knowles Hare. She made her debut on the stage in "Artists and Models" at the suggestion of Mr. Cornwell, who recommended her to J. J. Shubert.

GREEN-BRAISHAW—Harry Green and Alison Bradshaw, members of the Maurice British Players, appearing in Toronto, Can., were married at St. James Cathedral, Toronto, November 3, by Rev. F. J. Moore. A reception was held at the home of Col. and Mrs. G. T. Chisholm for the members of the British company and intimate friends following the ceremony. Madeline Chisholm is also a member of the British Players.

HAAS-LOPEZ—Chuck Haas and Dolores Lopez (Marie Bond), vaudevillians, were married two months ago in San Francisco while playing the Partages Circuit.

HANKINSON-JORDAN—Ralph Hankinson, well-known auto polo and auto racing man, and Josephine Jordan, one of the Jordan Sisters, were married in St. Joseph, Mo., September 1. The marriage was not announced until October 25. Mr. Hankinson, 8, C. and Mrs. Hankinson are now on their honeymoon.

HOLLOWAY-POOLE—Elsie May Holloway, a musical comedy dancer, and Norman Poole, a nonprofessional, of Montreal, were married November 5 in New York City at the Little Church Around the Corner.

LYNCH-ARNOLD—Francis Jay Lynch, a New Jersey manufacturer, who served with distinction in the war as a captain in the aviation corps, and Roberta Arnold, star of "Chicken Feed" at the Little Theater, New York, were married November 11 by the Rev. Dr. John J. Holmes at the Community Church, New York. Miss Arnold is twenty-seven and was granted a decree of divorce from Herbert Hawthorn, motion picture director, on November 8.

MCGOWAN SMITH—Frank McGowan, of the Coliseum Four, and Ruth Smith, profession as known as Ruth Drake, of the Three Drake sisters, were married October 25 in Portland, Mich., at the home of the bride.

MAPPLEBERRY-WRIGHT—Charles Mappleberry, third son of the late Mr. and Mrs. Mappleberry, and Ethel Wright, eldest daughter of the late Mrs. Gumble, were married at Newstead-on-Tyne, England October 14. Both bride and bridegroom are well known to Northern travelers.

OLIN-TAYLOR—Ruth Olin and Sue Taylor, members of a repertoire company, were married on the stage of a theater at Inverness, Tex., November 8.

SHATTUCK-MILBURN—Harold B. Shattuck, an officer in the Strauff Candy Stores Corporation, and Mary Milburn, former prima donna

with "Molly Darling", were married November 6 in New York City.

SNOKES ROBERTS—Kenneth Snokes, Hollywood automobile man, and Edith Roberts, a film star, were married November 2 at Colton, Calif.

SQUIRES COVEY—Hal Squires, an electrician at Low's State, Los Angeles, and Edna Covey, a principal with "Fanchon Landies" at the Rendezvous Cafe, Los Angeles, were secretly married a few weeks ago.

TRIMSON-ANDERSON—Maybelle Anderson, a stock actress, and Hal Trimson, a producer, were married November 3 in Brooklyn, N. Y. The couple will reside in Brooklyn.

TORRELL WISSE—Irwin C. Torrell and Irene West were married at Cedar, P. E., last July, according to reports reaching Los Angeles from Shanghai. Torrell is editor of the English section of a Chinese newspaper in Shanghai. The couple will remain in China.

VISKER FOUCHEE—Captain W. K. Visker, hotel owner from Thousand Islands, N. Y., and Gladys Fouchee, of the Fouchee Sisters' "Bance Creations", were married November 1 at Port Chester, N. Y.

WARSAW-LIDSKY—Sylvia Lidzky, Lew Goldberg's stenographer, and Ben Warsaw, a nonprofessional, were married October 28.

COMING MARRIAGES

In the Profession

Rumor has it that Fanny Stedman, of the vaudeville team of Al and Fanny Stedman, is to become the bride of George Roberts, former manager of the Hathaway Circus.

Announcement has been made of the engagement of Marie Rose Hoie and Dr. J. F. Fryer. Dr. Fryer attended the film star when she recently injured herself.

The rumor is current that Glenn Hunter, star of "Meriton of the Movies", hopes to marry May McAvoy, motion picture actress.

It is reported that Betty Compton and James Cruze, popular members of California's screen circle, will marry. Mr. Cruze's divorce from Marguerite Snow will not be final, however, until eleven months from now, so the ceremony must be postponed at least that long.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Ben Hornboom, October 25, a daughter. Professionally the parents are known as Ben Small and Helen Brice.

To Mr. and Mrs. Leo Wood, November 1, a daughter. The father is executive secretary for The Songwriters.

To Mr. and Mrs. Clem Pope, recently of Los Angeles, a son.

To Mr. and Mrs. Harry Little, October 30, at Wesley Memorial Hospital, Chicago, Ill., a son. Mr. Little is carpenter with "The Gingham Girl" at the Garrick, while Mrs. Little was in Gus Edwards' revue.

To Mr. and Mrs. Ben Boyer, at their home, 569 West 155th street, New York, a son, Robert, November 4. Mr. Boyer is general manager for Lewis & Gordon, producers in the vaudeville and legitimate field.

To Mr. and Mrs. Walter Van Horn, of Los Angeles, a daughter, recently. Mr. Van Horn is a well-known outdoor showman.

To Mr. and Mrs. Oscar J. Hug, a boy, in Sedalia, Mo., November 2. The child has been christened Nic Earl. Mr. Hug has been band leader with E. C. Ward's Princess Stock Company for the past five seasons.

To Mr. and Mrs. Kenneth P. Herrick, at their home in Toledo, O., an 8-pound daughter, Juana Mae, November 9. Mr. Herrick is professional at the Orpheum Theater, Toledo. His wife was formerly cashier at that house.

To Mr. and Mrs. Dan M. Singler, November 1, at their home, 421 W. Woodland avenue, Ottumwa, Ia., a 7½-pound daughter, Mary Ruth. Mr. Singler, now with the Fuller Brush Co., was formerly juvenile leading man with Bud Honnie's "Pretty Babies" Company. His wife was formerly a specialty dancer with that show.

To Mr. and Mrs. Johnnie Marinella, at Highland Hospital, Rochester, N. Y., November 6, a son. Mr. Marinella is a ring performer and has been with the Sells-Floto and Haggenbeck-Wallace circuses in recent years. He and his wife are known privately as Mr. and Mrs. John Norton, of No. 8 Owen street, Rochester.

To Mr. and Mrs. G. H. Kier, at their home in Lincoln, Neb., a boy, October 27. Mrs. Kier is a daughter of J. T. McClellan, carnival showman. She and her husband were formerly on the road with the McClellan Shows.

To Mr. and Mrs. C. E. Fritts, of Kansas City, Mo., a daughter October 23. The child has been named Virginia Maxine. Mr. Fritts was formerly with the Wortman Shows, the John Francis Shows and other carnivals, but has settled in Kansas City, where he is district manager for the National Woolen Mills.

DIVORCES

In the Profession

Florence E. Brady, a vaudevillian, has instituted proceedings for divorce against Thomas J. Brady, a nonprofessional, in the Superior Court, Chicago, charging cruelty. The couple were married March 28, 1922, at Portland, Me., and separated December 31, 1922, in Pittsburg, Pa.

Mrs. Rosanna M. Volght is denied a divorce from Herman R. Volght by Judge Hall in Boston recently. Mr. Volght is a saxophone player in a Boston theater orchestra. His wife charged cruelty.

The trial in the divorce suit brought by Meta E. Durfee-Arlusky against "Patty" Arlusky is scheduled for December 3 in the Superior Court, Providence.

Mrs. Frank Wells, professionally known as Madeline Fisher, is suing her husband, Frank Wells, for a divorce in New York City. They have been stage partners for fourteen years.

Mrs. Louise H. Albee has filed suit for divorce on statutory grounds, in New York

State, from Fred Albee. Previous to her marriage to Mr. Albee the plaintiff was the widow of Mr. Williams, son of the late Percy G. Williams.

Zoe Gable was granted a divorce from Lloyd Russell September 15. Mr. and Mrs. Russell traveled together with a number of carnival organizations during the past six or seven years. Mrs. Russell was permitted to resume her maiden name.

Mrs. Bernadine Steud Russell has filed suit for divorce from Jack Russell, comedian, alleging cruelty and incompatibility. Mr. Russell is appearing in a theater at Oakland, Calif.

Elba Andrus McCarthy, an actress, who was denied a divorce at Providence, R. I., a short time ago in the Superior Court, will carry the case to the Supreme Court. Mrs. McCarthy is seeking a divorce from Frederick McCarthy, also an actor, on grounds of non-support and continued drunkenness. The first suit was thrown out because Mrs. McCarthy failed to establish a bona-fide residence.

DICK RINGLING'S RODEO GOES OVER BIG

(Continued from page 5)

sec.; Bob Crosby, 26 1-5; Ike Rude, 30.

STEER WRESTLING—Lee Robinson, 8 1-5 sec.; Jack Wilson, 26 3-5; Ed Wright, 30 4-5. World's record is 7 seconds flat.

WILD COW MILKING—Richard Merchant, 1; Perry Ivory, 2; J. H. Strickland, 3.

Thursday Afternoon, Nov. 8
CALF ROPING—Tom Mather, 24 2-5 sec.; J. H. Strickland and E. Pardee, 26 1-5, split; Ike Rude, 26 3-5.

STEER WRESTLING—J. D. Kingham, 17 2-5 sec.; Harry Bowles, 18; Lee Robinson, 22.

BRONK RIDING (LADIES)—Rose Smith, 1; Tad Barnes, 2; Mabel Strickland, 3.

WILD HORSE RACE—Panhandle Slim, 1; Jack Barber, 2; Jack Cannon, 3.

Thursday Evening, Nov. 8
CALF ROPING—Lee Robinson, 22 sec.; Ray Bell, 22 4-5; Roy Quick, 27 1-5.

STEER WRESTLING—Soapy Williams, 15 3-5 sec.; Lloyd Coleman, 20; Harry Windall, 22 3-5.

WILD COW MILKING—Dugan Smith, 1; Walter P. O'Grate, 2; Johnny Davis, 3.

Wednesday and Thursday
BRONK RIDING (day money, two days in one, this event only)—Oklahoma Curley, 1; Perry Ivory, 2; Howard Tegland, 3.

Friday Afternoon, Nov. 9
WILD HORSE RACE—Bob Crosby, 1; Merl Hunt, 2; Buck Lucas, 3.

CALF ROPING—Bob Crosby, Johnson, 21 4-5 sec.; Lee Robinson, 23; Roy Quick, 25.

STEER WRESTLING—Buck Lucas, 14 1-5 sec.; Soapy Williams, 20; Fargo Bueas, 28.

Friday Evening, Nov. 9
BRONK RIDING—Harry Bowles, 1; Grady Smith, 2; Bob Askin and Harry Pruitt, 3, split.

BRONK RIDING (LADIES)—Tad Barnes, 1; Rose Smith, 2; Fanny Nielson, 3.

CALF ROPING—Bob Crosby, 17 2-5 sec.; Tom Mather, 18; Ike Rude, 18 1-5.

STEER WRESTLING—Paddy Ryan, 14 sec.; Ed Wright, 15 4-5; Lee Robinson, 19.

WILD COW MILKING—Herman Roark, 1; Lee Robinson, 2; J. H. Strickland, 3.

Saturday Afternoon, Nov. 10
CALF ROPING—Bob Crosby, 21 4-5 sec.; Chester Myers, 25 4-5; Herbert Meyers and Clyde Meadows, 26, split.

STEER WRESTLING—Ed Wright, 11 sec.; Lee Robinson and Paddy Ryan, 12, split; J. D. Kingham, 20 3-5.

Saturday Evening, Nov. 10
CALF ROPING—Fred Beeson, 22 3-5 sec.; Ben Johnson, 24 4-5; Roy Quick, 32 1-5.

STEER WRESTLING—Roy Quick, 10 sec.; Lloyd Coleman, 17 1-5; Bob Askin, 18 2-5.

Day Money Awards Saturday
BRONK RIDING (MEN)—Ray Bell and Jack Fritz, split first and second; Jess Coates, third.

WILD COW MILKING—Paddy Ryan, Bob Crosby, Virgil Strap.

WILD HORSE RACE—Dugan Smith, Clyde Meadows, Buck Lucas.

WILD STEER RACE (SADDLES)—Jack Cannon, Merl Hunt, Jack Benson.

BRONK RIDING (LADIES)—Fannie Nielson, Kitty Canutt, Ben Kirnan.

STEER WRESTLING—Roy Quick, Ed Wright, Lee Robinson and Paddy Ryan, split third.

CALF ROPING—Bob Crosby, Fred Beeson, Ben Johnson.

Sunday Afternoon, Nov. 11
CALF ROPING—Fred Beeson, 20 sec.; Lloyd Saunders, 21; Ben Johnson, 22 1-5.

STEER WRESTLING—Buck Lucas, 15 2-5 sec.; Roy Quick, 16; Richard Merchant, 22 2-5.

Sunday Evening, Nov. 11
CALF ROPING—E. Pardee, 22 sec.; Herbert Meyers, 24 4-5; Roy Quick, 27.

STEER WRESTLING—Blondy Johnson, 13 2-5 sec.; Paddy Ryan, 14 3-5; Mike Reed, 18. Reed was thrown and gored in one of his legs.

Day Money Awards Sunday
BRONK RIDING—Jess Stahl, Scoop Martin, Merl Hunt and Bob Askin, split third.

BRONK RIDING (LADIES)—Mabel Strickland, Rene Hefney, Fannie Nielson and Rose Smith, split third.

WILD HORSE RACE—Jim Galen, Tommy Sutton, Clyde Meadows and Norman Stewart, split third.

WILD COW MILKING—Richard Merchant, Buck Lucas, Frank Johnson and Clyde Meadows, split third.

STEER WRESTLING—Blondy Johnson, Paddy Ryan, Roy Quick.

CALF ROPING—Fred Beeson, Lloyd Saunders, E. Pardee.

Monday Afternoon, Nov. 12
CALF ROPING—Bob Crosby, 22 sec.; E.

Pardee, 24 2-5; Chester Myers and Herbert Myers, split third.

STEER WRESTLING—J. D. Kingham, 16 2-5 sec.; Ed Wright, 18 4-5; Lee Robinson, 31.

Business was fine this afternoon.

Notes of the Rodeo

Announcer H. D. Johnston is rapidly working his way to the front ranks thru his megaphone. He sure puts his stuff over in an intelligent manner.

Wells Hawks, director of publicity for Richard Ringling, pulled a fine piece of work when he assembled the Flathead Indians on the S. S. Colorado and had them present a war dance on the quarter deck.

Little Joe Hetzer, diminutive clown, causes no end of laughter by his funny falls. With Tommy Douglas and Homer Holcomb there is not a still moment during the entire performance.

It would be pretty difficult to find a more quiet, unassuming and still thro' business-like arena director than Johnny Mullins.

Where could be seen a more interesting group than appeared one night last week when John T. Ringling, Sam Gumpertz and John T. Benson, American representative of the Hagenbeck, Inc., Hamburg, Germany, were seen talking things over?

William Judkins Hewitt was a welcome visitor on the opening night.

"And the ladies, bless me, but they sure can ride them 'er bronks." Hard for the judges to tell just who is the most deserving.

Dan Dix, California Frank Hatley and the congenial secretary, John V. Potter, are busy men in the arena from the time the first gun is fired.

When it comes to music, "that's what there ain't nothin' else but" when Merle Evans and his band, right hot off the Ringling-Barnum Shows, begin the concert. A more nattering lot of good fellows we haven't seen.

We learn from a reliable source that Announcer Johnstone has been married for three months to Caroline Robbins.

Handsome Tommy Kirnan always comes in for a big share of the applause when making the rounds in the trick riding events. Tommy and Bee are real entertainers in the fancy roping events also.

Charles F. Watmuff, general agent of the Great Patterson Shows, was a guest on Saturday night. Charlie said it was immense.

Leonard and Mayme Strond have several fan-lashes at the Garden and they are both giving the best they have to the patrons.

Hank Durnell, where can we find another Hank? Steer wrestling is a new field for him, but the boys do say that in time he will get one down in something better than 90.

One of the busiest attaches at the Garden is "Pete" Ermatinger, recently appointed assistant general manager. Ever alert to look things, Pete is making many new friends in the new field.

We miss Florence Hughes, who is now on her honeymoon, and hope to see her back in the saddle soon.

On Thursday night members of the "Ziegfeld Follies" will be the guests of Princess Chick-Adee.

On the same night the Boots and Saddles' Club will give a dinner to Richard Ringling at Keen's.

SHAY MUST ANSWER "MISAPPROPRIATION" CHARGE

(Continued from page 11)

statement make its recommendation of steps to be taken in recovering the money or prosecuting the former chief executive.

That a dash, with serious consequences, perhaps threatening the disruption of the International, among the various locals over the disposition of the case, if Shay is found guilty, is anticipated by the union's chief executives was intimated by a member of the General Executive Board today. Should the locals by a majority refuse to back up the findings of the board, it is predicted that members of this group will resign in a body. A referendum rejecting the board's verdict and recommendations for punishment would be regarded as equivalent to a vote of no confidence.

Isaiah No. 1, embracing New York City, of which Shay has for many years been the moving spirit, is known to be ready to stand by its accused member to the last. It is understood that if Shay is found guilty and expelled from the membership of the International and if he is barred and the charter of the New York local is revoked, the local body will set up its own organization. Such an outlaw union, it is pointed out, would be an effective weapon for the producing managers in their current negotiations with the Actors' Equity.

It was announced at International headquarters today that Joseph Magnolia, International traveling agent, incidentally a member of Local No. 1, severed his official connections last week. The vacancy will remain unfilled for the present, it was said. The appointment of William D. Lang as manager of the adjustment and claim departments in place of William McKinnon, who resigned together with Shay, will also be announced.

AUGUSTUS THOMAS

(Continued from page 11)

is a party to the negotiations. Nothing definite resulted from the conference and another meeting is scheduled for later in the week.

The producing managers being present at this meeting prevented the conference of Congressman Sef Bloom's committee which is devising ways and means of and a program for participation of the theatrical interests in the contemplated Democratic national convention should it be held in New York City. According to Congressman Bloom the theatrical interests will do more than contribute to the campaign fund, and will aid in every other way possible including the entertainment of managers from other cities who might come to the proposed convention. The Bloom committee now expects to meet in the congressman's office some time Wednesday of this week. Virtually every prominent theatrical manager is represented on the Bloom committee.

FRED BALLARD HAD SWIFT RISE IN DRAMATIC WORLD

Chicago, Nov. 7.—Fred Ballard, author of "The Rainy Day", at the Cort Theater, dreamed of writing a play when he attended the old Goethe school in Chicago years ago. When he got a job in a box factory the muse hovered around. Moving to Nebraska Mr. Ballard graduated at the State university and returned to Chicago to write his play. He met Charles Klein, who wrote "The Lion and the Mouse", then playing here. At Mr. Klein's suggestion the aspirant for playwright's honors got a job as a stage hand in the Illinois and later in the Grand Opera House, in order to see how a play is "put on". Then Mr. Ballard went to Harvard, where he wrote "Believe Me, Xantippe", which won the Harvard prize and an early production in New York, with John Barrymore as the star. Then Mr. Ballard wrote "Young America", which was produced by George M. Cohan. In that play was Charles Dow Clark, now acting the doctor in "The Rainy Day". Mr. Ballard has been in Chicago watching his latest play flourish at the Cort.

HARDER-HALL PLAYERS

Bayonne, N. J., Nov. 7.—The Harder-Hall Players at the Bayonne Opera House again demonstrated their remarkable versatility by presenting "La La Lucille". Roger Pryor, leading man, again greatly pleased by his intelligent and brilliant performance. Lillian Desmonde as Lucille was as charming as she was delightful. Russell Parker, the new juvenile man, played Britton Hughes to perfection and is rapidly becoming a big favorite in this city. William Green as Thomas Brady was well cast and did full justice to the character. Others who contributed their share to the success of the piece were Marlon B. Hall, Chawney Caudland, Frederick Ormonde, Augusta Gill, F. H. Cummings, J. Dallas Hammond, Frances Morris, Margaret Piere, Geraldine Herbert, Shirley Shubert, Florence Caselle, Helen Jackson, Hazel Sheridan, Gordon Hamilton, Allie Cooper, Helene Pierlot and Belle Flower.

COUGHLIN'S OVERSLEEP COSTLY

Jamie Coughlin, featured comedian of "Breezy Times", overslept in Dayton, O., Sunday morning, November 11, and missed the train that brought other members of the Columbia Burlesque attraction to Cincinnati, where a week's engagement began that afternoon. Coughlin hired an automobile and was speeding toward Cincinnati in hopes of "making" the matinee when an aviation field and several Government airplanes were sighted. Coughlin ordered the chauffeur to stop and asked an aviator to transport him to Cincinnati, which he did. As the Cincinnati landing field is twelve miles from the heart of town one of Uncle Sam's autos was pressed into service for the last part of the journey. Coughlin arrived at the Olympic Theater in time to make up for his first entrance. In all the forty winks cost him \$108.

CHARGE FIRE RULE VIOLATION

Washington, D. C., Nov. 14.—An information has been filed here by the District authorities against Anita Marie Boggs, dean of the Bureau of Commercial Economics, a film distributing concern, in which it is charged that this organization has, and is, violating the fire regulations and is a menace to public safety in the storage of more than five reels of film at its place of business.

TAKE OVER COLORADO THEATER

The management of the Globe Theater, Glenwood Springs, Col., has been taken over by the Study Players, according to word from W. J. Challe, of that organization. Mr. Challe further says that they have established a credit stock with headquarters at Glenwood Springs, working to headville one week and Grand Junction the next.

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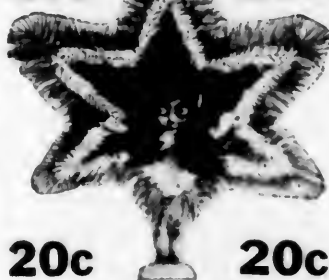
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- A 2—Ostrich Plume, - - - 70c
- A 3—Parchment Shade, - 65c

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- Esmond 2-in-1, - - - 3.75

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bring to Boston Lucretia Bori, who has not been heard by Bostonians for a number of years. In addition to these concerts the club will appear with the Boston Symphony Orchestra when that organization presents Beethoven's Ninth Symphony.

BAND CONTESTS

To Be a Feature of Los Angeles Music Week

At a meeting, called by the Civic Music and Art Association of Los Angeles, the directors and managers of the various bands of the city have offered practical co-operation for the observance of Music Week. Plans were inaugurated at this meeting for band concerts at the Plaza and the several playgrounds, and in connection with the Los Angeles Music Week there will be held from May 3 to 11 what is to be known as "An All-Southern California Prize Band Contest". These contests will be divided into classes for professional bands, industrial, fraternal, high school bands, etc., and a special committee has been appointed to perfect the arrangements. Among those present at the meeting were Arthur M. Perry, chairman of the band section of the Civic Music and Art Association, representing the University of Southern California Band; F. Carothers, representing the Musicians' Mutual Protective Association; E. B. de Groot, the Boys' Scout Band; George A. Isbell, the Southern California Edison Co. Band; S. H. Price, Al Malakiah Shrine Band; Dr. E. M. Hiner, Elks' Band and special Los Angeles Band; Harold Gooding, Salvation Army Band; J. T. Little, Little's Concert Band; Charles B. Moore, principal Franklin High School, representing the Jr. R. O. T. C. Band of that institution; Prof. Donn, principal Polytechnic High School, representing the band of that school; George Milford, director, Lincoln High School Band; Harold Roberts, manager F. S. C. Band; Ray D. Crawford and H. R. Day, prominent in several Los Angeles Bands.

the Chicago press is almost unanimous in its praise of the singers.

COMMUNITY MUSICAL ACTIVITIES

A community music campaign has been inaugurated in Indiana, Pa., under the auspices of Indiana Community Service. The organization work was started by Francis A. Wheeler from the national headquarters of Community Service, and the campaign began with a community sing in the Court House.

A feature of the program offered the first night of the Madison Co. Fair at Huntsville, Ala., was the appearance of a chorus of children from the grammar and high school, led by Edward F. Shinnway, director of Huntsville Community Service. Mrs. Dillars, supervisor of music, assisted in directing several numbers, and Mrs. Ware was the accompanist. The children of the community chorus also sang on the occasion of the recent Confederate Reunion in Huntsville.

Under the auspices of the new Civic Music and Art Association in Los Angeles a band concert was given to the Mexican residents at the Plaza, where the Mexicans and other foreign-born groups congregate. The event was in honor of the anniversary of Mexican independence and about 10,000 persons heard the program, which included a number of their folk songs. The Mexican consul requested the association to undertake an educational campaign among his people in order to arouse in them a knowledge and appreciation of their own Mexican and Spanish music.

The opera cantata "Inth" is to be given by the Wurlitzer Community Service Concert Company, of Cincinnati, at the Odeon on the afternoon and evening of November 18. The performance will be given under the musical direction of Mr. and Mrs. William H. Dunning. Mrs. Shuster-Martin will be the opera director and Paul Bachelor will direct the ballet numbers.

ADDITIONAL ROUTES

(Received Too Late for Classification)

- Bachman's Million-Dollar Band: (Haito) Indianapolis, Ind., 11-17
- Bernard Expo. Shows: Turlock, Calif., 12-17; Merced 19-21
- Cantara, S. J., Shows: Union Springs, Ala., 12-17
- Cole Bros' Shows: Dierks, Ark., 14; Broken Bow, Ok., 15; Wright City 16; Vallant 17
- Dalton & Anderson Shows, Lee Dalton, mgr.: Portageville, Mo., 12-17
- Delmar Shows, J. L. Shuzart, mgr.: Granger, Tex., 12-17
- Dixie Land Shows: Forest City, Ark., 12-17
- Gray Shows, Roy Gray, mgr (Correction): Caribon Hill, Ala., 12-17
- Kalamazoo, Wills, Hawaiians: (Fotosho) Suf. Ark., Va., 12-17; (Franklin) Franklin 19-24
- Keif's, Leslie E., Comedians, under canvas: Magnolia, Ark., 12-17; Haynesville, La., 19-21
- Klark's Kute Kids: (Regent) Jackson, Mich., 11-17
- Loos, J. George, Shows: Luling, Tex., 12-17; Yorkum 19-21
- Nail Shows, C. W. Nail, mgr.: Vinton, La., 12-17
- O'Brien Attractions, Dick O'Brien, mgr.: Broken Arrow, Ok., 12-17
- Shude Along: (Cox) Cincinnati 12-17
- Smith Greater Shows: Kingstree, S. C., 12-17
- Southwestern Amusement Enterprises: Stroud, Ok., 12-17
- Sparks Circus: Columbia, S. C., 11; Clinton 13; Abbeville 16; Elberton, Ga., 17; Athens 19; Washington 20
- Tucker Bros', Shows: Brookwood, Ala., 12-17
- Uncle Tom's Cabin (Wm. H. Kibbie's Co. A): Fremont, Neb., 14; Lincoln 15; Hiawatha 16; St. Joseph, Mo., 17; (Metropolitan) St. Paul, Minn., 18-21
- Virginia Expo. Shows: (Fair) Chester, S. C., 12-17
- Wise & Kent Shows: (Fair) Swainsboro, Ga., 12-17; Macon 19-24
- Wolfe, T. A., Shows: Orangeburg, S. C., 12-17

MUSICAL FESTIVAL

To Officially Open Birmingham's Municipal Auditorium

Birmingham's Municipal Auditorium is to be fittingly opened with a Musical Festival about June 1. Rehearsals will commence shortly of the choruses to be given during the week of music which will be the best ever presented in the Southern city. Several celebrated opera singers are to be engaged as soloists and there is to be a children's chorus of 1,000 with Gordon Erickson as director. The new auditorium is to be made a community center and it was with this purpose in view that the city officials decided to make the official opening a Festival of Music in which the people of the city thru the several musical organizations and the public schools could participate.

MARY McCORMIC

Will Sing in Europe This Season

Mary McCormic, last season with the Chicago Civic Opera Company, will not be with that organization this year. Announcement is made that she will remain in Europe all season in order to fill the many concert engagements which have been booked for her. Miss McCormic came into the public eye as the protegee of Mary Garden when she was director-general of the Chicago Opera Company.

HUGE AUDIENCES

Attend Performances by Wagnerian Opera Company in Chicago

The attendance at the performances of grand opera given by the Wagnerian Opera Company, in Chicago, has been unusually heavy. The receipts are reported to have exceeded \$70,000 for the week, and in point of performance

SEEKING WM. G. TRACY

Mrs. Tracy called at the Chicago office of The Billboard, trying to ascertain the whereabouts of her son, Wm. G. Tracy, concerning his pending divorce suit. Not having his address, readers knowing his address are asked to bring this to his attention. He is urged to go home or write immediately.

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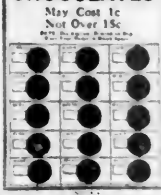
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'SPRING CLEANING'

(Continued from page 10)

play instead of planting it solidly from the very first, and he sets his characters in surroundings which allow him to use his felicity for verbal play without strain. To complete his consummate handling of a worn theatrical theme, he accomplishes the awakening of the wife by devising a twist new enough to give an atmosphere of novelty to the whole play. He, to show her that she is running with the wrong crowd, brings in a prostitute to dine with them, and compares her points as a professional to what he calls their amateurishness. And all this is done so well, so so-phisticatedly, that "Spring Cleaning" never appears to be old at all. This is playwriting of a pretty high order indeed.

The play is no entertainment for infants. It is designed for the consumption of a wise audience, and it is produced and played in a wise way. The management has provided a cast which will take some beating. They have even gone to the length of employing Estelle Winwood for a single act only. Yet in that act she makes one of the big hits of the piece. Miss Winwood plays the prostitute, one with a deal of human sympathy and understanding. The way in which she brings this out is delightful to watch and stamps her as a player of the highest ability.

A. E. Mathews has the role of the philanderer and he plays it most deftly. Before the play is half over you find yourself liking him very well, tho, by all the rules, you shouldn't. As a fact the author has twisted the character so that this can be done, and his design is brought out splendidly by the art of Mr. Mathews. The husband is played by Arthur Byron, who gives it an excellent interpretation. His part is somewhat like Mr. Mathews' in that you dislike him at first and wind up by liking him very much indeed. In this case, too, it is the actor's skill in working out the author's intention that does the trick.

Violet Hening is the wife, and it is the finest work she has done in years. The part exactly fits her, and she, just as exactly, fits the part. Surely nothing more need be said.

The balance of the cast are just as fine in their several ways as those playing the major parts. Robert Noble made an undeniable hit as one of the "intermediate" sex, Blythe Daly was excellent as a "hard-boiled" flipper, Gordon Ash gave a splendid bit of playing as another philandering Johnny, and C. Hayward Chappelle as a prime example of one who is well-to-do and does nothing was just right. Lewis Broughton, Pauline Whitson and Maxine McDonald, in smaller parts, were well cast.

The Selwyns have mounted "Spring Cleaning" in two sets of great beauty and tastefulness. They are the work of Lee Simulson, and are fine examples of his skill at creating atmosphere as well as background. The staging is also craftily handled and all the values of the play have been well brought out.

"Spring Cleaning" is almost sure to be a success. There are many laughs in it. It holds the interest and it is just sophisticated enough to charm Broadway. Whether it is a play for the road will be open to much doubt. I do not mean that in a superior way, but I do think its content will appeal to audiences looking for a comedy somewhat out of the ordinary and fed up with the staples of the theater such as are showered on them in such abundance on Broadway, rather than audiences who, due to the paucity of the staples, are better inclined to look on them with favor.

An excellently written comedy and as well played as it is written. GORDON WHYTE.

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Table with columns for item number, description, and price per dozen. Includes items like Opalescent Riviera Pearl Necklaces, Musical Cloth Brushes, and various watches.

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"MARY JANE McKANE"

(Continued from page 10)

her personality is more effective than the most violent efforts of many prima donnas. It is true that her voice is not one of great proportions. But she uses what she has to such finely calculated advantage, and it is so well complemented by other attainments, that only the most niggardious critic would hold anything against her on this score.

Hal Skelley fairly deserves an equal share of the chief honors. He puts his comedy across in a clear-cut and lively style. Every point is made to count. His dancing specialties with Miss Hay also are executed with real artistry on the part of both. Another lively element in the play is Kitty Kelly. The band of work performed by Miss Kelly indicates that there are good things ahead for her. Dallas Welford gives a highly enjoyable characterization of a pushish and faithful old office manager. His blistering, sputtering and outbursts of speechless astonishment are very amusing, and his general handling of the role is excellent. Stanley Ridge fits nicely into the part of a rich man's son with bonair tastes in office appointments.

Some very delightful bits are contributed by the Keene Twins, an extremely charming, pretty and talented pair. Altho their activities are mostly confined to dancing and a little singing, they show ability in the speaking line as well.

The big hit of the show is "The Flannel Petticoat Gai", a travesty in which the feminine types of many years ago are posed for a moment in a certain panel frame and then marched forth and stand before the audience. Male fashion plates of a decade ago are also introduced, first in tin-type poses, and then marched in review with their contemporary belles. The comic effect is heightened by harsangued music and various bits of funny business by the actors. It is a clever and original specialty, and the audience on the occasion of this review applauded for encore after encore.

A sufficiently interesting plot holds the action together. The chorus has been selected with a good eye and trained and costumed very neatly, while the settings are adequate. It

is apparent, however, that the greatest effort and expense have wisely been put into the cast and material.

"Mary Jane McKane" is a musical comedy of unusual excellence and an achievement in which great pride can rightfully be taken by its authors, composers and producers.

DON CARLE GILLETTE.

B. S. Moss' Regent, N. Y.

(Continued from page 18)

is the second bit which is a great little slice of comedy, done by a trio as little gold digger with her tottering daddy and the house clerk, who is requested not to ask the old gentleman too many questions for his breath was needed for the ceremony. If he lasted that long. The closing bit was an Egyptian jazz dance done by "split-weeky" and the other two.

The next-to-closing spot was capably handled by Polly Moran, the original "Sheriff Nell" of the old Keystone film comedies, who romped thru a routine that must have been written with the idea of keeping all patrons awake at any cost. And some Hollywood gng found evidently did the writing. As a comedienne of the "nut" order she displayed natural qualifications in that direction and wowed 'em several times. See New Turns.

Fred Berrens and Lora Foster, assisted by the Apollo, in "Fantastique Moments—Musical", closed the show in a novel combination offering of violin, player piano electrically controlled and a dainty dancer who is destined to make a name for herself before many months if her present efforts are any indication at all of her talent. See New Turns.

F. H. MYER.

PARAMOUNT CHANGES SALES FORCE LINEUP

(Continued from page 10)

Butte, District No. 9—San Francisco, Los Angeles, Seattle, Portland, Ore. District No. 11—Minneapolis, Des Moines, Omaha, Sioux Falls, District No. 12—Dallas, Oklahoma City, Memphis. Divisional Sales Managers Ballance, Weeks and Clark have made the following changes in branch and district managers:

John Hamnell has been appointed branch manager of the New York exchange, succeeding H. B. Buxbaum, resigned.

S. Chestnut, formerly salesman at New Orleans, has been appointed branch manager at the recently opened Jacksonville (Fla.) exchange.

C. C. Wallace, formerly branch manager at Chicago, has been appointed district manager of District No. 5, with headquarters at Chicago.

N. F. Agnew, formerly branch manager at Milwaukee, has been appointed branch manager at Chicago, succeeding Mr. Wallace.

O. J. Wooden, formerly salesman at Milwaukee, has been appointed branch manager, succeeding Mr. Agnew.

H. G. Rosebaum, formerly branch manager at San Francisco, has been appointed district manager of the newly created District No. 12, with headquarters at Dallas.

C. V. Traggardh, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco, succeeding Mr. Rosebaum.

C. N. Peacock, formerly branch manager at Oklahoma City, has been appointed branch manager at Los Angeles, succeeding Mr. Traggardh.

R. E. Heffner, formerly salesman at Oklahoma City, has been appointed branch manager, succeeding Mr. Peacock.

A. W. Nicolls, formerly branch manager at Des Moines, has been appointed district manager of District No. 11, with headquarters at Minneapolis, succeeding Philip Reisman.

R. F. Crawford, formerly salesman at Des Moines, has been appointed branch manager, succeeding Mr. Nicolls.

M. W. Davis, formerly salesman at New Orleans, has been appointed branch manager at the new Memphis exchange.

Philip Reisman, formerly district manager, with headquarters at Minneapolis, has been appointed general manager of Famous Players-Lasky Film Service of Canada, succeeding G. E. Akers, resigned.

C. F. Rose has been appointed branch manager at Calgary, Alta., succeeding Edward Zorn, resigned.

BIG BUSINESS CONTINUES

(Continued from page 10)

entertainment ever brought to or presented in Kansas City.

There was not a voice or member of the company that was not all that could be required in the way of ability, grace and charm. De Wolf Hopper departed from his usual role of Dick Deadeye in this opera to assume that of the Right Hon. Sir Joseph Porter, K.C.B., first lord of the admiralty, and while this part did not allow Mr. Hopper much time or many appearances on the stage, and there was not much chance to show the comedian's rare ability and capacity to produce laughs and merriment, it allowed him, to have the "rest" so that he could recite his famous "Casey at the Bat", which he did between acts at every performance of the week, having been urged to this by repeated and numerous requests for this classic of poetry and Mr. Hopper.

In the role of Captain Corcoran, Henry Kelly gave us the opportunity to enjoy his fine baritone voice. His tones were full, rounded and beautifully modulated. Arthur Geary, the company's delightful tenor, sang well and with perfect ease the part of Ralph Backstraw, the able seaman who "loves above his station" his captain's daughter. His "Farewell, My Own" number in the second act won repeated encores for him and they were well deserved. Leo Byrne handled Dick Deadeye, the part heretofore assumed by De Wolf Hopper, and he was a credit to the comedy side of it. Herbert Waterman, whose powerful bass voice has won him many friends in this city, had only one song in "Pinafore", or "He is an Englishman", but this he had to sing several times before the audience would desist from their applause.

Annie Hawley was Tom Tucker, midshipmate; Lillian Glaser, with her lovely, clear, charming soprano voice, made a magnetic Josephine, the captain's daughter; Eva Fallon, nee Hober, Sir Joseph's first cousin, was pleasing in this minor role; Bernice Mershon, as Little Buttercup, was well cast. The midshipmen were popular young society girls of this city, members of the Junior League, and the chorus of men and girls was made up from the De Wolf Hopper Company, augmented by the Kansas City Civic Opera Company, and this large number, at times a hundred people on the stage, made wonderful and splendid ensemble effects.

Wednesday night made the five hundredth performance for the De Wolf Hopper Opera Company and the Kansas City Athletic Club made it a gala night, attending in a body.

The De Wolf Hopper Company has taken on here and the large firms of the city are buying blocks of tickets for their employees as an educational proposition. It looks as if the Garden's seating capacity would have to be enlarged if the attendance keeps on, as many nights see turnaway and nearly every performance, matinee and evening, capacity.

Victor Herbert's "Sweethearts" is scheduled for next week, with "Platons of Penzance" and "Erminie" in preparation. IRENE SKELLEY.

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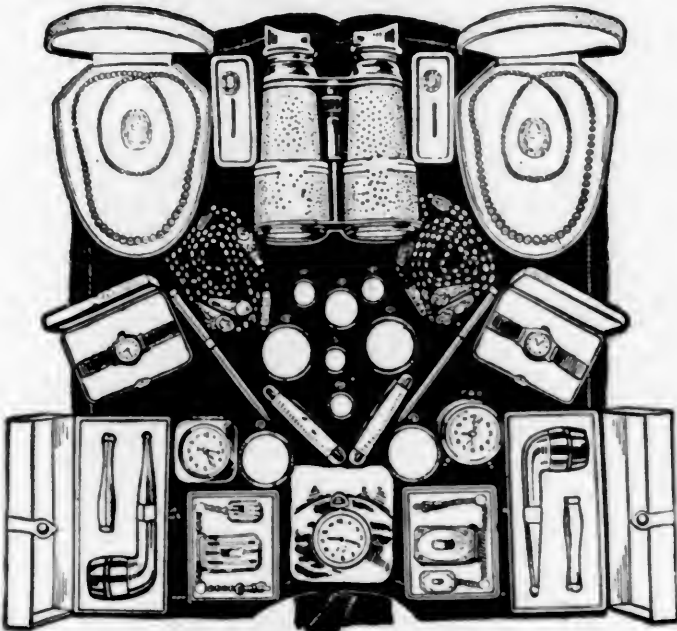
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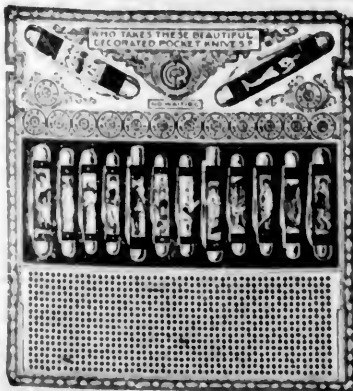
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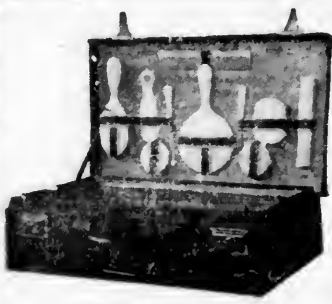
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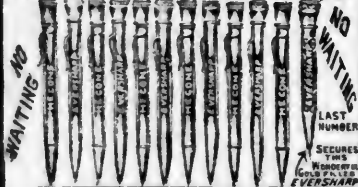
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SPECIAL SAMPLE SET ONLY **\$6.50** SPECIAL

You can "tune in" with this Radio Set to the \$888 Station. The station of faster sales. Cabinet is beautifully finished mahogany, dovetail cornered, only 3 1/2 inches high. Range 25 to 60 miles. 100-ft. copper antennas—lead in wire, insulators and pair of phones; everything complete. Everybody has the radio "bug" and they will work for this set. Our low price opens a new field for you. A sample will show why they go like "Hot Cakes". Order your sample today. Convince yourself this is the premium that gets the business. Tune in on Radio Popularity. Send your order today!

G. D. BROWN & CO., Inc.
431 S. Dearborn St. CHICAGO, ILL.

Famous Leonardo Pearls

\$1.25 EACH In Doz. Lots  **\$1.25 EACH In Doz. Lots**

Beautiful high lustre 24-inch Leonardo Pearls, in pink, cream or white, with Sterling Silver Safety Clasp. Specify colors when ordering. Absolutely indestructible and carrying our iron-clad guarantee and tag. Put up in elaborate silk-lined display box.
25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS.
HOUSE OF HEIMAN J. HERSKOVITZ
85 BOWERY. (Local and Long Distance Phone, Orchard 391) NEW YORK CITY.

PLACOLOR
Make **\$500.00 A WEEK** With Our New Game "PLACOLOR" Copyrighted 1923
SWEEPING THE COUNTRY
At \$2.00 Each—\$20.00 Per Doz.
The Biggest, Swiftest and Surest MONEY MAKER EVER PRODUCED. Storekeepers buy in dozen lots, many in 100 lots, after trying sample.
PRICES TO AGENTS AND JOBBERS:
Sample \$1.00. Trial Dozen \$7.20. \$50.00 Per 100.
Cash with order, or one-third deposit on C. O. D. orders.
DESIGNED, ORIGINATED AND COPYRIGHTED BY
ARTHUR WOOD & CO., 219 Market St., ST. LOUIS, MO.
Representatives Wanted in Canada, Mexico and Cuba.
See other ad on page 127.

ACTS WANTED

Now contracting our acts for season 1924 to play the best fairs in the Mid-west. Want to hear from Chinese act, Jap. act, casting act, flying return act. Send photos; will be returned. State full particulars and description first letter.
ASSOCIATED FREE ATTRACTIONS
(Fair Booking Offices) **MASON CITY, IOWA**

\$10,000 PROFIT

In Six Months Made by Many Operators Using Our Machines and Premium Assortments
YOU CAN DO THE SAME

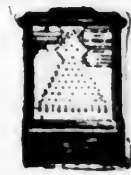
Our New Improved Banner Model Machine vends a 5c package of mints with each nickel played and tells in advance what the customer will receive, thus eliminating all element of chance and can run anywhere. Any storekeeper will gladly accept a machine or an assortment on commission basis. Place a few in your locality and your profit will soon reach the mark.

A BANNER MODEL Mint Vender can earn \$15.00 per day. We will ship the machine, or machines, any quantity, any model, same day order is received and let you collect all the earnings. Lose no time. **WRITE TODAY.** Our prices will surprise you.

BANNER SPECIALTY CO., 608 Arch St., Philadelphia, Pa.



Our New Improved 1924 Model.



Our Leader.



Target Practice.

EITHER ONE OF THESE TWO CONSTRUCTIONS WILL EARN FROM \$5.00 TO \$20.00 PER WEEK.

These Machines will show you what wonders the American penny can do. The Machines can work 24 hours a day and 365 days a year. Buy one for a sample and see the result.

Also OPERATORS' BELL, 5 and 25c

Golden Bee Chocolates

TRADE MARK REGISTERED

the Profit-Winning Salesboard Deals. Order now

LINE UP WITH THESE FAST MONEY-MAKERS NOW! THEY HAVE THE FLASH, THE CLASS AND THE QUALITY YOU WANT.

No. 1 Assortment—37 Boxes

- 24—40c Boxes
- 6—50c Boxes
- 3—75c Boxes
- 2—\$1.25 Boxes
- 1—\$2.00 Box
- 1—\$3.00 Box

Price, \$11.00

800-Hole 5c Board Free. Brings in \$40.00.

THE TASTE CREATES A DESIRE

Get our free catalogue, describing other deals. Nos. 2, 4, 5, 6, 7, 8, 9 and 10, priced \$7.75 to \$30.00, bring in as high as \$100.00. Every assortment is a sure-fire seller. We guarantee the quality.

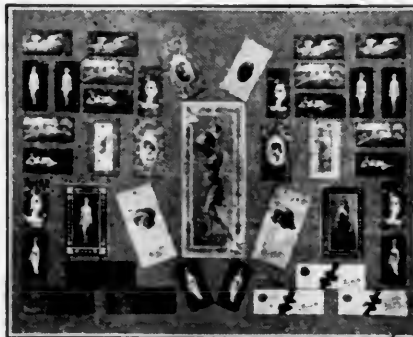
TERMS: 25% cash with order, balance C. O. D. Jobbers, write for discounts and catalogue.

Theodore Bros. Chocolate Co., Inc.
Park and Compton Aves., ST. LOUIS, MO.

No. 3 Assortment—47 Boxes

- 30—40c Boxes
- 6—50c Boxes
- 3—\$1.50 Boxes (Milk)
- 3—\$1.75 Boxes
- (Nuts and Fruit Centers)
- 1,200-Hole 5c Board Free. Brings in \$60.00

Price \$16.00



No. 3 Assortment

EARN \$50 A DAY!

SELLING

GOODYEAR RAINCOATS

STYLE 243—

A Fine Durable Coat

\$1.90 EACH

Made of diagonal gabardine cloth, tan shade, rubberized to a pure india rubber. Style 4c and workmanship unexcelled. Guaranteed strictly waterproof.

SAMPLE COAT \$2.15

STYLE 695—

The Season's Big Hit

\$2.25 EACH

Cashmere all-weather coats. Oxford shade, rubber lined, belt all around, single-breasted, convertible collar. Combination dress and rain coat. Bears the Goodyear guarantee label.

SAMPLE COAT \$2.50

Prompt shipments. Sample orders must have M. O. or cash in full with order. Quantity orders must have 20% deposit, balance C. O. D.

GOODYEAR RUBBER MFG. CO.

Dept. C-F, 34 East 9th Street, NEW YORK CITY.

AGENTS WANTED.

WRITE FOR OUR SIX BEST SELLERS.



Style 243.



Style 695.

5 Sticks of Chewing Gum

FULL SIZE—5 STICK PACKS



Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in flashy boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.



HELMET GUM SHOP Cincinnati O.

GET CIRCULAR 50 DESIGNS.



PILLOWS

SILK-LIKE CENTERS \$9.80

KNOTTED FRINGE DOZ.

Leather Tie and Pipe HANGERS, \$2.00 Doz. Free Catalogue. Quantity Price.

BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.
600-Hole Board, 8 Pillows..... \$ 8.00
800-Hole Board, 12 Pillows..... 11.50
1000-Hole Board, 12 Pillows..... 12.50
1000-Hole Board, 16 Pillows..... 15.00
1500-Hole Board, 11 Prizes: 10 Pillows, 56 Pennants, 24 Dolls, 1 Leather Pillow for last sale... 20.00
LOOK—POCKET PULL CARD—LOOK.
With Genuine Leather Pillow, 50 Pulls. \$2.25 Brings \$9.00. (Only)

BUY DIRECT FROM MANUFACTURER. We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D. Genuine Leather Pillows AND TABLE MATS, \$2.00 EACH. WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, DENVER, COLORADO

LOOK HERE! AT LAST
The "1849" SOUVENIR MINT CONCESSION MEN, AGENTS WANTED AT ONCE

California Gold Souvenirs

QUARTERS AND HALVES
THE LATEST JEWELRY CRAZE.

Send no money—we will send you prepaid \$5.00 Assortment on approval. Pay postman. After examination, if not satisfactory, return to us and will make refund. J. G. GREEN CO., 991 Mission St., SAN FRANCISCO, CALIFORNIA.

YOU MUST HAVE IT!
"A Cold Weather Item"

Sheep Lined Coats

\$7.50
Retail at \$12.50.

Made of Government Mole Skin Khaki. Extra heavy weight and very durable. Lined with the finest sheepskin felt. Full cut, four leather tipped pockets. Collar made of fine Pitt. Beaverette skins. Belt all around. Regular coat length (34 in.), 36-in. Coat, \$8.50.

Orders filled promptly. All sizes in stock. 25% cash, balance C. O. D.

PEOPLES SALES CO.,
221 Broadway, Dept. B., NEW YORK.

THEY'RE GOING BIG!

HAIR NETS

AT \$1.50 A GROSS

Single Mesh, Cap or Fringe..... \$1.50 Gross
Double Mesh, Cap or Fringe..... 3.00 Gross

Hand made of genuine human hair, sterilized and sanitary. Packed one net to an envelope. Assorted colors.

Orders—Not less than one gross. State colors. 25% with order, balance C. O. D.

THE WHOLESALE NOVELTY CO., Inc.
136 Fifth Avenue, NEW YORK, N. Y.

Salesboard Operators

OUR OWN SUPREME QUALITY HAND-DIPPED ASSORTED CHOCOLATES ALL NEAT, FANCY BOXES THAT ATTRACT. THE NEWEST AND CLASSIEST LINE OF CANDY ASSORTMENTS ON THE MARKET.

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| <p>No. 31—ASSORTMENT 34 BOXES 600-HOLE 5c SALESBOARD FREE</p> <p>25—Novelty Candy Packages 4—50c Boxes 2—75c Boxes 2—\$1.00 Boxes 1—\$5.00 Box</p> <p>Price, \$5.75</p> | <p>No. 33—ASSORTMENT 48 BOXES 800-HOLE 5c SALESBOARD FREE</p> <p>30—Novelty Candy Packages 6—50c Boxes 4—75c Boxes 3—85c Cherries 2—\$1.00 Boxes 1—\$4.00 Box</p> <p>Price, \$8.00</p> |
| <p>No. 29—ASSORTMENT 28 BOXES CHERRIES 600-HOLE 5c SALESBOARD FREE</p> <p>15—30c Cherries 5—50c Cherries 5—85c Cherries 2—\$1.50 Cherries 1—\$3.50 Chocolates</p> <p>Price, \$7.95</p> | <p>BASKET ASSORTMENT 2,000-HOLE 5c. OR 1,000-HOLE 10c SALESBOARD FREE</p> <p>35—40c Boxes Chocolates 12—85c Boxes Maraschino Cherries 6—\$1.50 Boxes Chocolates 1—\$2.00 Basket Chocolates & Cherries 1—\$3.00 Basket Chocolates & Cherries 1—\$1.00 Basket Chocolates & Cherries 1—\$7.00 Basket Chocolates & Cherries 1—\$10.00 Basket Chocolates for last sale</p> <p>Price \$24.50</p> |

SPECIAL DISCOUNT TO QUANTITY USERS.
Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT
TERMS: 25% Deposit on All C. O. D. Orders.

WEILLER CANDY COMPANY
227 West Van Buren Street, CHICAGO, ILLINOIS
Local and Long Distance Phone: Wabash 9564.

A PROBLEM:—AND THE ANSWER!

Many times just before the performance is over you have seen the modern Theatrical Manager station himself unobtrusively near the main exit,—that he may quietly study the outgoing throng. Watch him—, as, with every faculty keenly alert, straining his ears to listen, he searches with a desperate intensity of purpose the faces of the AMERICAN PUBLIC as they leave his theatre.

WHAT IS HE SEEKING?

Simply a clue to the solution of HIS problem. And, incidentally, an answer to the most vital question that confronts the American Theatre today. He wants to know why his audience is so coldly apathetic—so consistently unresponsive to his mightiest efforts, regardless of his alarmingly increasing expenditures to make of his house a place of genuine entertainment.

The most baffling questions sometimes have simple answers. Perhaps he overlooks the fact that all adults are but children grown. And like children they crave an ATMOSPHERE OF COMPANIONSHIP—a freedom from the stiff-backed restraint of theatrically-made “must-nots” with which they are today literally **chained** to their seats.

THE AGES-OLD FUNDAMENTALS OF SIMPLE HOSPITALITY ARE
ENTIRELY FORGOTTEN!

HE HAS A THOUSAND GUESTS UNDER HIS ROOF TONIGHT.

HIS EFFORT TO ENTERTAIN EACH ONE OF THEM INDIVIDUALLY HAS BEEN LOST!

**He Has Overlooked the Most Essential Thing in the
Entertainment of Any Audience**

THAT IS TO INSPIRE

A Mutual Feeling Throughout That Audience

“THAT THEY ARE ALL THERE TOGETHER”

CONGENIALITY! HARMONY! GOOD FELLOWSHIP!

You can inspire these feelings in your audience, and by the same token reap for yourself enormous financial returns!

**OUR NOVELTY CANDY PACKAGES SOLD THRUOUT YOUR AUDIENCE PROMOTE
FRIENDLY INTERCOURSE AND CONVIVIALITY!**

THAT'S THE BIG IDEA!

UNIVERSAL THEATRES CONCESSION COMPANY
RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.