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# The Billboard



A Weekly  
Theatrical Digest  
and

Review of the Show World



# CHAMPIONS PUGILIST *and* DANCING



Count and Countess Zichy



Fairbanks Twins



Marion Davies Irish Jig Irish Gypsy Dance



Evelyn Law

## JACK BLUE RECORD

MARILYNN MILLER  
EVELYN LAW  
MARION DAVIES  
LILLIAN WALKER  
MARGARET EDWARDS  
COUNT and  
COUNTESS ZICHY  
WHITE SISTERS  
FAIRBANKS TWINS  
FRED SANTLEY  
OLIN HOWLAND  
COLLEEN BAWN  
AND MANY OTHERS

**WHY**  
Do the Stars,  
The Dancing Masters,  
Royalty, and others, come to  
**JACK BLUE?**  
ASK THEM

Did you see any of the Stars, mentioned in the panel at the left, do their bit?

You will say "Yes", but how is it Mr. So-and-So claims them as his pupils.

**I WILL TELL YOU**  
Marilynn Miller has been dancing ever since she was a

child, and probably had a thousand different Teachers in that time. She is still taking lessons. — THAT IS WHY SHE IS A STAR.

**THE SAME WITH THE OTHERS**

**AH—BUT WHOSE DANCES ARE THEY DOING NOW?**

**ASK THEM**  
If you are an out-of-town person, and contemplate coming to New York, to further yourself professionally, before you do, go to your local Dancing Master, tell him your purpose, and he will direct you right

## JACK DEMPSEY RECORD

TOM GIBBONS  
GEORGES CARPENTIER  
JESS WILLARD  
BILLY MISKE  
BATTLING LEVINSKY  
JACK MORAN  
FRED FULTON  
BILL BRENNAN  
JIM FLYNN  
BOB McALLISTER  
CARL MORRIS  
GUNBOAT SMITH  
AND MANY OTHERS

As he is not centrally located theatrically, and could not do as much as some one who is, he will recommend the best one in New York to suit your purpose.

As he is no doubt a member of one of the several Dancing Masters' Organizations, that hold their Normal Schools and Conventions in New York every summer, where JACK BLUE

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 OF MY ARMS**

(BUT THEY CAN'T TAKE YOU OUT OF MY HEART)"

BY BILLY ROSE and CON CONRAD

**"LAST NIGHT ON  
 THE BACK PORCH**

(I LOVED HER BEST OF ALL)"

By LEW BROWN and CARL SCHRAUBSTADER

A NEW NOVELTY THAT WILL SWEEP THIS COUNTRY

**"OH! MIN"**

A GREAT COMEDY NUMBER BY CON CONRAD

"I'VE GOT THE YES! WE HAVE NO

**BANANA BLUES"**

By LEW BROWN and JAMES F. HANLEY

THE TWO SENSATIONAL HITS WITH MISS WINNIE LIGHTNER IN THE GEORGE WHITE'S SCANDALS

**"THE GOLD-DIGGER" | "STINGO-STUNGO"**

By LEW BROWN and JAMES F. HANLEY

THE WONDER MELODY

**"RED MOON WALTZ"**

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NEW YORK, GEORGE PIANTADOSI, General Professional Manager

# NEW HITS FOR THE NEW SEASON IN OUR NEW BUILDING

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THEME EVER OFFERED THE AMERICAN PERFORMER.

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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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# BIG MERGER EFFECTED ON THE COAST

## ANOTHER LIE NAILED

### Frank Gillmore Vindicated and His Traducer Excoriated

The facilities of journalism of a certain type were again in evidence last week. A weekly paper—not The Billboard—published a grossly false and misleading story of the meeting of A. A. A. held August 16, in which it was charged that Frank Gillmore had maneuvered to have himself appointed sole delegate to the A. F. of L. convention at Portland, Ore., and in which attempt was made to charge him with anti-Semitism.

The Billboard started after the truth and got it.

This was what was said to our reporter by a well-known actor on Broadway:

"No, I had not seen the article, but since you have read it to me, and since I was a delegate at the meeting of the Four A's on the 16th, I feel that the truth should be known and the secrecy which would ordinarily be observed in such matters lifted.

"The maliciousness and mendacity of the paper in question is astounding. It almost makes me feel that the actors would be justified in wrecking its office. Some papers cling to distortion as a slug to noisome places.

"Here is the simple truth and any one of the twenty odd delegates who were present can verify it. The meeting was called to decide about repre-

(Continued on page 18)

## PEEKSKILL DECISION OF GREAT IMPORTANCE

### Establishes Precedent Against Unfair Business Tactics by Big M. P. Corporations

New York, Aug. 27.—The famous Peekskill (N. Y.) controversy between the Colonial and Peekskill picture theaters, which resulted in the Appellate division of the New York Supreme Court restraining the owners of the Colonial and officers of Loew's, Inc., from interfering with the Peekskill's film supply, was ended last week when the Singer Brothers, proprietors of the Peekskill, purchased the Colonial Theater from the Advance Theatrical Co. Singer Brothers now control the amusement theaters in Peekskill.

The sale of the Colonial was brought about by Eleck John Ludvig, treasurer and general counsel of the

(Continued on page 18)

## MR. ALBEE

### Discourses on International Affiliation in Correspondence With

### MR. ALBERT VOYCE OF THE V. A. F.

### Points Out That He Had Only Meant To Propose Co-Operation in Benevolent Work

The Performer, official organ of the Variety Artists' Federation of England, in its issue of August 15 carries the following statement from Mr. E. P. Albee:

"Inasmuch as my letters to Mr. Albert Voyce have become public thru The Performer, it is only fair that the purpose of my writing to Mr. Voyce should be known; that it was for nothing other than a humane affiliation for the benefit of the English and American artists.

"I have been a manager for the past forty-five years, and I have not asked or needed affiliation of any kind as far as the Keith business is concerned. I have, however, the affiliation of the vaudeville managers thruout the United States and Canada in the work that is being done to create better conditions in vaudeville, to raise the standard of same and to look after those who are unfortunate.

"The condition that now exists in America has been the fundamental principle of the Keith idea of doing business since we first started. Our purpose has always been to inject a little humane consideration into it, and to have a contract that was staple, to give to vaudeville artistes humane conditions in the theaters, and that was started thirty years or more ago in the Keith Boston Theater. When

(Continued on page 18)

### Allied Amusement Industries of California and M. P. T. O. of Northern California Combine

### THOMAS D. VAN OSTEN MANAGER-SECRETARY

### Theater Owners' Organization Will Cease To Function September 1

San Francisco, Aug. 25.—Consolidation of theatrical, motion picture and other amusement interests in San Francisco and thruout California was effected this week by the Allied Amusement Industries of California and the Motion Picture Theater Owners of Northern California.

The merger of the two organizations, which have had frequent differences in the past, was brought about thru an invitation of Irving Ackerman, chairman of the allied group. Under the agreement the motion picture theater owners' organization will cease to function on September 1, all members becoming affiliated with the Allied Amusement Association.

Thomas D. Van Osten, for three years manager of the motion picture

(Continued on page 18)

### COSTUMERS OF THE NATION MEET

### First Annual Convention Held in Indianapolis Is Well Attended

Indianapolis, Ind., Aug. 25.—The first annual convention of the National Costumers' Association was held at Indianapolis August 23, 24 and today, and theatrical costumers from North, South, East and West joined hands in what proved to be, in addition to an organization meeting, a convention of good ideas for the conduct of business and which seems to hold many potential possibilities in the way of development and solution of problems of vital importance to all theatrical costumers.

The first day saw Major Harrelson, Kansas City, Mo., in charge of the convention as temporary chairman. An informal discussion of the following matters was taken up at this meeting: Correlation of purchasing and manufacturing; protection in abuses of trade; information bureau, a service bureau and one for the exchange of ideas; social and welfare work of the organization and its employees.

This was followed by the chair nominating the committee on constitution and by-laws, which reported at the

(Continued on page 18)

## CANADIAN NATIONAL EXHIBITION GETS OFF TO A SPLENDID START

### Crowds Throng Grounds on Opening Day—Many Innovations in Evidence—Magnificent Entertainment Program

Toronto, Aug. 25.—With clouds hanging overhead and the sun shining thru the Canadian National Exhibition officially opened the forty-fifth consecutive annual event at 8 a.m. today, and as usual large crowds clamored at the portals of its magnificent entrances eager to view and participate in its wonders.

This is the International and Science Year and the flags and insignias of Canada, United States, Great Britain, France, Mexico, Cuba and other countries are floating to the whims of

the winds and entwined in the spirit and world-wide importance of this occasion.

The Canadian National Exhibition, primarily designed and fostered to instruct Canadians and to amuse them copiously, has now completely outgrown all provincialism and has become an annual world's fair, and it is no fanciful phrase of press agency to characterize it as the "Show Window of the Nation" as Joe Hay has done. This year's show finds new

(Continued on page 18)

Last Week's Issue of The Billboard Contained 1,151 Classified Ads, Totalling 5,930 Lines, and 858 Display Ads, Totalling 33,125 Lines; 2,009 Ads, Occupying 39,055 Lines in All The Edition of This Issue of the Billboard Is 101,000. This Issue Contains 60% Reading Matter and 40% Advertising

## MOTION PICTURE OPERATORS GET INCREASE FROM V.M.P.A.

### Win First Move in Fight for Higher Wages— Loew and Fox Theaters Included in Agreement

NEW YORK, August 27.—The Motion Picture Operators of New York have won the first move in their fight for higher wages and better working conditions by signing an agreement with the Vaudeville Managers' Protective Association at an increase of 22 1/2 per cent. The Loew and Fox theaters in Greater New York, over forty altogether, are included in this agreement. And this fact means that the solid front of the picture theater owners, the Theater Owners' Chamber of Commerce, has been broken.

Marcus Loew and William Fox are members of the T. O. C. C. and the Vaudeville Managers' Association. As members of the T. O. C. C. they were supposed to refrain from making any separate agreement with the operators, and, as they have not abided by this ruling, the next meeting of the T. O. C. C., scheduled for Tuesday, will probably see them suspended from the organization.

For some time there has been considerable feeling in the T. O. C. C. against Loew and Fox, who are not felt by the other members to be working along with them. This attitude was reported some time ago in The Billboard. Loew and Fox also made new contracts some time ago, for "Enemies of Women" and "Little Old New York", against the will of the majority in the body.

When the new wage demands were first submitted to the T. O. C. C. early in August at a meeting in the Hotel Astor, the probable loyalty of Loew and Fox to the organization was questioned by members, who declared that in past years they had always made separate terms with the operators.

The Moving Picture Machine Operators' Union, Local 306, first asked for increases averaging 50 per cent over the present scale, which expires August 31. This included the double-shift system, which called for the use of two operators in houses running ten hours or more daily, where only one is employed now. The union demands were later reduced to advances averaging 25 per cent, but the T. O. C. C. turned down the proposal flatly, stating that they would not pay any more than at present.

The T. O. C. C. appointed committees to handle the expected strike situation, declaring that there are 3,000 licensed operators in New York outside of the thousand that belong to Local 306. This statement was denied by Henry Mackler, president of the union, who said that the New York City Department of Water, Gas and Electricity only lists 230 operators. Mackler said on Monday that he believed the theater owners would fall in line before Friday. He also said that projection machine manufacturers are from six to eight weeks behind on machine repairs, and that the "flood of defective mechanisms which would surely follow the handling of machines by inexperienced men would most likely close the picture houses."

The T. O. C. C. is enrolling non-union operators, who are expected to fill the place of the men who may walk out Friday night.

### "THE JAZZ KING"

#### First Independent Broadway Production of Leffler, Bratton & Goett

New York, Aug. 25.—Leffler, Bratton & Goett, for years one of the most important firms of touring managers, will make their first bow on Broadway this season as independent producers with "The Jazz King", in which Rudolph Schildkraut will be starred. Also this will be their first independent Broadway show, the firm has previously been interested in other New York productions, including "The Natural Law", which was produced in conjunction with John Gert several years ago.

Leffler, Bratton & Goett will also have the original Dillingham production of "Good Morning, Dearie" on tour this season, playing week and short stands.

"The Jazz King" is by an American playwright, Herbert Richard Lorenze. It will be produced around the holidays, after Schildkraut concludes an appearance in the Theater Guild's production of "King Lear", in which he will play the title role.

The play is said to be about the song writers of Tin Pan Alley, the Jazz King being an old music arranger.

Have you looked thru the Letter List? may be a letter advertised for you.

### BILLBOARDS UNDER FIRE

#### Drastic Reduction in Size of Outdoor Signs Favored in Massachusetts

Boston, Aug. 25.—At an all-day hearing in the State House Auditorium here last Wednesday opponents of outdoor advertising and those interested in rules regulating billboards urged even more drastic regulations than those suggested by the public works department. The commissioners would limit the size of billboards to 12x25 feet, but the majority of the speakers opposed billboards facing highways in the State larger than 4x8 feet. The Chambers of Commerce represented at the meeting included Cape Cod, Holyoke, Westfield, Northampton, Fitchburg, Greenfield, North Adams, Chicopee, Salem and other places.

Only those favoring regulation of billboards were heard by the commissioners at this week's session. Those opposed to such regulation will be heard September 5, to which time the meeting was adjourned.

Mayor Peter F. Sullivan, of Worcester, in a letter, said that he favored retaining the billboards as a means of furnishing a livelihood to many. He further stated in the letter that there existed no just cause for the removal of the boards and that the advertising companies should be allowed to continue in business.

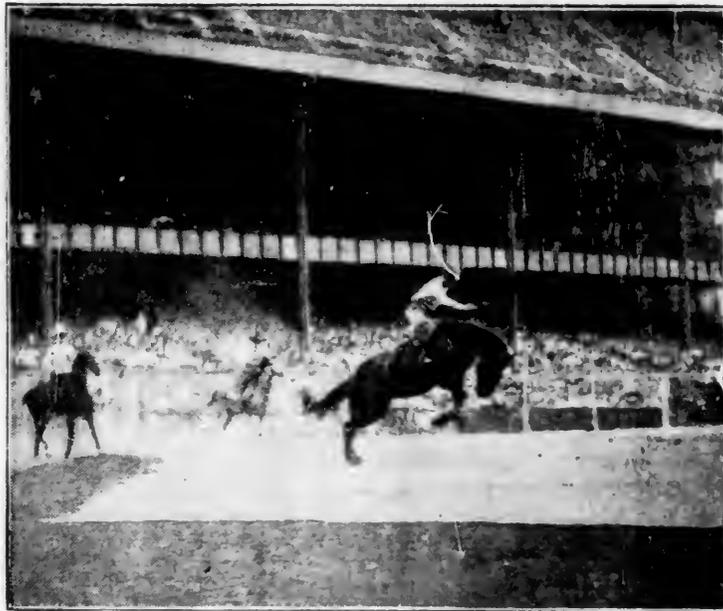
### ARBUCKLE IN LANSING

Lansing, Mich., Aug. 27.—Roscoe "Fatty" Arbuckle played the Regent (Butterfield) Theater here last week despite protests of the local ministers and church people.

### "WIFE WANTED" TO REHEARSE

New York, Aug. 25.—The S. R. O. Play Producing Company announces as its initial offering a new comedy by Dr. A. L. Sorell and C. A. Rosenthal, called "Wife Wanted". Rehearsals for this new play will be instituted in another week. Doctor Sorell is a practicing physician with offices in New York.

### RIDE 'EM, COWBOY!



An entry in the bucking broncho contest on the opening day of the gigantic Rodeo, held in the Yankee Stadium, New York City, under the auspices of Tex. Austin.

—Photo: Wide World Photos.

### "PRISONER OF ZENDA" REVIVAL WELL RECEIVED

London, Aug. 25 (Special Cable to The Billboard).—The revival, Thursday, of "The Prisoner of Zenda" received an enthusiastic welcome. Robert Loraine played George Alexander's original dual part of Rudolf the Fifth and Rudolf Rassendyll, making it more swash-buckling and zestful. The balance of weight was well kept against him by the casting of Franklin Dyall as Duke Michael. Fay Compton as the Princess Flavia was delightful in simplicity and charm, but the role is too slight for her talents. Acting and costumes both had romantic swag which created a refreshing air of unreality.

### ARRIVALS ON "HOMERIC"

New York, Aug. 25.—Several theatrical notables arrived yesterday aboard the Homeric from Europe. Among them were twenty-six members of the "Chaave-Souris" Company, headed by Nikita Balloff, Wallace Eddinger, Edward Johnson, tenor of Metropolitan Opera Company; Tex McLeod, rope spinner and monologist; Sylvia Browning, May Corday, Kitty Henderson and Frank St. Leger, conductor of the Chicago Opera Company.

### MRS. DILLINGHAM ILL

New York, Aug. 25.—Charles B. Dillingham will leave for Paris, where his wife is reported to be very ill. Mrs. Dillingham was brought from Biarritz, Switzerland, to the American Hospital in Paris. The latest information is that she is out of immediate danger.

### "IN SAN DOMINGO"

New York, Aug. 25.—"In San Domingo", a musical show with a cast of twenty-two people, has been booked over the Erlanger Time and will open at Kingston, N. Y., September 1. Those in the cast are: Walter Brown, Alf and Julia Allen, a dancing special team; Matt J. Thompson, Paul E. Gray, Doris Greenwald, Alice Harold, Lulu Nethaway, Miss Jerry Holman, Richard Murray and a chorus of twelve. The book is by Joseph K. Kelly and the music is by Eddie Gordon. The Sponsor Producing Company, a new firm, of which W. E. Spengerman is president and George T. Kelly manager, is sending the show out.

### ANOTHER "HELEN OF TROY"

New York, Aug. 25.—Wilmer and Vincent are organizing a second company of "Helen of Troy, N. Y.", current at the Selwyn Theater, to be sent on tour. Other plans for the firm include the production of a new comedy called "Sunshine" and a play by Barry Connor called "The Desert Rat". Walter Vincent, who has just returned from a vacation in the North woods, is president of the International Theatrical Managers' Association.

### MCCORMICK WRITES NEW PLAY

New York, Aug. 25.—Langdon McCormick, whose drama of the Northwest, "The Storm", was presented several seasons ago with Helen MacKellar, has written a spectacular melodrama entitled "Adventure". It will be shown on Broadway late in October. McCormick is also the author of a number of vaudeville sketches.

## NINTH SEASON OF YIDDISH STOCK

### Opening at Lenox Theater— Company Will Revive Old Successes

New York, Aug. 25.—The only Jewish theater in Harlem which presents Yiddish stock will begin its ninth season next Friday evening, August 31, when the Lenox Theater, 111th street and Lenox avenue, reopens after the completion of extensive alterations and redecoration.

The first play of the new season will be "Rachael McCarthy", written by Wm. Sigal, many of whose works have been presented by the theater in past seasons. The piece is a musical comedy, fashioned somewhat in the spirit of "Ahle's Irish Rose", and is in four acts. In accordance with the usual policy of the theater the play will be presented on Friday, Saturday and Sunday evenings and at Saturday and Sunday matinees. The rest of the week the company plays repertoire, reviving successes of the past. Prices will be popular, with a \$1.50 top.

For the past nine years the leading members of the cast, who are also the owners of the Lenox Theater, have worked together, having started originally at the Liberty Theater. These members are: Nathan Goldberg, who is the producer as well as the leading man; Mrs. Nathan Goldberg, his wife, who is the leading lady; Jacob Jacobs, the comedian, and his wife, Mrs. Jacob Jacobs, who is the character woman. Phillip Schneider will again manage the house, this being his ninth season. Jerry Rosenheimer will be his assistant and will also serve as treasurer.

The other members of the company are: Ben Zeldman, Hyman Rappaport, Simon Wolf, Julius Michaelson, Harry Laudman, Eddie Goldberg, Morris Novick, Tillie Rabinowitz, Matilda Shragar and Dinah Goldberg.

According to Mr. Schneider many of the plays originally presented at the Lenox Theater have been later bought by downtown houses. Most of them have been pieces written by Sigal. "The Forgotten Mother" and "The Wedding Gown", both plays by the young playwright, were two of the productions which appeared at the People's Theater after their run at the Lenox Theater. "Shmendrick on Broadway" and "A Home for a Mother", originally produced at the up-town house, later were put on at the Second Avenue Theater.

The management will continue its policy of presenting a diversified program. They will present comedies, musical comedies, melodramas and tragedies. They will concentrate, however, on plays that present comedy and melodrama intertwined, as that type, said Mr. Schneider, has been found to have the most popular appeal to Jewish folk.

### FINOLD'S "KING WUTUTTUT" BOYCOTTED BY J. P. C.

London, Aug. 25 (Special Cable to The Billboard).—The Joint Protection Committee boycotted John Finold's "King Wututtut" revue at the Dudley Opera House. Mr. Kennedy, the proprietor of the theater, stated that he knew nothing of the dispute until five o'clock on the opening day. Arnold had a declaration of confidence and satisfaction from his company and he only toured with the revue to employ the artists between pantomime engagements and by the artists' request. The company arranged a concert with the support of the townspeople, announcing that they were stranded by the Joint Protection Committee without a stated reason.

### TAKES POISON BY MISTAKE

New York, Aug. 26.—Sascha Jacobsen, well-known violin player, took poison by mistake last Friday here and had a narrow escape from death. Jacobsen was stopping at the home of his brother-in-law while making some records for a talking machine company, and, feeling a cold coming on, took as he supposed some tablets to relieve it. These were in reality poison and he was almost immediately taken with cramps and convulsions. A physician was called and he administered antidotes. Jacobsen is now well on the road to recovery and expects to return to his country home at Gansvoort, New York, tomorrow.

### RAIKES PRESENTS HIS "OMAR"

London, Aug. 25 (Special Cable to The Billboard).—Charles Raikes presented an altered version of his "Omar Khayyam" production at the Court Theater on Tuesday. Honey-sweet, loose-lipped Omar, of suburban imagination, and Lisa Lehmann's pseudo-Oriental musical drive formed a very suitable accompaniment. The mountings, lighting and ballet were good, singing rather mixed. Far too much Lisa and too little genuine Omar.

# COMPOSERS' SOCIETY SETS NEW RADIO LICENSE FEES

## Changes as Worked Out by E. C. Mills Said To Be on More Equable Basis Than Old Rates

**N**EW YORK, Aug. 28.—The new "scientific apportionment and analysis" of license fee rates of the American Society of Composers, Authors and Publishers carries a flat rate of \$1 per day for carnivals and other outdoor shows and a minimum of \$75 per year. Large motion picture houses employing symphony orchestras and a program composed of forty per cent music will pay a new rate of 25 cents per annum per seat instead of 10 cents.

These are the two outstanding changes in the rates as worked out by E. C. Mills, chairman of the advisory board of the society, who is seeking to put the organization's license scale on a more equitable basis.

Several other changes in license fees have also been made, such as restaurants using music for profit, dance halls and all forms of entertainment and enterprises in which music is judiciously performed for profit. The new rates, however, are subject to the approval of the board of directors of the A. S. C. A. & P., and they will be submitted to the board some time this week. Inasmuch as Mr. Mills has studied the situation thoroughly, it is believed that the board of directors will be in accord with the new rates as recommended by him.

It is the intention of the society to have the new rates in operation by October 1, 1923, and if any changes are made it will be between that time and now. The new rates will also be submitted for the approval of the many society representatives throughout the country and the consensus of their opinion will be taken into consideration.

One of the main reasons for the change in rates is that they were believed to be inequitable in a way, for the small-town movie or vaudeville house is now paying the same license fee in proportion to local city theaters of four or five-thousand-seat capacity. Rates for the radio broadcasting stations will not be changed materially, as they were set recently with a minimum of \$250 up to \$5,000 last year.

The new rates were arrived at after many weeks of gathering data by Mr. Mills, who has studied the situation from A to Z, and they are expected to result in additional revenue for the society, but not at the expense of the smaller enterprises.

### WOODS WANTS COLONIAL

New York, Aug. 26.—It is said here today on good authority that A. H. Woods is after Keith's Colonial Theater for a legitimate lease. The theater is on the market and if not bought for legitimate purposes will revert to Keith vaudeville on September 10.

### ADDED TO "CROOKED SQUARE"

New York, Aug. 25.—The newest additions to the cast of "The Crooked Square", due at the Helton Theater shortly, include Ruth Linnell, last seen on Broadway in "Madeline and the Marbles", and Lenore Harris, who appeared last season with the Claire in "Bluebird's Eighth Wife". Edna Hubbard will essay the leading feminine role.

### MISS GILLMORE REJOINS CAST

New York, Aug. 25.—Margalo Gillmore, who was stricken with appendicitis on her opening night in "The Devil's Disciple", will reappear as cast at the Garrick Theater next week. Carol McGinnis, who filled the role during Miss Gillmore's illness of several weeks, will leave to open with "The Jolly Roger", at the National Theater.

### LONDON TO SEE "LULLABY"

New York, Aug. 25.—Charles H. Cochran has purchased the British rights to "The Lullaby" and is intending to produce it following Florence Reed's Broadway presentation of Edward Knott's drama. Alice Delany, who appeared in this country in "Agora", will play the leading role in the English production.

### CARROLL HAS DANCING SCHOOL

New York, Aug. 25.—Earl Carroll has opened a school for instruction in singing and dancing at his theater on Seventh avenue and Fifth street. According to present plans only the cast of "Vanities of 1923" are eligible for membership. Mrs. Marie Wallace, a retired opera singer, has been placed in charge of the vocal lessons while N. Bennett, feature dancer of the "Vanities", has been appointed dancing instructor.

### SAXE CO. TO BUILD THEATER

Milwaukee, Wis., Aug. 25.—The Saxe Amusement Company, which owns the Strand, Rialto and Princess theaters downtown movie houses, will build a new \$300,000 house at Seventh and Mitchell avenues. The theater will have a seating capacity of 1,730.

### "MAGIC" REVIVED

London, Aug. 25 (Special Cable to The Billboard).—At the Everyman Theater on Monday the Summer Repertory Company revived Chesterton's illuminating dramatic phantasy entitled "Magic". Only Bremer Willis, as the duke, rose to the fine opportunities afforded by the author. Willis' performance was a masterly character study. Milton Bosmer misplayed the old doctor, using a young voice. Harcourt William was good at moments, but his grimaces were unbearable. Claire Harris preserved the requisite other-world beauty of one of the most interesting plays of the century.

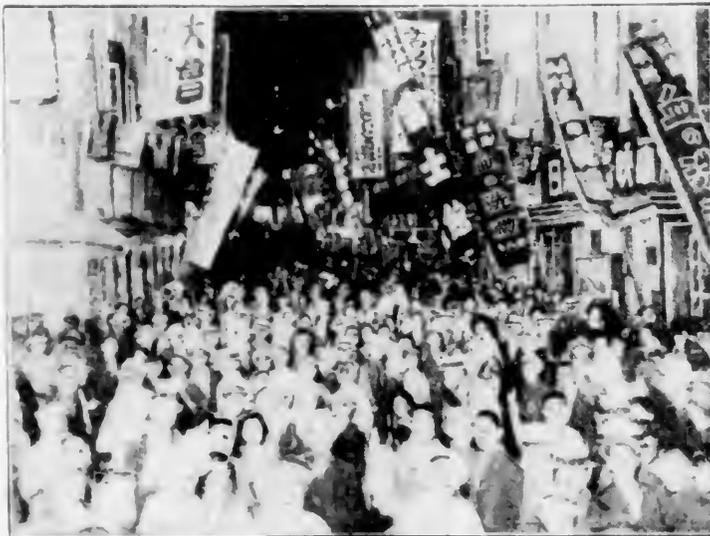
### RIDINGS WILL RETURN

Chicago, Aug. 24.—Harry J. Ridings, manager for George M. Cohan in Chicago and the dean of all of the theatrical men in the Loop with the possible exception of "Sport" Herrmann and Frank A. P. Gazzolo, will be back from a vacation in time for the opening of "So This Is Broadway", which is due September 15. Lynn Overman will be in the production.

### TYRONE POWER IN REPERTOIRE

New York, Aug. 25.—Tyrone Power, now appearing in pictures on the Coast, is preparing to leave for Havana, where he will head an American repertoire company. Power is expected in town in a fortnight on his way to Cuba. James D. Barton will leave shortly to arrange for the transporting of Power and his company.

### ASAKUSA PARK



Night scene at the "Coney Island of Japan", at Tokyo.  
—Photo: Wide World Photos.

### PAVLOWA TO CHICAGO

Chicago, Aug. 24.—Anna Pavlova is to come back to Chicago this season, according to an announcement from her booker. Pavlova and her ninety-odd Moscowite dancers will probably occupy Medina Temple for a week, about the middle of September.

### NEW HOTEL FOR PROFESSION

New York, Aug. 25.—The housing question for the theatrical profession will be partially solved soon, for there is to be erected a hotel in the Longacre Square district, specifically for actors and actresses. The plans for the new building call for a private theater for the holding of rehearsals, and will cost \$2,000,000. Dramatic credentials will be necessary in order to secure apartments there.

### SLOVAK BAND AT LUNA

New York, Aug. 25.—Last night the Slovak band, just arrived from Kyjev, Czechoslovakia, made its first appearance in America at Luna Park, passing at the conclusion of the circus. There are forty men in the band who dress in the national costume. They will make a tour of the country under the direction of Joseph Buzek.

### ENGAGED FOR COHAN SHOW

New York, Aug. 25.—The latest to be engaged for George M. Cohan's production of "So This Is Broadway", in which Lynn Overman will play the star role, are Marjorie Wood and Frederick Perry. Miss Wood appeared in "Madame Pierre" several seasons ago, while Perry was last engaged in Nazimova's production of "Dagmar".

Bring on the whitewash. The Federal Trade Commission completed its hearings in the Famous Players-Lasky case at Boston August 21.

### TO PRESENT SWEDISH BALLET

New York, Aug. 26.—Richard G. Herndon, by arrangement with the Swedish government, will present a Swedish ballet here during the latter part of November. This ballet has been a sensational success in Europe and is to play a return engagement in Paris before sailing for this country. The company specializes in spectacular dances and fine scenic effects. It is rated as the most artistic ballet organization in Europe at the present time.

### BRISTOW (OK.) GOOD ONE-NIGHT STAND

Bristow, Ok., Aug. 25.—First use of the new municipal theater and convention hall brought a capacity house to see "Irene" here Monday. The house is under the management of J. P. Prothro, well-known Tulsa theatrical man, who is booking the local house from Tulsa.

The new theater seats close to 2,000, has a stage 30x75, with an opening 40 feet wide. It is located in the municipal park and is to be used for public gatherings of all kinds. Mr. Prothro has booked in about two-thirds of his road shows this season, and the "Irene" tryout indicates Bristow is going to be one of the best one-night spots in the State.

### RENEE ADOREE IS NEW SCREEN STAR

Chicago, Aug. 25.—Renee Adoree, noted interpretative dancer, will shortly make her debut as a star on the silver screen in "The Eternal Struggle". The picture was recently finished in the Louis B. Mayer studio.

Miss Adoree spent several months in Canada working on other sections of the picture, and is reported to have had a number of very thrilling experiences in the snow and river and rapids scenes incident to the production.

## "THE MIRACLE" IN DECEMBER

### Morris Gest To Present Max Reinhardt's Production, Prob- ably at Century Theater

New York, Aug. 25.—Morris Gest will present Max Reinhardt's production of "The Miracle" previous to the Christmas holidays, probably at the Century Theater. This wordless mystery play, conceived by Dr. Karl Volmoller and embellished with the late Engelbel Humperdinck's music, was to have been produced at the Madison Square Garden in 1914. Reinhardt's pageant is based on a medieval legend, the same which inspired Maeterlinck to write "Sister Beatrice" and Edward Knoblock to write "Marie-Odile". Gest has contracted for the services of Michel Fokine, director of the Ballet Russe, to stage the ballet scenes. Norman Bel Geddes will design the settings, costumes and architectural changes of the stage at the Century Theater. Einar Nilson, the Swedish composer, who has been Reinhardt's musical director for the last fifteen years, will conduct the orchestra for the American production. Some of the artists already engaged for "The Miracle" include Lady Diana Manners for the part of the Madonna, Princess Maria Carl Metelichelli and Garvitch Lili, Hungary's youngest actress, who will play the part of the Nun. The balance of the cast will be made up of American artists.

### MACON (GA.) THEATER SOLD

Macon, Ga., Aug. 24.—The Criterion, a picture theater, was sold late last week to the Southern Enterprises, Inc., of Atlanta, a branch of the Paramount Film Corp. The purchase price was not announced. Southern Enterprises, Inc., now controls all the white theaters here, the Grand, road shows, and the Rialto, Capitol and Palace, picture theaters. The last named house, it is rumored, will be closed.

The Criterion was owned by J. A. Flournoy, who will turn it over to George A. McDermitt, local manager for Southern Enterprises, Inc., September 1. The Criterion has been operated independently for the past two years, showing First National and United Artists' pictures.

### BURLESQUE IN ST. JOSEPH, MO.

St. Joseph, Mo., Aug. 24.—Columbia Burlesque Circuit shows have been contracted for by the Lyceum Theater, according to C. O. Philley, manager of "Vanities", the first of the wheel that will show here September 2 and 3. The productions will be here every Sunday and Monday during the season with a few exceptions.

The coming of Jane Cowl in "Romeo and Juliet", as announced some time ago for the Lyceum, has been confirmed. The dates for "So This Is London" have been set for September 17 and 18.

### MONTREAL'S SUNDAY SHOWS

Montreal, Can., Aug. 25.—The list of attractions to be given this season on Sunday afternoons in the Orpheum Theater is increasing in number and attractiveness. The latest announcement of J. A. Garvin is the engagement of Elsie Janis, the famous comic opera artist, who this year will appear in a novel costume recital with several other artists of note.

### NEW VERSION OF "CYRANO"

New York, Aug. 25.—Brian Hooker is the author of the new poetical version of "Cyrano de Bergerac". Edmond Rostand's romantic drama, which will be offered later in the season by Walter Hampden at the National Theater. Hooker's version will be published in book form by Henry Holt & Company.

### "ENEMIES OF WOMEN"

Chicago, Aug. 27.—"Enemies of Women", Cosmopolitan's film version of Ibsen's romance, with Lionel Barrymore and Alma Rubens in the featured roles, opened today simultaneously in Balaban & Katz's Riviera and Tivoli theaters. Next week the picture will open in Lubliner & Trintz's Senate Theater. The film ran for nine weeks in the Roosevelt Theater.

### SAYS COAST CONDITIONS GOOD

Chicago, Aug. 24.—Dr. M. B. Rutherford, of Portland, Ore., who formerly had the Whitney Boys' Chorus on the road, was a Billboard caller this week. Dr. Rutherford said show conditions on the Coast are good and that the parks all the way from San Diego north are cleaning up.

## EQUITY DECISION ACCEPTED IN ANN PENNINGTON CASE

Settled Without Arbitration and With All Parties Satisfied—Actress Must Rejoin "Jack and Jill"

NEW YORK, Aug. 25.—A good example of the usefulness of Equity in settling disputes was instanced this week in the adjustment of the matter of just who was entitled to Ann Pennington's services for this season. Miss Pennington is appearing in the Ziegfeld "Follies" at present under a contract which she signed with Charles Dillingham and which he in turn farmed out to Ziegfeld. Equity decided that she must leave that show and rejoin "Jack and Jill".

Before joining the "Follies" Miss Pennington appeared in "Jack and Jill" at the Globe Theater, where she made a big hit. This piece was produced by John Murray Anderson and was under the management of the Chelsea Producing Company.

Anderson claimed that Miss Pennington had signed a run-of-the-play contract with him to appear in "Jack and Jill" this season and when the two rival claims were made known all hands agreed that the question as to who was entitled to Miss Pennington's services should be determined by Equity.

The proceedings were not an arbitration, but consisted simply in an interchange of views between the interested parties, with Equity the judge as to who had Miss Pennington for this season.

The Dillingham office said they had a contract with Ann Pennington in the form of a letter, which stipulated that she was to appear for the run of the play and be starred in a musical comedy, which was to be specially written for her by May 21, 1923. This letter was dated September 29, 1922. The play was not produced and Dillingham spoke to Anderson about engaging Miss Pennington for "Jack and Jill" and said he would permit her to appear at the Globe Theater during the run of the piece there. Anderson was at first not convinced that Miss Pennington would be of value to him in the play, but finally engaged her. Miss Pennington made a big hit in the part and then Anderson wanted her for another season. He was told that this was impossible because Dillingham had exercised an option he had on her services and she was to go into the Ziegfeld "Follies", to remain there until Dillingham wanted her.

Anderson claimed that Ann Pennington had signed two contracts with him to appear in "Jack and Jill". The first of these was an Equity minimum standard contract and was dated February 1, 1923; the other was an Equity run-of-the-play contract and was signed May 27, 1923. The latter contract called for Miss Pennington's appearance in "Jack and Jill" during the season of 1923-24.

Dillingham said he was willing to abide by Equity's decision on the facts. Anderson said he would, too, and so did Miss Pennington. Whereupon the matter was turned over to Paul N. Turner, Equity's counsel, who expressed the opinion that the letter contract of Dillingham's was not legally binding. Frank Gilmore then notified all parties to the dispute that Miss Pennington was under contract to Anderson for the season of 1923-24.

When the news was conveyed to Miss Pennington she is said to have remarked: "Anything that Equity decides I will abide by." Dillingham has also written a letter to Equity expressing his satisfaction at the decision. And, of course, Anderson is satisfied.

### NEW BUTTERFIELD OFFICE

Detroit, Mich., Aug. 25.—The W. S. Butterfield theatrical interests have taken office space in the Joseph Mack Building for general representation purposes for handling booking of pictures and musical tabloid shows. The new office will be the headquarters of E. C. Beatty and E. T. Ryan, Jr., will be local office manager.

### CLOSING PARK SEASON

Grand Rapids, Mich., Aug. 27.—The Graves Brothers musical tabloid known as "Honey Bunch" will close its season at Ramona Park at Reed's Lake Wednesday and a seven-act vaudeville show will be presented the "last half" of this week.

### DOING GOOD BUSINESS

Port Huron, Mich., Aug. 25.—The Desmore Theater, which is presenting three acts of vaudeville in combination with a picture program this season, is doing a splendid business. Indicating to showmen that this "combination" policy is just what is necessary to appeal to both lovers of vaudeville and the cinema.

## ELDON COSTELLO HAS RAPID RISE

New York, Aug. 25.—Eldon Costello, who rose from a minor part in "Able's Irish Rose", the Anne Nichols' success at the Liberty, to understudy of the character part, Able, and finally to the part itself, which he essayed the week of August 13, has been taken out of the cast and made director and stage manager of the comedy, as well as being put in charge of that end of the three road shows of "Able's Irish Rose", which are now touring various parts of the country.

Costello, who knows the lines of every part in the play, states that the Republic will be altered to allow space for about one hundred and sixty more seats. The alteration, on which work will begin within a week or two, calls for the cutting out of the main floor boxes, diminishing the depth of the stage apron, and shoving the orchestra pit forward.

## ROBERT BENTLEY WILL REPLACE FOSTER WILLIAMS

New Orleans, Aug. 25.—Robert Bentley has been engaged as leading man of the St. Charles Players to open September 2 in "The Man Who Came Back". Bentley has had considerable motion picture experience as well as the spoken word and is well-known on Broadway and Eastern wheel road shows. Mr. Bentley will arrive August 27 for rehearsals.

Foster Williams will return East for an extensive rest before announcing plans for the coming season. Mr. Williams has made hosts of friends here during his nine months' engagement and his departure will be regretted by thousands of theatergoers.

## MAUDE ADAMS WILL FILM KIPLING'S "KIM"

Famous Actress To Take Company to India—Will Direct Picture

New York, Aug. 25.—Maude Adams, famous actress, is to make a film production of Rudyard Kipling's "Kim". She will take a company to India, where the picture will be made under her direction, altho she will not appear in it.

Last spring Miss Adams journeyed to England, where she conferred with Kipling and obtained from him the rights to film "Kim". The famous author's terms were that she must produce the picture in India and that a boy play "Kim". Miss Adams' option of the novel is said to run for eight years, altho she will probably make the production in a short time. The famous actress has been experimenting at the Schenectady plant of the General Electric Company for several years upon new methods of motion picture lighting. It was previously reported that her experiments have been successfully completed and that she would produce a series of pictures for children.

## COLORED ELKS' BANDS IN NATIONAL CONTEST

Benevolent and Protective Elks of the World Hold International Session

Chicago, Aug. 25.—The Improved Benevolent and Protective Elks of the World went into the first day of their international session here today. The membership is solidly Negro and numbers on its roster many of the most notable and successful members of the race.

The proceedings today were more or less perfunctory, as appears to be the case on the initial day of all national gatherings. Thirty-five bands are expected to make their appearance, including one band of 300 pieces and another of 80 pieces from Kansas City alone. It was estimated that at least 15,000 members would arrive in Chicago today.

The memorial services for departed members will be held tomorrow in the Metropolitan Community Center Church, in the auditorium of Wendell Phillips High School, with Alderman Louis B. Anderson presiding. The memorial sermon will be delivered by the Rev. W. George Avant, grand chaplain of the order.

Public exercises of both the Grand Lodge and the Grand Temple (Lodge Elks) will be held Monday, August 27, at 2 p.m., in Wendell Phillips auditorium. Governor Len Small has been invited to address the gathering.

The Grand Lodge will open its sessions in the Avenue Theater, Tuesday at 9:30. The Grand Temple will convene in Pilgrim Baptist Church, Thirty-third street and Indiana avenue at the same hour.

The election of a grand exalted ruler promises to be held in the middle of a lively battle between J. Finley Wilson, present ruler, of Washington, D. C., and Alderman Robert R. Jackson, of Chicago.

Tuesday the Elks will hold their grand parade on the South Side. The order claims a membership of 50,000 and the Temple 30,000. The remainder of the week will be taken up with subsequent activities.

The National Band Contest will be one of the main features of the annual session. William Well (white) of the Chicago Band Association and conductor of the Chicago Concert Band, will serve as one of the judges. With him will be H. A. Vandercook, president of the Chicago Band School, and W. A. Secoten, formerly bandmaster for the Ringling Bros.' Circus band.

### ANN PENNINGTON

IN "JACK AND JILL"

The new season at the Colonial Theater, Chicago, will open September 16 with "Jack and Jill", in which, it is said, Ann Pennington will be the star. "The Dancing Girl" ends its run at the Colonial September 1 and it is likely the house will be dark for the following two weeks.

### LEAVE "FROLIC" CAST

New York, Aug. 26.—Lillian Lorraine and Lewis and Dody have left the cast of "Ted Lewis' Frolic", now playing Boston. Players to replace will be sent on from here but the selection has not been made as yet of their successors.

### DEAN AGAIN AT EMPRESS

Grand Rapids, Mich., Aug. 25.—Clarence L. Dean will manage the Empress Theater, which reopens for the season Sunday. This will make his sixth year in this capacity.

## NATIONAL CONTEST FOR MUSIC COMPOSERS

Kansas City, Mo., Aug. 25.—The Friends of American Music, a national organization with headquarters here, today offered \$2,000 in prizes in the national contest for musical composers. Only citizens of the United States may enter. A composition prize of \$1,000 is offered for the best orchestral composition in symphony or concerto form; \$400 is offered for an orchestral composition not exceeding fifteen minutes of playing; \$400 prize for a chamber music composition, and \$200 for a song.

## BAND OF INDIANS DELIGHTS NEW YORK KIDS



Half a million kids in New York were delighted recently when a band of Arapahoe Indians, en route from the Wind River Reservation in Wyoming to the heart of Piccadilly, London, England, pitched their tepees on the lawn of the American Museum of Natural History and camped there for four days. The Indians are under the care of Lt.-Col. T. J. McCoy, and are now appearing with "The Covered Wagon", the famous American picture of the Oregon Trail, at the London Pavilion.

## ROBERT LONGMIRE AS A PLAYWRIGHT

Kansas City, Mo., Aug. 27.—In the account of the passing of Robert Bill Longmire, which appeared on page 26 on the Dramatic Stock page of the issue of August 25, no mention was made of the fact that Mr. Longmire was a writer and had one of his plays produced. It was titled "In Louisiana" and was of the melodrama type and a story of old days in that State. It was produced in January, 1902, at the Germania 14th Street Theater in St. Louis and was used by both traveling and stock companies extensively. "In Louisiana" was played in Brooklyn, N. Y., over ten years ago and was a decided hit. These are some of the people that had leading roles in this play and whose names are now among the most prominent in theatrical circles: Hugh Cameron, Walter Armin, Robert Hyman, Gladys Leslie, Marguerite Cresse, etc. William Holden and Emma Bell had leading roles when shown in New York.

Mr. Longmire was an actor and it was his profession and he was proud of it, but the "apple of his eye" was his writing and his play "In Louisiana", and his widow when giving information of the death of Mr. Longmire to the Kansas City office of The Billboard was very anxious that this be given to the show world, as the major part of it was acquainted with Mr. Longmire's "hobby".

## ACTRESS LEFT NO ESTATE

New York, Aug. 26.—Thelma Keogh, actress, who died last July 29 in an automobile accident at Rockville Center, Long Island, left no estate, according to her mother who filed application for limited letters of administration in Surrogate's Court yesterday.

## "NATURAL" MOVIES

"Third Dimension" Films Will Revolutionize Industry Is Belief

Motion pictures with a third dimension, filmed on a gigantic scale, were shown upon a Chicago screen last week for what is claimed to be the first time in the world. Seven years of constant labor by the inventors, George K. Spoor and P. J. Berggren, and the expenditure of a large amount of money in an endeavor to perfect a "natural-vision" film, were represented in this exhibition. Following the showing the George K. Spoor Essanay Film Company announced its intention of proceeding at once with the production of pictures and equipment.

The three-dimension pictures, which add depth to the width and height of the standard picture, have a field forty feet long and twenty feet, six inches high, which is three and a half to ten times as great as that of the pictures now known to the public.

Several hundred feet of film were used in the initial showing, including a number of scenes taken under all conditions of light, and those who saw the pictures declare they saw apparently not a motion picture but a living scene itself.

Development of the "natural-vision" pictures began with the camera which employs a principle of superimposing one picture upon another. The camera has two lenses. It uses film twice the width of standard film now used. The new camera and projection machine differ so strikingly from those now in use that cameramen and operators had to be trained in the use of them. Furthermore, the wide vision of the camera and the vast area of the screen compel an almost complete revision of scenario principles.

# Central Ticket Agency Looks Sick

## Erlanger Declares Unalterable Opposition to It —P. M. A. Declares Itself

NEW YORK, Aug. 25.—The developments this week anent the central ticket agency, which some of the members of the Producing Managers' Association are desirous of seeing started this season, despite the opposition of Erlanger and still others, came to a head when Erlanger issued a statement voicing his "unalterable opposition" to the scheme.

Immediately following that the P. M. A. issued a pronouncement going after Erlanger for his action. It looks now as tho the central agency will have only the Shubert houses and their affiliations in it.

A. I. Erlanger said in his statement: "For many reasons I am emphatically and unalterably opposed to the central ticket office plan. To mention only three: It is impractical, it will undoubtedly result in unnecessary confusion and it will increase enormously the already burdensome expenses under which the theater managers are laboring."

"In my opinion the managers of the theaters in this city have quite enough to do in selecting and producing good, clean, wholesome plays that the public will pay to see without attempting to go into the business of selling tickets—I mean, of course, the business of selling tickets at an advanced price at some place other than the theater box-office. That business is a separate and distinct undertaking and ought to be carried on as such. I know there are thousands of persons—a very large percentage of the theater-going public, in fact—who never go near a box-office, who demand and must have the service rendered by an agency, for which service they are perfectly willing to pay. They must be considered and taken care of in any plan for the sale of theater tickets that may be adopted."

"I agree entirely with all the managers that the advance price charged at any agency ought to be limited to 50 cents over the regular box-office price, but I do not believe that the managers are compelled to go into a new business to do this. The result can be accomplished much more easily and effectively by the proper regulation of the agencies now in existence. I believe that every man has the right to carry on his own business in the way that seems to him to be most advantageous to himself, but in this particular instance I think that it is possible for all the parties concerned to come to a general understanding that will be helpful to all and that will be thoroughly practical."

"My suggestion would be that the managers and the reputable and responsible men in the agency business get together and have a plain, clear understanding that an agency is to have its supply of tickets only on condition that it will not sell, or attempt to sell, them for more than the stipulated advance over the box-office price and that it will treat all managers fairly and without discrimination. If any agency breaks the rules laid down and agreed on its supply of merchandise will be cut off."

"I firmly believe that the best results can be obtained for everyone concerned—including the public—by having several agencies in the field competing for the business. Stifling competition never did bring success and it won't now."

"For myself I exact no premium for the sale of tickets to any of the theaters under my control. I am convinced that everything possible ought to be done to keep the price of theater tickets down."

Then a special meeting of the committee of the P. M. A. which was appointed to canvass the situation relative to starting the agency was called and it submitted the following report:

"Resolved, That all efforts of this committee to regulate ticket speculation in the city have been frustrated by Mr. Erlanger and certain of his associates, who have taken the attitude that producers of plays have no rights in the matter of distribution of theater tickets and reserve to themselves as managers of theaters the disposition of theater tickets in any way they see fit."

The report of the committee was accepted by the association and the committee was empowered to remain organized for further work on the matter.

The committee supplemented its report to the association with the following resume of its activities, which have covered a period of weeks:

"The Producing Managers' Association believes that the evils attendant upon the sale of theater tickets in New York City are a disgrace to the theater and the city."

"The Producing Managers' Association is convinced that these evils can be corrected overnight by the concerted action of the theaters of the city."

"The Producing Managers' Association decided upon such action."

## GARRITY CONTINUES WITH THE SHUBERTS

Chicago, Aug. 27.—Engene Wilson, of New York, is the new manager of the Apollo Theater, following the taking over of the house by Al Woods from the Shuberts.

A report that John Garrity, former manager of the house and general representative of the Shuberts in Chicago, had resigned from the Shuberts' interests here was politely denied in the Shuberts' offices today. Mr. Garrity merely stepped out of the Apollo management when the house went back to the management of Mr. Woods.

## MINSTREL SHOW IN CRASH

Pana, Ill., Aug. 27.—The Georgia Smart Set Minstrels, a two-car colored show, met with an accident at the Big Four siding here Friday afternoon when trainmen in making a "flying switch" of a freight car permitted it to crash into the Pullman and baggage car of the minstrel show, injuring several members of the company and damaging the baggage car badly. All hand instruments were smashed to pieces, and Manager L. B. Holtkamp had to cancel the Saturday engagement. The railroad company replaced the baggage car. Mr. Holtkamp went to St. Louis Saturday to purchase new instruments for the band and orchestra, and the show train moved Sunday from Pana to Sullivan, Mo. Mrs. Holtkamp (white) was felled by the force of the collision and removed to the Huber Hospital. She sustained internal injuries, cut on the right elbow and severe shock. Others injured, all of them colored, and their injuries as stated, are as follows: Lloyd Kennedy, back bruised and left arm injured; "Kid" Kelly, cut on left hand and bruises; Oscar Jones, bruised left arm and cut in back; Stanley Bailey, right side bruised; S. B. Williams, cut on right knee

## TEX AUSTIN'S NEW YORK RODEO

### Big Ten-Day Event Captures Easterners' Interest and Wins Unstinted Praise

That Tex Austin's rodeo at Yankee Stadium, New York, August 15-25, caused thousands of seasoned Wild West sports fans to pronounce it probably the most interesting, thrilling and all-round satisfying event of its kind ever staged, is a fitting summing up of the big show, and there are other thousands not previously schooled to this particular brand of entertainment, but who witnessed it, who are now ready to lend their impressions along the same line.

Naturally the big credit goes to Tex Austin. But the contestants also, individually, are receiving their share of the praise, for their remarkable capabilities and especially on their loyalty and interest in presenting to Easterners and near-Easterners a series of athletic events that could not otherwise than leave them daily anxious—hungry—for "more."

On appointed days Mr. Austin and his co-workers were hosts at the Stadium to the "newsies" of New York dailies, also children from various charitable institutions and disabled ex-soldiers.

Last Friday night was "Contestants' Night", the entire proceeds of the night performance to be equally divided among the cowboys and cowgirls competing at the rodeo, thus enabling those of them not winning part of the \$50,000 in prizes to receive a share of the receipts (Continued on page 268)

## C. OF C. ANNUAL FAIR

Chicago, Aug. 27.—The Up-Town Chamber of Commerce will give its annual fair beginning Tuesday, August 28, and running until September 3. Clyde I. Bachna, president of the chamber, heads the list of backers. There will be a full-fledged rodeo as the main feature of the entertainment attractions.

"Toots" Griffith, widely known woman rider; ten-year-old Dicky Griffith, rider, and "Shorty" Ricker will be among the riders and steer wrestlers.

## MUTUAL BURLESQUE OPENING IS "CRABBED" IN CINCINNATI

### Six Shows Lost Before City Officials Change Sprinkling System Order for Fire-Proof House

Cincinnati officials underwent a change of mind in regard to the installation of a back-stage water sprinkling system of the Empress Theater Monday morning, August 27, and the house opened that night as a spoke in the Mutual Burlesque Circuit after six scheduled performances had to be passed up. The action of the city officials was openly regarded as a "political move" by many of the local theatrical fraternity. In show parlance, "it crabbled the opening" of the Empress. The Olympic Theater, home of Columbia burlesque in Cincinnati, and of which circuit Rnd K. Hynicka is treasurer, started its new season Sunday, August 28.

The Empress is constructed of brick, iron and concrete, has iron fire escapes on both sides and about a dozen exits. Six lines of fire hose are scattered thru the house. The wood stage covering lies flush on concrete. The house seats little more than 1,000. Until recently taken over by Benjamin A. Levine, of New York, as a home of Mutual burlesque, city officials, it is said, never had ordered a sprinkling system installed.

The official notice was that the Empress could not open until the sprinkling system had been installed. Work of installation, it is said, will occupy several weeks. The management of the Empress last week endeavored to have the city officials change the order, but was unsuccessful. The opening was scheduled for Friday night, August 24, it being intended to start the performance after the big parade of the Cincinnati Fall Festival and Industrial Exposition, which attracted tens of thousands to the down-town and theatrical district. A big advance sale was enjoyed for the initial show and also for the Saturday and Sunday night performances and, it is reported, complete sellouts would have been registered, with good business for the Saturday and Sunday matinees.

It was freely predicted by those in the know that the house would be permitted to open early in the week, after Sunday, but no authority gave definite word until Monday morning, following a special conference at the City Hall between the Empress management and city officials. In the meantime the theater's ads in the dailies read: "Watch papers for announcement of opening."

## The Billboard

announces  
the opening of an office in

# Boston, Mass.

with  
**Don Carle Gillette, Manager,**  
At Your Service.

**Room 301 Little Building,  
80 Boylston Street**

clates are to blame for the continuation of the present conditions and his statement that he does not profit by them does not alter the fact that he likes them.

"The question of amending the constitution and by-laws of the association so as to permit its members to resign immediately without waiting for the period of six months now made obligatory by the constitution came before the meeting. Under the constitution a vote of three-fourths of the membership is required to amend, and as sufficient members were not present to carry the proposition it was carried over until the next meeting or until such time as enough members to vote on it should be present."

And there the matter rests at present.

## GORDON TO PRESENT "CONNIE GOES HOME"

New York, Aug. 27.—"Connie Goes Home", a comedy by Edward Childs Carpenter, will be presented at the Forty-Ninth Street Theater by Kilbourn Gordon, Inc., on September 6. The cast will include Sylvia Field, Donald Foster and Berton Churchill.

## "HOME FIRES" IN BOOK FORM

New York, Aug. 27.—Little, Brown & Company, who own the publishing rights of Owen Davis' plays, are about to issue a library edition of his new comedy, "Home Fires", which is now playing at the 39th Street Theater.

## AULGER BROS. STOCK COMPANY

Minneapolis, Minn., Aug. 24.—The Aulger Bros. Stock Company opened in New Prague on Monday in their commodious tent theater, the opening play being "The Country Boy", a comedy drama in four acts.

and right shoulder; Joseph Bantry, sprained right arm; Edward Parmlee, cut on left forearm and bruised on head; Edgie Moore, severe bruises of abdomen and hip. All of the injured were treated by the Big Four Company surgeon and aside from Mrs. Holtkamp and Dick Parmlee were reported Saturday as doing nicely.

## PRESENT "LAWFUL LARCENY"

Bayonne, N. J., Aug. 24.—The Harder-Hall Players at the Bayonne Opera House this week are presenting "Lawful Larceny", a comedy drama in three acts and prolog by Samuel Shipman. The production was staged by Forrest H. Cummings, the new stage director for the players, this being his initial production for the local stock company. Every detail was carefully taken care of and the production was worthy of a Broadway presentation. Roger Pryor, leading man of the company, appeared in Lowell Sherman's former role and did full justice to it, as did Blanche Wilcox in the role of Mrs. Andrew Dorsey. Lillian Herne as "Vivian Hepburn" was immense. Dainty little Frances Morris, ingenue of the cast, appeared to excellent advantage as Celeste. John Moore as Mr. Davis as usual gave a very finished performance, as did William Greene, Earl McEllan, Dan McGrath, Rose Tiffany, Elizabeth Graham and Stage Director F. H. Cummings. Ralph Cole is the scenic artist at this theater and special mention is justly due him for the beautiful sets he personally designed and painted for this production. A very large and appreciative audience did not hesitate to show its approval of the players by its generous applause.

## MORRISSEY'S REVUE CLOSES

New York, Aug. 27.—Will Morrissey's revue, "The Newcomers" closed Saturday night at the Ambassador Theater. It is said the Shuberts will take over the show and present it later in the season in Chicago.

## THE NEW PLAYS ON BROADWAY

EQUITY-48TH STREET THEATER,  
NEW YORK  
Opening Saturday Evening, August 25,  
1923

THE HAMPTON PLAY CORP.  
Presents  
"ZENO"

A Drama In Three Acts  
By Joseph F. Rinn  
Staged by Edward Elmer

### THE CAST

(In Order of Their Appearance)

Officer Burke.....Charles J. Sims  
James O'Brien.....James T. Ford  
William Donegan.....Thomas Gunn  
Chief Inspector Parker.....Walter Wilson  
Sniffy Gordon.....Martha McGraw  
William King.....William Shelley  
James Cartler.....Hugh O'Connell  
Marie.....Helen Gill  
Mrs. Hampton.....Alma C. Gleason  
Grace Hampton.....Margaret Shackelford  
Harry Williams.....Frederick Bicket  
Charles Baker.....Paul Byron  
Mr. Hampton.....Albert Sackett  
Professor Dodge.....Leigh Lovel  
Dr. Moore.....William B. Mack  
Officer Dillon.....J. A. Curtis  
Policemen, Crooks, etc.

All thru the opening performance of "Zeno" I was in doubt as to what sort of a play I was sitting thru, and the mystery was not cleared up until after the final curtain. I found out then that it was "an intellectual entertainment." That must be right, for the author said so himself, and he certainly should know what kind of play "Zeno" is if anyone does.

Perhaps the circumstance will lend itself to more detailed telling. The play had to do with a mysterious crook called "Zeno", and, of course, after everyone in the cast was suspected, he turned out to be the district attorney. That much was clear and quite up to orthodox mystery play form. However, before this point was reached we were treated to a most noble collection of spiritualistic didoes, which all turned out to be scientific contraptions contrived by the master crook and controlled by wireless. Safes were unlocked, tables were tipped and heavy objects moved by unseen means, along with other spiritualistic manifestations galore. Then the explanation was given in the last act that it was all done by magnets operated by wireless. After which came the final curtain and cries of "Author." Mr. Rinn then obliged, and, after thanking the company and audience, said: "This is just an intellectual entertainment for people who have got beyond the old stage of the game." After which cryptic utterance we fled into the night.

A sillier jumble of dramatics and tricks it has never been my misfortune to witness. The play was pathetic with its halting dramaturgy, its jumpy transitions and its puerile dialog, and Mr. Rinn's explanations of magnetism to account for the spiritualistic frippery simply won't hold water. As long ago as 1785 Coulomb discovered that the force exerted by a magnet was inversely proportional to the square of the distance between it and its armature. To produce some of the phenomena seen in "Zeno" would tax the energy of a Niagara Falls hydro-electric station. If this "intellectual entertainment", then give me a low-brow play. It may not titillate my intellect, but at least it may make sense and I will have some glimmering of what it is about. I certainly cannot say as much for "Zeno".

It was pathetic to see the cast floundering around in the turbulence of "Zeno". William B. Mack, playing the part of the spiritist, appeared to an unbelievable disadvantage. I have never seen Mr. Mack play badly before, and I have seen him in many roles. In this play, with an impossible part, one would never suspect he was the same William B. Mack who did such splendid work in "A Square Peg". Comparing the two performances is

like comparing the glow of the noon-day sun to the glow of a lightning bug. None of the cast could possibly appear to advantage in such tawdry roles. The only one who managed to get anything out of his part was Walter Wilson. He succeeded in making his character appear a shade less impossible than the rest.

It is nothing to any player's discredit to appear unnatural and stilted in a play like "Zeno". The greatest actors could make nothing out of such a play. It is just silly and impossible. It is the mystery play gone amuck. But if you asked me if it would succeed, I wouldn't bet with you against it. I heard a more or less prominent producing manager say he liked it, which means that he thought it might be a hit. Maybe he is right; who can tell? There may be enough intellects who will get enough entertainment out of it to put it over.

A badly written, badly acted and wildly impossible mystery melodrama.  
GORDON WHYTE.

39TH STREET THEATER, NEW YORK

Beginning Monday Evening, August 20, 1923

THE MESSRS. SHUBERT Present  
"HOME FIRES"

A Comedy in Three Acts  
By Owen Davis  
Staged by Hugh Ford

### THE CAST

(In the Order in Which They Speak)

Betty.....Lillian Ross  
Abner.....Eugene Powers  
Aunt Martha.....Marion Ballou  
Tommy.....Morgan Parley  
Mary.....Frances Underwood  
Henry Bedford.....Charles Richman  
Flora.....Ethel Intropidi  
Julia.....Juliette Crosby  
Jack Harvey.....Arthur Albertson  
Walter Harvey.....Howard Gould  
Dana Roberts.....Dodson Mitchell  
Bill Maxwell.....John Bingham  
Lucy.....Marion Benda  
Quinn.....Lester Scharff  
Doctor Norton.....Jay Strong

While in "Home Fires" Owen Davis has not reached the level he attained in "Icebound" and "The Detour", still he has written a comedy of domestic life which is far above anything he wrote before these plays. He has observed and written keenly of the little troubles that look so big when they hit a household.

For his central figure Mr. Davis has selected a bond salesman possessed of no more sense than the law allows. He comes home one Saturday afternoon to find one of his daughters mixed up in a love affair with his employer's son. The boss drops in on him and hints that the affair had better be broken off. Then this chump gets mixed up in a foolish intrigue with the wife of his neighbor, and, going to a roadhouse with her for a dance, discovers his daughter there. She flees at the sight of him and falls from a balcony, breaking an arm, and our moron is caught with the neighbor's wife by her husband. Thus his erstwhile happy household is heaved into a terrible turmoil. While all this has been happening the female head of the house, a most capable wife and mother, is visiting some friends, and, on learning of the mess, starts to straighten it out. Her love leads her to the truth and she finds a happy way out for all of them.

It is not the story so much as the artful way the author has written it that makes the play so enjoyable. Mr. Davis, who had to firmly plant the essential innocence of all the acts mentioned, did so deftly and plausibly. With this done, he was then able to turn the play into a comedy where even a slight bit of misjudgment would have made it either tragedy or

lesque. By steering exactly the right course, Mr. Davis kept his piece on precisely the right plane thruout.

"Home Fires" is handicapped by the bad judgment exercised in selecting Charles Richman for the leading role. Mr. Richman is woefully miscast and he plays the part very badly. He never seems to get beneath the surface of the character, he pounds his comedy too hard and overplays in his emotional moments. A capable enough actor usually, Mr. Richman is wholly out of place in "Home Fires".

The outstanding hit of the piece is made by Lillian Ross and Morgan Parley. This pair have most of their scenes together and they play up to each other like a couple of veteran vaudeville comics. They certainly know comedy values and kept the audience in an uproar of delight whenever they appeared on the scene. Frances Underwood played the part of the wife who was let in for all the trouble and made quite the most of it. She had the sympathy of the audience from the start and held it to the end by adept playing. Dodson Mitchell and Ethel Intropidi were the neighbors who got into the jam and both handled their roles with distinction, while Eugene Powers and Marion Ballou played character parts extremely well. Juliette Crosby, as the daughter who fractured her arm and her home at the same time, gave a well-considered performance of the character. She was quiet, yet intense, and portrayed the essential goodness in the girl in an unmistakable manner. The rest of the parts were small and were well played by Arthur Albertson, Howard Gould, John Bingham, Marion Benda, Lester Scharff and Jay Strong.

The direction of the play is not up to Hugh Ford's usual form. I cannot see why he allows a girl who has fallen from a balcony and down an embankment with such force as to break an arm to be brought on the stage immediately after the accident with her clothes spotless and untorn, without a mark on her and with her hair as faultlessly arranged as before she did the "Brodie". That wouldn't be done in a fourth-rate stock company. I also cannot fathom the reason for the loud way in which most of the cast speak. One would think they were playing in the Hippodrome, and, as nearly all of them roar their lines, such near unanimity would indicate it was done under instruction. The pace of the piece is right, and so are the settings and lightings. Here Mr. Ford has done well.

"Home Fires" is a good, clean domestic comedy, and were a better choice made for the leading part it would be first-class in all respects. Even at it is it affords a very pleasant evening at the theater.

A well-written comedy of American home life.  
GORDON WHYTE.

## WHAT THE NEW YORK CRITICS SAY

"Home Fires"  
(39th Street Theater)

TIMES: "Owen Davis' new play may never take the diamond belt for all those things professors of the drama love, but it thaws the hearts of an audience."—John Corbin.

WORLD: "The playwright was partly at fault for the fact that even simple materials often seemed alien and unbelievable. The rest of the blame belongs to the cast, which is by no means expert."—Heywood Brown.

HERALD: "It is a comedy which has most of the substantial elements that will be found some day in the great American play. But these have been forfeited in several relapses into stilted writing and by one incongruous stumble into an incongruous scene of weak violence."—Alexander Woolcott.

POST: "A mixture of farce and melodrama, which is occasionally convincing and usually entertaining."—Charles Pike Sawyer.

MORE NEW PLAY REVIEWS  
ON PAGES 50 and 51

## THEATRICAL FOLK IN "TENTED CITY"

Carefree "Bunch" Spending  
Summer in Primeval Wilderness Near Gary, Ind.

A tented city, inhabited by the carefree theatrical folk of Gary and the district of Chicago, is located on Deep River, five miles southeast of what is now the business district of Gary.

Within a stone's throw of the old log courthouse that was built in 1830 and long since decayed and gone, this colony of campers is making merry under the shadows of spreading oaks or basking on the verdant banks of Deep River, where once this log courthouse was the county seat of Lake County.

"Camp 133", as the theatrics colony is called, named after the theatrical union, Local 133, that was in force when the city was founded, appears as if it had been set down in the midst of a primeval wilderness, as the old courthouse square of by-gone days is surrounded by a dense forest and is grown over with shrubs and vines.

"Camp 133" was founded twelve years ago, and every summer men and women who are members of the theatrical world make it their home.

Years ago the members of the tent city leased a tract of land on Deep River near the Liverpool bridge from George and William Earle and the timeworn lease is still in existence in which the Earles, called the "Kings of the East and the West", grant unto Bayless Cosner, the "Duke of Deep River Valley", the right to the freedom of the waters and trees and scenery as far as the eye can see.

The tent city of the theatrical folk has a regular and very thorough administrative system. The official personnel is as follows:

Bayless Cosner, mayor and sheriff; Arthur Norris, city controller; Mrs. Arthur Norris, city clerk and treasurer; P. R. Patton and Alex Smith, board of public works; George Durkin, park commissioner; B. F. Houenstine and William Erb, board of safety; Barney McFall, street commissioner; Jack Doll, board of health; Frank Kurtz, city electrician; Mrs. Alex Smith and Ethel Robinson, food directors; Ralph K. Hiltzsch, city attorney and legal department; James Hawley, fish commissioner; George and William Earle, advisory board; Tom Cannon, statistician and historian; Mr. Burton, postmaster.

They are going to have a regular city hall at "Camp 133" this summer. The old frame depot at Pine Station is to be mounted on wheels and rolled down to the tent city and installed by the side of the historic Liverpool road, formerly the Sioux trail, and turned into a temple of justice.

The general store is the only municipally owned and conducted concern of its kind in the northern part of Indiana, so far as known. Ice cream and soft drinks are specialties, making the store a favorite with passing motorists. A cowbell suspended from the ceiling and equipped with a hanging cord makes an excellent substitute for a cash register. It is loudly rung every time a sale is made.

Eddie Gerard, well-known to the theatrical folk, is the general manager of the store. A piano, victrola and wireless form part of the store equipment.

When a musical comedy comes to Gary, or a big dance orchestra, out to the camp it must go and give the evening's entertainment. With the many people of the stage there is something good each evening before the citizens of the tent city retire. The dancer must dance, the singer must sing and the comedian must supply the freddie jokes and funny stories—part of the city code.

The camp for theatrical folk is the oldest and largest summer colony on Deep River. The river has been stocked liberally with pickerel, crappie and baby bass during the last five or six years and the fishing is very good this year, hundreds of fine pickerel having been taken from the bridge near the camp.

### PAY \$500,000 RENT

Pittsfield, Mass., Aug. 25.—The Famous Players-Lasky Corp. has taken over the management of the Capitol, a local picture theater, on a twenty-year lease for an aggregate rental of \$500,000. H. Calvin Ford is the owner of the house.

### ROYAL PLAYERS CLOSE

Toronto, Can., Aug. 24.—The Royal Players at the Royal Alexandra Theater, under the management of Norman Keedwell, close their summer season Saturday, August 26, due to the theater opening with road shows on August 27.

# F. P.-L. ANNOUNCES NEW SALES POLICY

## Pictures To Be Sold Only After First Runs in Ten Important Cities

New York, Aug. 25.—The Famous Players-Lasky Corp., a leader of the film industry, announced this week the revolutionary sales policy by which none of its pictures will be sold until after exhibition value is set by first runs in ten important cities. This announcement, which means the beginning of the end of block booking, confirms the story that was exclusively published in The Billboard three weeks ago.

The new sales policy will take effect with the Paramount pictures released after November 1. Each picture will be sold individually. Ten "exhibition zones" will be established and a leading theater in each one will be selected for the first runs. Each of these showings will be exploited by Famous Players-Lasky. The official announcement states that back of these "demonstration" exhibitions, upon the success of which the rentals will be fixed, "will be placed the best exploitation force in existence, plus the advertising cooperation of Paramount in providing an adequate but not unnatural campaign."

While the advertising and exploitation are announced to be "adequate but not unnatural," exhibitors point out that it is reasonable to expect that Paramount will exploit the demonstration showings to the skies, since the business results will decide the rental prices the exhibitors will be asked.

The exhibitors led by the Theater Owners' Chamber of Commerce of New York, have been urging the end of the block booking system of picture distribution for some time past. The Fox Film Corporation was the first to announce, several weeks ago, that exhibitors could see every picture before they bought. Three weeks ago The Billboard wired to S. H. Kent, the Famous Players-Lasky general manager, who was then in Omaha on a business trip, and queried him on the report that Paramount pictures would be distributed individually and prices set after key-city exhibitions. He telegraphed a reply in which he did not confirm the report, but also did not deny it, saying that he would issue a statement upon his return to New York on August 21. The Billboard of August 11 carried this story, stating that the new sales policy would soon be officially announced.

The announcement says in part: "We throw to the four winds every other policy than that of standing on our quality 100 per cent, and rising or falling unqualifiedly on the results of our pictures at the box-office as evidenced by their appeal to the public."

"To meet what Paramount considers a vital necessity in the business today, and beginning with the productions announced for release after November 1, every branch and district manager of this organization has been instructed not to negotiate any contract with any exhibitor until after that exhibitor knows what he is buying. No exhibitor will be asked to sign a contract for future Paramount Pictures until he has witnessed an actual demonstration of their box-office value."

"Paramount will establish in the United States an adequate number of exhibition zones. The best theaters in each zone will be chosen for the pre-release demonstrations. Each key center chosen will be with the thought that its result will be a fair criterion for the surrounding territory. You will not be asked to accept a Broadway showing alone as a basis of value."

"You are invited to watch these runs closely and do your buying accordingly, but not before you know. After we have made the demonstration, and only then, are we ready to negotiate with each exhibitor. We shall not expect for any picture more than it is worth. But, after we have demonstrated it, neither shall we expect the exhibitor to try to buy it for less than its true value to him."

"We feel that our productions will measure up to the public demand, and we believe that after we have proved this to be true we will have demonstrated the real value of the pictures and fair prices may then be established in accordance with the actual drawing power of the pictures."

## "BLOSSOM TIME" FOR CLEVELAND?

Cleveland, O., Aug. 25.—While it has not been officially announced, it is stated that the opening attraction of the regular season at the Hanna, one of the three local legitimate houses, will be "Blossom Time".

This makes the lineup for the opening of the local season the first week in September as follows: Ohio, Ed Wynn in "The Perfect Fool"; Colonial, (which has just been converted to a legitimate house) Nell O'Brien's *Amateurs*; Hanna, "Blossom Time".

## THEATER ACTIVITY REVIVED

In Hamilton, Ontario, With Several Houses Changing Policies

Hamilton, Ont., Aug. 23.—Activity in local theatrical circles, which was quiet for two months, has taken a turn for the better this week during the past fortnight. The Capitol Theater (Paramount) has reopened with Hal Morgan, formerly of the Temple Theater, as manager. The Temple has been secured by Edward Henton, lessee and manager of the Lyric Theater, on a long-term lease, and will be used as a permanent stock house. Until two weeks ago the Pantages and Lyric theaters were the only two of the larger houses open and both did excellent business.

Nothing definite has been announced as to the future of the Grand Opera House, formerly operated by Trans-Canada Theaters, Ltd. Manager Roddick was in town recently and stated that road shows probably would be booked as usual.

The Lyric Players will move to the Temple early in October and it is expected that the Lyric Theater will revert to Keith vaudeville. Construction work has commenced on the new Princess Theater, which is expected to open before the end of the year with vaudeville and pictures.

The John Robinson Circus was the only outdoor attraction booked during the summer.

## OTTUMWA (IA.) BOOKINGS

Ottumwa, Ia., Aug. 25.—A. P. Owens, manager of the Grand Theater here, the Masonic in Okaloosa and the Grand at Burlington, Ia., has announced his Ottumwa bookings for the season, which will open September 2, with Milton Schuster's "Make Yourself at Home". Mysterions Smith opens a week the following day. Prominent among other attractions are: Neil O'Brien's Minstrels, "Shuffle Along", Channey Cleot, Sousa's Band, Fiske O'Hara, "The Covered Wagon", "Blossom Time", the Denishawn Dancers, "The Passing Show" and Ed Wynn.

## BROADHURST RETURNS

New York, Aug. 27.—George Broadhurst, playwright and producing manager, arrived here yesterday aboard the Adriatic after a stay of nine months abroad. Others on the same vessel were Mrs. Lillian Trimble Bradley, Broadhurst's stage director, and A. E. Matthews.

## ELSIE JANIS TO GIVE SUNDAY NIGHT CONCERTS

New York, Aug. 27.—Elsie Janis will give six consecutive Sunday night concerts on Broadway this season, beginning with the first Sunday in December. This will be Miss Janis' first appearance in New York as a concert artist, her theatrical activities having been confined to vaudeville and musical comedy heretofore.

## MUSICAL STOCK IN LANSING

Lansing, Mich., Aug. 27.—The season of musical comedy stock at the Capitol Theater opened yesterday with "The Yankee Prince". The company, one of the best of its kind ever seen here, features Roy Kinslow, former producer of the "Honey Bunch" Company, at Ramona Park, Grand Rapids. Claude E. Cady, owner of the Capitol Theater, and lessee of The Gladner, local legitimate house, is behind the show. Palmer Hines is producer; Frank H. Clark, scenic artist, and "Mother" Lowery, wardrobe mistress, royalty bills are offered, with weekly changes of program. Two shows are presented daily. The next offerings will be "Flo Flo" and "Little Johnny Jones". The cast includes Irene Hardy and Gertrude Lowery, of the "Honey Bunch" Company; Hiney Morey and Juliet Heath, of the "Saucy Baby" Company; Jack Bell, Jr.; Helen Mayhew, James J. Coyle, Dick Richards, Lew "Red" Mack and Mae Mack, late of the Bert Smith Show; Kirk Bennett and Warren Kennedy, and choristers, Nan Bennett, Blanche Larson, Hazel Bernard, Betty O'Neil, Florence West, Mildred Richards, Ruth Kane, Inez Leedom, Peggy Creed and Peggy Bell. William Larson is musical director. The orchestra comprises seven pieces.

## WILLIAM CARYL TO PRODUCE "TOP HOLE"

New York, Aug. 27.—"Top Hole", a comedy with music by Eugene J. W. Conrad and George V. Dill, will be presented in New Haven tonight by William Caryl. This will be the first production made by Mr. Caryl, who is associated with the Messrs. Schubert in the capacity of general casting director. The cast will include Clare Stratton, Ray Raymond, Charles McNaughton, Walter Walker, Charles Brown, John Dunsmore, Barry Townsley, Edna Marshall, Charles McCarthy, Ben Hendricks, Lee Patrick, Madeline Grey and others. The music is by Robert Braime and the piece has been staged by Oscar Eagle. Jack Mason has arranged the dances.

# BUSINESS RECORDS

## NEW INCORPORATIONS

### New York

Stellar Productions, Manhattan, theatricals, \$20,000; J. G. Kirk, R. Boyer, D. J. Lustig. (Attorney, J. A. O'Brien, 1102 Broadway.)

Independent Theater, Manhattan, \$10,000; G. Blum, M. D. Rosenbaum, I. Eudl. (Attorney, S. M. Newman, 55 John street.)

Capitol District Picture Play Corporation, Albany, \$75,000; F. T. Carlisle, E. A. Cook, D. H. Conway. (Attorney, J. S. Carter, Cohoes.)

Willat Film Corporation, Manhattan, 1,000 shares common stock, no par value; active capital \$5,000; A. Kessel, Jr.; C. O. Berman, R. J. Rudd. (Attorney, A. C. Hame, 50 Union square.)

Miller & Sherry Enterprises, Newburg, theaters, \$5,000; P. and E. Sherry. (Attorney, I. Miller, 28 Court street, Brooklyn.)

Potar Amusement Company, Manhattan, \$10,000; J. and L. Potar, G. W. Gallagher. (Attorney, I. Witkind, 152 West 42d street.)

Littleton Productions, Manhattan, amusement houses, \$30,000; L. Hill, L. B. Simon, A. Klein. (Attorney, A. Ackerson, 1416 Broadway.)

B. and K. Producing Company, Suffern, amusements, \$5,000; H. Branstyn, S. Bazaz, H. Kaplan. (Attorney, J. J. Duran, Newark, N. J.)

Rose Dance Gardens, Bronx, dancing school and hall, \$5,000; W. S. and I. Remenyi, C. Jacks. (Attorney, M. Levy, 250 West 57th street.)

Hudson Music Company, Hastings-on-Hudson, \$10,000; A. Barchas, R. Lurie, P. Block. (Attorneys, Kaplan, Rosman & Steusand, 1540 Broadway.)

Dramat Scenery Studios, Manhattan, \$5,000; A. Goldsmith, S. S. Fried. (Attorney, J. E. Glass, 51 Chambers street.)

### Delaware

National Play Service, Wilmington, conduct theaters, \$300,000. (Colonial Charter Company.)

Motion Picture Capital Corporation, New York, deal in films, \$6,250,000. (U. S. Corporation Company.)

Cameo Cinema Classics, Wilmington, stage plays, \$300,000. (Corporation Trust Company of America.)

Hoffman's Park Theater, \$25,000; A. S. Dulin, W. H. Burnett, Glen Echo, Md.; W. T.

Lawrence, Washington. (Corporation Service Company.)

Lude Film Co., Wilmington, \$25,000; to distribute motion picture films. (Corporation Trust Co. of America.)

### Illinois

Marlow's Park Corp., 213 N. Fourteenth street, Herrin, \$20,000; to operate and own an amusement park. John Marlow, George Marlow, James Marlow, Paul Colombo. (Correspondent: Charles C. Murray, Herrin.)

Randolph Theater Corp., 112 W. Adams street, Chicago, ten shares no par value; engage in and conduct a photographic, printing and publishing business. Fred E. Lanz, A. C. Ziesk, T. Siernie. (Correspondent: Corporation Trust Co., 112 W. Adams street.)

### Indiana

The Mill-Chutes Corp., Indianapolis, 500 shares, value not stated; to operate amusement devices in Indianapolis. George Sinclair, Frank Thomas, Lewis A. Coleman.

### Kentucky

Eastern Kentucky Music Co., Pike, \$25,000. H. M. Hoskins, G. W. Hoskins, S. H. Hoskins.

### Ohio

New Philadelphia Amusement Co., New Philadelphia, \$300,000; to promote the erection of building to house a theater, arcade and roof garden. A. V. Abel, Forest A. Bean, C. J. Marr, J. R. Hill, John A. Alden.

The Zane Theater Co., Zanesville, \$15,000. Fred F. Conway, W. H. Wetler, Chas. H. Bott, James Reed, L. H. Williams.

## BANKRUPTCY PETITIONS

William Wamsber filed a petition in bankruptcy at Piquette, Ill., last week, listing his assets at \$360, which included \$200 interest in copyrighted plays, \$100 theatrical supplies and a share of stock in the Wamsber Amusement Co., par \$100, scheduled at \$10. His liabilities total \$2,634.31.

## CAPITAL INCREASES

Allwon Theaters Corporation, Manhattan, to issue 2,350 shares common stock, no par value.

## LITIGATIONS

Springfield, O., Aug. 21.—Eddie and Dick Reilly, partners, doing business as the Reilly Brothers, today filed suit in Common Pleas Court here, seeking recovery of \$475 alleged

# GUILD TRAINING SCHOOL FOR ACTORS

## Preliminary Steps Taken for Establishing of School To Develop New Talent

New York, Aug. 25.—Preliminary steps have been taken by the Theater Guild for the establishment of a training school for actors in which new talent can be developed and from which they can draw when in a pinch. This school has been proposed, according to officials of the Guild, because of the fact that on numerous occasions members of the Guild have deserted the organization for more lucrative engagements uptown.

Warren F. Munsell, manager of the Theater Guild, cited the incident of Joseph Schildkraut signing up with Sam H. Harris for a play this fall as an example of desertion. Schildkraut appeared in two of the Guild successes, "Lilom" and "Peer Gynt".

The school will not be opened this year because of inadequate space at the Garrick Theater, in which the Guild is now presenting "The Devil's Disciple", and will not come into being until their proposed Guild Theater reaches the point of consummation, which, Mr. Munsell stated, would be next year.

When the new Guild Theater is erected it is planned to provide for sufficient space to accommodate the training school requirements, so that the training of new artists would not in any way conflict with their regular production activities.

The drilling of actors in understudying parts current in Guild attractions will be one of the outstanding features of the school.

The long-contemplated Guild Theater exclusively for the use of the Theater Guild will, according to present plans, be built next summer and will be ready for occupancy when the fall season opens. The issue of stock which was recently floated to enable the construction of this theater was disposed of and instead of \$500,000, the amount of the issue, \$600,000 worth has been sold.

It is estimated at this time that the new playhouse will cost about \$850,000. The actual cost ultimately depends on whether a hydraulic stage will be built in the theater as the plans now include.

Norman Bel Geddes, associated with the Guild in his scientific studies, embarked for Berlin recently to see Alfred Willbach, who has successfully installed hydraulic stages in various theaters in that country. His mission is to ascertain the practicability of a hydraulic stage for the work the Theater Guild engages in. It is thought that such a stage would be a great saver of production expense, inasmuch as certain heights, angles and elevations can be obtained, rendering it unnecessary to build special scenery. Mr. Munsell declared that such a stage would have been much to their advantage when "Peer Gynt" was produced.

to be due as commissions from Richard Bartlett, for obtaining booking advertisements for the vaudeville act, "Cave Man Love". Property belonging to the defendant and now in possession of the Gus Sun Amusement Company was attached by the sheriff on a writ of attachment issued with the suit. The plaintiffs, in their petition, aver that they obtained the bookings for the act at the special instance of the defendant, and that commissions they say were promised have not been forthcoming.

New York, Aug. 25.—Two suits against the William Christy Cabanne Motion Picture Trust, Ltd., of 3 West 61st street, were filed today in the Supreme Court by Edward K. Summerwell, of 280 Broadway, on behalf of Frank G. Altman and Jack V. Keenan, of Kansas City, Mo. Summerwell, who makes affidavit on behalf of his clients, avers Altman advanced to Wm. Christy Cabanne and Alex Beyfuss, officers of the defendant corporation, \$2,950 in the form of checks, which were cashed by the defendant corporation, while Keenan advanced them \$1,001, which defendant corporation has failed to repay. Summerwell avers that both Cabanne and Beyfuss have admitted the indebtedness and expressed their intention to repay the sums sued for as soon as they effected a loan of \$40,000 to promote the completion of a motion picture in course of preparation, which the attorney says they told him was the only physical asset the defendant corporation possessed. Summerwell says both men told him they had some of the best people in St. Louis and Kansas City behind their concern.

Unable to collect the money, Altman and Keenan instructed Summerwell to bring the present suit.

Additional Business Records on Page 18k

# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

## KEITH EFFICIENCY METHODS DISCOURAGE ACT PRODUCTION

**Independent Producers of Big-Time Acts Say Day When Real Money Could Be Made Passed With Appointment of Wegefarth**

NEW YORK, Aug. 28.—The day when real money could be made by producing big-time vaudeville acts for the Keith Circuit is a thing of the past as a result of less than two years of the efficiency methods of W. Dayton Wegefarth, chief booking manager, who has succeeded in reducing the status of the producer to that of a commission merchant or agent who receives the lowest possible minimum of profit per week on an act in which several thousands of dollars is invested.

An independent producer, for instance, should not make more than \$60 to \$75 per week on his act regardless of how slow his capital is paid back to him, which may be at the rate of \$150 per week if he is lucky, in the opinion of Mr. Wegefarth, according to one well-known producer.

"In other words," he said, "the Keith Circuit works on our capital, allows us the smallest possible amount of profit, and in time will drive us out of business."

Producers wishing to book direct get the biggest jolt and taste of efficiency, for all desirable offerings are made into "office" acts if possible. The proposition handed to these producers is considered revolutionary and absolutely unheard of before.

The Wegefarth proposition sounds like this to the producer: "Give us your salary list, production cost and we will allow you so much for your work, ideas and time. We'll give you a chance to get your money back (if the act proves unusually good) at the rate of so much and so much a week, and also allow you something for yourself as profit." A route is then laid out and the producer gets his weekly allotment as installments on his investments plus the amount Wegefarth decides to give in the way of profit. Should an act cost four or five thousand dollars to produce, then it takes the producer about six months to get his investment back, after which time he receives \$65 a week or so for his trouble in putting on a big-time act with some ten or fifteen people.

War-time profits are gone for good, agree the producers, and the only thing left for them to do is to try and be a better business man than Wegefarth. Most of them, however, are resigned to their fate and won't try to "kyp" the chief booking manager. W. Dayton Wegefarth succeeded the late Sam Hodgdon to his present position and previously was a general efficiency expert for the Keiths. Before that he was connected with one of the Keith Syracuse theaters.

The following theaters have signed contracts for five acts of vaudeville with Felly Markus, to play one day each week: The Majestic Theater, Harrison, N. Y.; the Bijou Theater, East Orange, N. J.; the Broadway Theater, Nyack, N. Y.; and Music Hall, Tarrytown, N. Y.

## BIG REVUES FOR PACIFIC STEAMERS

New York, Aug. 28.—The Stage-Craft Enterprises is producing ten revues for the United States and China Steamship Company which will give the shows on board their ships and also play them at big hotels in ports of call. Joe Mann is representing the steamship company and will have charge of handling the revues on board ship. The organization that Mann is connected with is known as the Trans-Oriental Amusement Company and the first of the revues will sail on the S. S. Great China on September 15. Stops will be made at Havana, Panama, Los Angeles, Honolulu, Hong Kong, Shanghai, Canton and Yokohama. Tokio, Manila and other places will be played where suitable resorts can be found.

An admission fee will be charged passengers on the ships and two or three performances will be given on each trip. The steamship company does not expect to make any money out of these performances, but will let the proceeds go to the show itself and benefit by the advertisement and service to its patrons.

## FANS PAN LOEW'S RADIO STATION

**Programs Broadcasted From State Roundly Razed in Letters to N. Y. Dailies**

New York, Aug. 25.—Marcus Loew's radio broadcasting station, WJLN, operated from the State Theater Building and directed by Nils Granlund of the Loew publicity staff, is coming in for a fine razing from radio fans all over the country, according to letters published in the radio sections of the New York dailies.

The Loew station has been broadcasting the regular vaudeville bills at the State, along with performances staged by "guest artists" drawn from the various Broadway shows. Apparently the fans don't object so much to the efforts of the performers, but rather to the manner in which it is served:

One fan writes in The Evening Mail: "Ever since this station passed to the Loew interests I have been disgusted with the commercialized vulgarity emanating from it, and feel that it is only a matter of time until public sentiment and broadcasting interests in general will demand a radical change of policy or suspension of this station."

"It is quite apparent, of course, that this station primarily desires to achieve publicity for Loew productions and performers, which perhaps can not in itself be criticized if properly presented and not so forcibly played before the public attention as an advertising scheme. One has only to compare the presentation of the Capitol Theater through WEAF to see that this can be accomplished in an inoffensive manner that builds up good will instead of creating nausea and disgust."

Another fan pointedly writes in The Globe: "Mr. Loew may find out to his sorrow that the millions of listeners who are also a part of his paying audience at his various theaters will judge him thru WJLN and act accordingly."

The editor of a magazine devoted to the interests of the radio fan says:

"We have received numerous complaints from a number of fans regarding the 'rough stuff' broadcasted from Station WJLN, Loew's State Theater, New York City. Mixed with a hodge-podge of vaudeville and variety songs and music are remarks by the announcer and some performers that closely approach the offensively vulgar. WJLN is roundly that almost every sound in the studio is transmitted and the audience reached always includes refined people of both sexes. Here is a case where responsibility and obligation should go hand in hand with privilege."

## HOW U. S. BANDS WERE BILLED IN LONDON



An interesting view of Piccadilly Square, London, showing a banner advertising Paul Specht and his orchestra at the Alhambra, while in the background Paul Whiteman and his band have their name up in electric lights in front of the Hippodrome. Both orchestras have returned to the United States since this picture was taken.

## SWEDISH PUBLIC TO PAY FOR BROADCASTING

While American artists, music publishers, composers and radio manufacturers are wondering who is going to pay for the entertainment broadcasted nightly to thousands of radio fans throughout the country, Swedish broadcasters and government have gotten together and decided that the public is to be taxed.

According to the plan arrived at by the Swedish broadcasters and government, the listeners-in will be charged twenty kronor, or about \$5.40, a year. Radio societies and places specializing in this form of entertainment will pay a maximum fee of 1,000 kronor.

## GUS EDWARDS IN P. M. A.

New York, Aug. 25.—Gus Edwards was admitted to membership in the Producing Managers' Association this week. Edwards joined the managerial association to insure himself against Equity Shop. The vaudeville actor-producer will present a revue scheduled to open some time in September. His last effort in this direction never got beyond the rehearsal stage. According to Equity officials he still owes performers more than \$200 on the early venture.

The Stage-Craft organization, which is also producing revues for a chain of cabarets, will produce the same revue with two sets of principals and chorists and send one revue to a cabaret and the other to one of the steamships, thus saving considerable in cost of production. An orchestra will be in each revue. The return trips by the shows will be made by way of the Swedish Canal, making the contract with the performer an international one. For each show that boards a boat, however, there will be a bond posted with a surety company sufficient to pay the fare back home of the troupe should it strand abroad thru accident or inability of the U. S. & China company to bring them back. Other guarantees are also given for the safety of each show. Ted Kelly and Frank Gillen of the Stage-Craft Enterprises are staging and writing each of the revues.

## ADELAIDE AND HUGHES PRODUCING

New York, Aug. 25.—Alma Neilson will be featured in a large singing and dancing act which Adelaide and Hughes now have in rehearsal. The act is scheduled to open on the 10th Time or break in at Springfield, Mass., September 3. Miss Neilson is assisted by D. B. Ely, Dave Hlee and the Five Jacks. Hughes is directing the rehearsals.

## MOSS HOUSES TO BOOST PRICES

New York, Aug. 27.—An increase in admission prices is scheduled for the majority of the Keith and Moss neighborhood houses, beginning early in September, when an annual price revision is made each year for the fall and winter. Eight-week houses which have been playing to an average top will be boosted to \$1.10 for Saturdays and Sundays, and orchestra seats which got 50 cents on week days will be 65 cents instead.

In the larger houses which play full weeks no change in the scale has been set, tho it is intended a general push back in rows will take place.

This will mean a division of orchestra seats at the present prices, according to the situation of the row.

## COLONIAL VAUDE. FLOP OFFERED TO LEGIT.

New York, Aug. 25.—The Colonial Theater, one of the Percy Williams' houses acquired by the Keith Circuit, and which under their management has proved a flop as both a big time and pop vaudeville house, is being offered to legit managers. Al Woods, Al Erlanger and Waller Heade are among some of the prospective lessees.

# PLAN COUNTRY-WIDE CIRCUIT TO PRESENT YIDDISH VAUDE.

## Millionaire Cotton Merchants Behind Venture—First House To Be Opened This Week in New York City

NEW YORK, Aug. 25.—A national Yiddish vaudeville circuit is to be established in the near future if the success of the Louis Weiss Mt. Morris Theater at 116th street and Fifth avenue, which is scheduled to open Friday evening, August 31, warrants the launching of such a project. The backers of the venture are confident of success and are already executing plans for the establishment of a chain of theaters to present vaudeville in Yiddish thruout the country. If such a chain is instituted it will be the first circuit of its kind in the country.

The Daniel Amusement Company is behind the project. This is a company composed of the Cafef Brothers, millionaire cotton merchants, associated with F. Fleischman, who comes from the motion picture field to assume the managership of the theater, and Louis Weiss, the famous Jewish vaudevillian, who has played in theaters all over the country. The company has taken over the original lease on the theater from Max Gabel, who has been presenting Yiddish legitimate shows.

"The new company that is backing the idea of a chain of Yiddish vaudeville theaters is of the modern, progressive type," said Weiss, "and is confident that the public will lend its support. If there is sufficient response in this city, we are prepared to establish a chain of similar theaters thruout the country. In fact, plans are already under way for the establishment of such a circuit. Cafef Brothers, who are the principal shareholders, will invest a million dollars in the project if the Louis Weiss Mt. Morris Theater is successful."

"We have already invested over a hundred thousand dollars to alter the place and adapt it to our needs. We are doing our utmost to prepare a proper and agreeable physical environment to harbor the ideal of a Yiddish vaudeville theater. When the alterations are completed and the house opens next Friday evening the theater will be one of the finest in Harlem. From Harlem we hope to see the circuit grow and reach even to the Coast."

The new theater will establish a policy of showing Yiddish and English acts and feature motion pictures. There will be two performances daily and three on Saturdays, Sundays and holidays. Programs will be changed on Mondays and Thursdays. Admission prices will range from 25 to 50 cents.

The acts will be booked by Weiss and Fleischman will take care of the movies, as he is a member of a company that is operating several motion picture houses thruout the city and will combine the buying capacity with the Mt. Morris Theater.

Mr. Weiss will personally produce the Yiddish part of the bills, which in the main will be in the nature of stock company productions. Besides producing the sketches Mr. Weiss will also act in the productions. The cast includes Florence Weiss, Rosie Rubin, Liza Tuchman, William Zegenlaub, Abe Hart, Gus Goldstein, Sam Lowenwirth, A. Rosenthal and Alexander Cohn.

The company is planning to maintain the same policy in the entire circuit in the event that the Yiddish vaudeville chain is established.

### ALBEE ORDERS DOPE TALK OUT

New York, Aug. 25.—In a general letter sent to all Keith and affiliated house managers thruout the country E. F. Albee, president of the Keith Circuit, has ordered all reference to narcotics and dope stricken from the acts playing those theaters, and that no business, dialog or mention pertaining to the use of drugs is to be permitted by any actor or actress booked over the Keith Circuit.

The managers have been instructed to be on the watch for infractions of this rule, which, after a reasonable warning, are not remedied, will be deemed a violation of contract and the offending person or act punished by being canceled.

### PROPERTY LEFT TO WIDOW

New York, Aug. 26.—The will of the late Harry Fisher, who died May 28 last, was admitted to probate yesterday. It is over \$10,000 in realty and over \$10,000 in personal property and all is left to his widow. Fisher's son and nephew were cut off with one dollar in the will. Fisher was for many years with the vaudeville team of Fisher and Carroll.

The State Theater, Middletown, N. Y., and the Community Theater, Meriden, Conn., open Labor Day with five acts of vaudeville, split-week policy. Fally Markus booker.

### LOEW'S FULL WEEKS

New York, Aug. 25.—Marcus Loew's vaudeville theaters in Atlanta, Birmingham and New Orleans, which beginning October 1 will undergo a change of policy from split-week to full-week bills, are among the houses selected for the sixteen-week route of vaudeville shows which Loew will inaugurate beginning September 10. The shows, which consist of five acts each, will play full-week stands in the sixteen Loew houses set aside for the special circuit. The Metropolitan, Brooklyn, where the shows will no doubt wind up after their sixteen weeks' tour, was recently converted into a full-week house.

The shows will travel intact over the circuit of sixteen houses Loew has chosen for this new stunt of his. Each show will open in Baltimore, touring southward and west, thence north and east until they reach Boston, which has been designated as the sixteenth house of the full-week route.

The cities which have been chosen for the shows to tour are in the order in which the shows will play them: Baltimore, Washington,

# SHUBERTS ABANDON VAUDEVILLE PLANS

## Lee Shubert Tells Billboard Third Season of Two-a-Day Is Definitely Off

New York, Aug. 25.—The Shuberts will be among those absent when the new vaudeville season gets under way Labor Day. Lee Shubert told The Billboard this week that he had definitely decided to abandon his plans for a third season of vaudeville.

Even tho the Shuberts lost money heavily the first season they tried vaudeville, and some coin last season, despite the fact that the burlesquers carried the bulk of the losses, the brothers Lee and J. J. have Broadway guessing as to just what is behind their reason to call quits on the two-a-day.

There are many who feel that in spite of the poor showing made the past two seasons the Shuberts could have made a go of it if they had wanted to tackle the proposition again this season. Almost all agree that the program of discrediting propaganda carried on by the opposing two-a-day circuit had nothing to do with the Shuberts' decision.

It is the opinion in many quarters that the Shuberts are holding off, awaiting the outcome of the anti-trust action brought by Max Hart against the B. F. Keith Circuit and its affiliates. A decision one way or the other, they point out, is bound to change the entire complexion of the vaudeville business.

Should Hart win—and the betting odds this time favor the erstwhile Keith agent—it may mean the toppling of the machine which he alleges put him out of business. The Shuberts, it is said, are pinning a lot of faith in the granting of the sweeping injunction prayed for by the plaintiff.

No matter which way the ax falls, however, the Shuberts are going to play safe.

In other quarters it is opined that Lee and E. F. Albee have gotten together and come to an agreement, whereby the latter has pledged to support the former next season in the event of an impasse between the Equity and the Producing Managers' Association, providing the Shuberts keep out of vaudeville.

While in the face of the open antagonism between the Keith and Shubert interests during the past couple of seasons this would appear to be unlikely, nevertheless booking men point out that Equity has threatened to put Albee's N. V. A. out of business unless he tended strictly to his own knitting. This, together with the not overfriendly attitude of the Shuberts toward Equity, strengthens this supposition.

It is understood that the houses last year devoted to Shubert vaudeville will this season play stock, road shows and pictures.

### THE HEART OF THE RIALTO



An exceptional view of Broadway, looking north from the Times Building, showing Times and Longacre squares, the very heart of the Rialto. —Copyrighted by Ewing Galloway, New York.

### PHONO. ARTISTES ON TOUR

New York, Aug. 28.—Arthur Collins and Byron G. Harlan, well-known phonograph record singing team, and a supporting company of five people, are starting a tour this week of a chain of motion picture and other theaters from New York to the Pacific Coast, opening September 2 at the Rialto, Jamaica, L. I. They will give high-class concerts and also do some popular numbers. One of the features of their act will be to discover local talent in each town and give them a chance to record on the stage. They will be gone forty weeks, but will continue to record en route for the Victor and other phonograph companies. Collins and Harlan were one of the first teams to make their style of record.

### BLONDELL WITH COLLINS

New York, Aug. 25.—Arthur Blondell, formerly booked for the Keith people in the Middle West, will join the forces of Johnny Collins, beginning next week. The houses formerly on Blondell's books have been divided up between Collins and Jack Dempsey.

A. & B. Dow, vaudeville bookers, are negotiating with the management of the Lafayette Theater, New York City, for Sunday, September 2. If present plans mature Harry Wells, colored heavyweight boxer, surrounded by a high-class vaudeville show, will be the attraction.

Atlanta, Birmingham, Memphis, New Orleans, Milwaukee, Chicago, Dayton, Cleveland, Toronto, Montreal, Ottawa, Buffalo and Boston.

A split week will be injected either before or after the week at Toronto, when three days will be played at London and Hamilton, Ontario. Following the end of the tour at Boston, a split week will be played at Springfield and Providence and a week in New York, when the shows break up.

### STARS WILL AID SOUTHPORT FIRE DEPT.

New York, Aug. 28.—Thru the efforts of Mark Luescher, head of the B. F. Keith special exploitation bureau, a number of vaudeville and legitimate stage stars will give a performance for the benefit of the Southport, Conn., fire department on Thursday evening, August 31. The affair is an annual event in Southport and is arranged by both Mr. and Mrs. Luescher, who also entertain the theatrical folk at their home in Southport over the week-end following the performance. Among those who will journey to Southport are: Pat Rooney, Raymond Hitchcock, Vivienne Segal, Helen Stover, Frank Tinney, Fleming Sisters, Eddie Miller and several others.

Wardley and Peters have returned from a month's vacation and will open in their skit, "A Day at the Side-Show", on Labor Day. The act is booked by George Dupras.

### W. DAYTON STRIKES BONANZA

New York, Aug. 25.—W. Dayton Wegfarth has accomplished the seemingly impossible.

The efficiency expert-booking manager for the Keith Circuit has hit upon a new way of enriching the coffers of that company, a task which, as most anybody acquainted with show business knows, is about as difficult as solving the problem of the fourth dimension.

Here's how W. Dayton proposes to do it: "To the Artists' Representatives: "You should acquaint yourselves with all matters pertaining to transportation. Last week it was discovered that a certain animal act could not make its next engagement because of transportation difficulty. The agent knew nothing about it until it was almost too late to correct the difficulty. When you sell an act you should know before closing with the booking man that it can be delivered."

"A few days ago a booking man asked a certain representative how many people were in his act and the representative was unable to answer. The man who knows what he is talking about is the man who succeeds. The majority of the artists' representatives unfortunately handle their offices in a very careless manner. I am afraid the only method of correcting this evil is charging you in dollars and cents for your mistakes. I think we will try this method."

"I have just learned that there was a disappointment in one of our important houses Sunday, but no representative could be found in the afternoon. Hereafter when you sign the Sunday register put your telephone number beside your name."

"Whoever represents your office will be called frequently during the day."

# This Week's Reviews of Vaudeville Theaters

## Majestic, Chicago

(Reviewed Sunday Matinee, August 26)

The Three Ralphs, male equilibrist and acrobats, opened the new bill of the Majestic today. They are wonders. Ten minutes, full stage; three bows.

The Octavo Volta took second spot. This act is two women, one a pianist and one with a double voice—baritone and soprano. The singer opened with "Annie Laurie", back of the 87. The act is effective and pleasing. Ten minutes, in one; three bows.

Hughes and Debrew, two men in cork, work fast and with much fun. The act is well sustained. The material is good, including some very fair harmony singing. There is a chicken coop scene that seemed to please emphatically. Eleven minutes, one to two; three bows.

Revue Classique is made up of a number of girl dancers. It is a rather massive act, introducing a number of dance figures. The girls are talented and pleasing. Fourteen minutes, full stage; two bows.

Harry Bentley & Co., often seen here, came back today. Material is the same, an act featuring a man out too late at night for his own good. The woman in the act still sings well and Mr. Bentley acts his part well. Ten minutes, in two; three bows.

Patsy Shelly and Band offer an excellent bit of entertainment. It is a very superior organization. The girl dancer is an artist par excellence and the men are musicians of note. Her toe dancing was a revelation. Sixteen minutes, full stage; encore and several curtains.

Bob Willis, story teller, went over strong and he is clever and a good comedian and actor. Ten minutes, in one; three bows.

Raffles and Company closed the program. It is magic, unlocking safes blindfolded, getting out of strait-jackets, etc. It went well. Eleven minutes, full stage; three bows.

FRED HOLLMAN.

## Palace, Cincinnati

(Reviewed Monday Matinee, August 27)

This week's bill is rather disappointing. Harry Lee and Ben Mann carried off the afternoon's applause honors, the other acts furnishing little opposition.

Pictorial program: "The Snow Bride", with Alice Brady, uninteresting.

Lee Splendid, man and woman, programmed as European champion art roller skaters, furnished an abundance of thrills with their hazardous skating feats executed on a small raised platform. Five minutes, full stage.

Billy Shone and Dedette offered little that gained noticeable response from the audience. Much of Shone's monolog is talented. Dedette displayed her ample, albeit chapeau, form in costume that was barely within the law. Seven minutes, in one; very light applause.

Harry Lee and Ben Mann could doubtless sing their way into a hit in any vaudeville theater. Their dialog was effectively delivered and is in a measure clever, but takes up too much time. Lee has one of the clearest and most natural tenor voices this reviewer has heard in some time. Mann is also blessed with an excellent set of vocal chords and should be and his partner forego dialog and, instead, sing a carefully selected cycle of songs, their act would be an even greater hit than it was this afternoon. Fourteen minutes, in one; several encores and numerous bows.

The Chung Hwa Three, Chinese, are unusual in that they sing instead of juggle or do an acrobatic act. They have powerful voices, but are very poor vocalists, so poor that it was with difficulty even an occasional word of a song could be understood. Their harmony seemed a bit off color, too. Eleven minutes, in one; four fast bows.

The Klown Revue, with Ploetz Brothers and Sister, pantomime artists, drew few laughs. Their antics were neither original nor clever, nor was much ability required in the execution of them. A daring back somersault from an elevated platform by the woman drew the only sincere applause accorded the act. Twelve minutes, in two and one-half and full stage; three curtains.

George Morton, with his ukelele and numerous wise cracks, was not sufficiently funny to capably fill the next-to-closing spot. His first song was a bit suggestive and most of the others have been "done to death". Morton is an agile dancer and earned applause for his stepping sufficient in volume to warrant more dancing, but he failed to follow up this advantage. He appropriated an encore. Twelve minutes, in one; two bows.

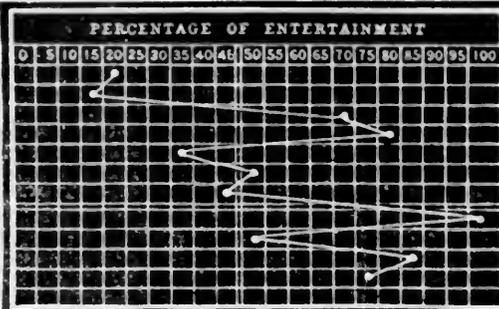
The Night English Mascotte Girls danced most of the time with the precision that is to be expected of dancers from the British Isles. They had considerable trouble with the house orchestra, which may have accounted for their occasional false steps. There appeared to be room for improvement in the arrangement of their dances. Sixteen minutes, full stage; two curtains.

KARL D. SCHMITZ.



(Reviewed Monday Matinee, August 27)

PROGRAM	
1	Palace Orchestra
2	Pathe News
3	The Three Arnauts
4	Rome and Dunn
5	Enid Markey
6	Olcott and Mary Ann
7	Howard and Clark
8	May Wirth and Phil
9	Emma Carus
10	Bert Fitzgibbon
11	The Kitaros



Too much singing on the bill this week did not make for diversity, in fact proved rather a detriment. Five of the nine acts were singing turns, four of them essentially sound. May Wirth switched from the No. 3 spot to opening. The first half proved the outstanding hit of the bill, altho Rome and Dunn stopped the show in the No. 2 spot. Bert Fitzgibbon, next to closing, drew hearty laughs and held them in fairly well. Enid Markey and Company, in "Here Goes the Bride", proved weak in the spot originally assigned to May Wirth, and "Echoes From Danceland" was replaced by The Kitaros, a Japanese risley act, as clever as any in the business.

There was a very decided wait at intermission, but the wait was decidedly preferable to the Topics of the Day, which were conspicuous by their absence.

- 1—Palace Orchestra. Overture, quite soporific.
- 2—Pathe News. Not a great deal better.
- 3—The Three Arnauts, who play violins and do various acrobatic stunts while so doing, made a hit, altho the "Elegie" of Massenet slowed the act somewhat in the middle. Following so closely the Arnaut Brothers, who played this theater last week with a similar offering, reacted to the disadvantage of the Three Arnauts, and showed very poor judgment upon the part of whoever was responsible for the booking. At that the trio registered nicely.
- 4—Bert Rome and Henry Dunn, in "Harmony as You Like It", found much favor with several songs rendered in forceful voices, which blended well. They sang "Blue Hooser Blues", "Don't We Carry On", "She Didn't Say" and "When You and I Were Young, Maggie, Blues". Considerable applause greeted their efforts and they took several bows.
- 5—Enid Markey and Company, in "Here Goes the Bride", failed to get over with any spontaneity or punch; in fact the band was of the courtesy description, the offering doing a flop. This was not essentially Miss Markey's fault, as the material is of the usual Lewis and Gordon sort, with the chaise longue in two where several meet to talk things over. Furthermore, the cast was weak, Dorothy Cox, as Marjorie, the bridesmaid, being decidedly stagey and inefficient, as well as seeming to take herself so seriously. The offering was anticlimax and the tag given to the wrong character. This let the culminative response down considerably.
- 6—Charles Olcott and Mary Ann offered a succession of songs, which Olcott announced as his. There was also some talk, most of which could be eliminated very advantageously. In fact the remark about Mary Ann's back was unrefined and ungentlemanly, as well as disrespectful not only to Mary Ann but to the entire assemblage. How they do get away with it at the Palace! The turn stole bows at the finish and forced an encore without any encouragement. In fact, Olcott sort of half apologized and said he had written a new song that they wanted to try on somebody, and "It Might as Well Be You". Just why the audience at the Palace should be "the dog" was not made apparent. Olcott seems to have been listening to Harry Carroll.
- 7—Howard and Clark, with more songs—a lot more—following the former offering, were handicapped. "Etchings From Life" was reviewed in detail by the writer when it played this theater before. It has not been materially altered since then. If anyone thinks that Ethelyn Clark can sing, there must be something the matter with his sense of hearing, and if anyone can honestly say there is a pretty, shapely or talented girl in the entire aggregation, with the exception of the dancing of the girl in the Tillis and Lurie turn, his judgment is far removed from that of the writer. There is scenery and there are costumes, and, above all, there is James Morton, who gets a few laughs but other than that to this reviewer there is nothing in "Etchings From Life" but camouflaged mediocrity, and not very well camouflaged at that.
- 8—May Wirth and Phil, together with Stella Wirth and the balance of the family, in the equine paradox offering, stopped the show with their superlative offering, which is without a doubt the best offering of its kind in vaudeville and one of the best in the world. The setting is artistic, the work of Phil, who generally is overshadowed in praise by May, more than commendable, and, as for the featured member herself, there is only one May Wirth.
- 9—Emma Carus, assisted by J. Walter Leopold, who now sports a mustache, referred to by Miss Carus, put over several numbers, including "I'm Mighty Glad To Get Back to My Old Home Town", "Come Home, Daddy, and Hold Your Lovin' Mamma Down"; "Is It a Sin, My Loving You?"; "Has Anybody Seen My Cat?" and "Hi Lee, Hi Lo". Miss Carus changed her costume, wore a lot of diamonds, tried to dance, showed her nether extremities, and fell about the stage. If the spectator is even slightly amused by the spectacle of a portly woman, who has passed her teens, falling about the stage and showing her legs, this reviewer is not, and fails to see the talent, technique or ability in such business that is worthy of compensation in what is supposed to be the world's best vaudeville theater.
- 10—Bert Fitzgibbon made the writer laugh when as a boy he used to look at Bert's antics and hear him sing "Beer, Beer, Glorious Beer", as a member of the Fitzgibbon, McCoy and Fitzgibbon Trio. This was before Bert made "Rip Van Winkle Was a Lucky Man" famous. Today Fitzgibbon is more of a nut than ever, and the writer, instead of laughing at him, laughs with him, for he admires Bert's nerve. After all Bert gets the laughs and holds them in the next to closing spot, which is some feat. "Brother Lew" plays the xylophone remarkably well, even if Bert does pronounce the name of the instrument incorrectly. "Swinging Down the Lane" was "plugged" successfully.
- 11—The Kitaros, in an excellent risley act, drew consistent applause and deserved it. They have a very clever offering.

MARK HENRY.

## Palace, Chicago

(Reviewed Sunday Matinee, August 26)

Ralph and Helen Stenard, xylophonists, set a fast pace for a fairly good bill. They open very strong with a variety of numbers, all of which are artistically put over in a way that fairly made the xylophone talk and sing. These artists are careful of detail and give their secondary or undertones the musical value that they deserve, something rarely done by performers of this type. They got over big, but they could get over even bigger if they would study their stage technique. Any real coach could do wonders for them. They should also study stage lighting. Their act is too good to be marred as it is.

Mr. Hymack is a talkative Englishman with a flow of dexterity that never runs dry. He has a new line of dexterity, illusions and quick changes that are wonderful in their surprises and in their power to please. Here is an absolutely different act that should be studied. It goes over big.

Joe Towle still has his own peculiar entertainment. Joe gets 100 per cent of fun out of the piano and the quaint way he handles the old tunes. His offering went as well as ever and that is saying something.

Antonio and Nina De Marco with their Seven Musical Sheikhs present a sensational dancing act that is sensational because of its cleverness, its artistry and wholesomeness. There is just a slight bit of feeling that the orchestra, seven stringed instruments, plays too long and that the act would be helped if it were to crowd its numbers into one place. The act easily stopped the show, then let down a trifle, which is had showmanship.

Fritz Ridgeway and Company presented a sort of inside novelty view of a moving picture in preparation. It was clever, but the slow scene dragged and was too long. The fast-acting scene got a big hand. As a novelty it was worth while and got the audience for a very warm hand. The act wouldn't lose anything if a few of the "My Gods" were cut out. People hear cussing in the back alleys in Chicago and some don't care to pay real money to hear amaters handle this line.

Charles (Chick) Sale does one of the most daring and dangerous stunts when he imitates a minister or a pulpit scene, but he does it in a way that seems to rob it of all sacrilegious burlesquing. His Sunday-school entertainment is a classic. His oddtime is as lovable and laughably pathetic as ever. Four real bows.

William Seabury and Company outwork a few stunts and make a few real worthwhile features carry a lot of mediocre efforts. For those who are satisfied with bare legs and lots of flesh and protruding femininity this act is all that could be desired. There is some individual dancing that is too good to be smothered. Mr. Seabury is a dancing contortionist and acrobat with many steps and stunts in his repertoire. He puts the act over.

Al and Harry Klein are a couple of nuts with brains and a line of intellectual nutology that is pleasing. They work hard and keep the audience on the alert wondering when they are going to do something. They have a great many plants in the house who help out with the fun.

Bob Anderson and Polo Pony close with a very unusual exhibition of educated horsemanship. The lightning calculator has nothing on this beautiful specimen of the once-popular friend of man—the horse, not Bob. The act held to the very close and hardly lost a person Twenty minutes, and all interesting.

## SEABREEZE PARK BURNS

Rochester, N. Y., Aug. 27.—Police here are searching for three men believed to have started the \$150,000 fire at Seabreeze amusement park last night. The men, it is said, were ejected from the park on several occasions for disorderly conduct.

According to the police they were seen loitering about the spot shortly before the blaze was discovered.

Virtually the entire park is in ruins. All the principal amusements and concessionaire stands were destroyed before the firemen from Rochester arrived and succeeded in keeping the fire from other buildings. The blaze started at 12:15 o'clock this morning in the Old Mill riding device and, fanned by a stiff wind, spread rapidly to other buildings.

## "COVERED WAGON" FILM IS GETTING BIG MONEY

New York, Aug. 27.—Seven companies of "The Covered Wagon", including three road companies, played to a total business of \$96,210 last week, averaging receipts of \$13,744 each. In New York \$10,890 was taken in at the box office; in Los Angeles the receipts were \$21,204; in Chicago, \$13,800; in Newark, N. J., \$14,272; in Dallas, Tex., \$12,740; in Portland, Ore., \$13,302; in Boston, \$10,020. These shows are playing at \$150 top.

Three more companies are to open this week, and four the week following.

# From Coast to Coast by Special Wire

## Orpheum, St. Louis (Reviewed Sunday Matinee, August 26)

Jack and Claret, males with invisible ties and axes who spin and whirl on roller skates to accomplish the popular feat to work extra time, 8 1/2 minutes, full stage, one bow.

Paul Hosen, A teasing Frenchman who sings songs in French and gives an excellent impersonation of Caruso and a wooden soldier from the "Chauve Souris". Thirteen minutes, in one bow, strong applause throughout.

Roger Luff, Marcelle Corne and Company in "The Best House". Vaudeville demands countless imitations, but this sketch in a rural setting comes close to attaining art in presentation. It is a good and funny and faithful. Incidentally the title as it is used not only means nothing but actually incited a negative reaction of associations which are detrimental. Twenty-eight minutes, interior, three bows, strong applause.

Truquet and Dickinson. A delightful moment with six melodies and fabulous humor—the kind mixed half and half with natural culture and low-keyed delivery. Twenty-four minutes, in two; three bows, strong applause.

Nnette. Playing her fiddle as ever with an experienced swing, yet forgetful of her violin schooling. Nineteen minutes, in three; four bows, strong applause.

Edward Atwell and Company in "The White-Faced Fool". Reviewed in The Billboard many times. The sketch loses nothing by repetition. It is worth more than merely seeing. It is worth conscientious study. Twenty-four minutes, in interior, five bows, strong applause.

Harry Wolf, impersonations suggested by the dangerous types in somebody's family album and a variety of the type of interpretative Gerswin dance usually offered in honor of Jupiter's daughter, Terpsichore. All entertaining and well done. Twenty-six minutes, in one; one bow, one bow; strong applause.

D. Apellan and associates in "El-Ba-Ba". Aesthetic dances, brilliant solo on the mandolin and a vigorous Russian peasant dance finale. One of the good things in vaudeville. Eleven minutes in three; three bows, strong applause.

ALLEN HYDE CENTER.

## Grand O. H., St. Louis (Reviewed Monday Matinee, August 27)

The Roof Garden Trio. Balancing feats on top of a ball, simple dance movements and pantomime comedy. Ten minutes, full stage; one bow; light applause.

Neison and Bailly. Droll intimacies, rather stale in places, but bright in others. The audience laughed heartily through. Fifteen minutes, in one; one bow.

Richard the Great. An educated chimpanzee, which does the usual trick of eating, climbing and balancing. Nine minutes, full stage; light applause.

Brown and Blain. Just one of these for-no-reason-whatsoever acts, using a jilted bride situation. Not very good or not very bad—just monotonous. Ten minutes, in one; one bow.

Three Madcaps. Colorful but rather senseless dance evolutions, including a carnal cymbal dance. There is little pep to the thing, and, while pretty enough, it is dull. Stage and costumes excellent. Thirteen minutes, full stage; one bow; light applause.

John Geiger. A skilled violinist, who does the usual fiddle tricks and plays brilliantly as well. His announcements between selections and his general stage deportment are slowly and surely to be improved. Twelve minutes, in one; two bows, strong applause.

Miss In Barry Company. A group of six or seven singers who dress as stately Colonial and sing operatic and light airs. Their voices are musical and blond. Costumes, stage, choice of selections and general showmanship fine. Thirteen minutes, in three; two bows; strong applause.

Boys and Speck. Black-face comies, doing the usual line, but including a nearly original Egyptian dance travesty. Sixteen minutes, in one; four bows. The applause winners of the day.

Frear, Baggott and Frear. Duff jugglers of hats and clubs. Six minutes, full stage; one bow; light applause.

ALLEN HYDE CENTER.

## LARGE CROWDS AT RIVERVIEW MARDI GRAS

Chicago, Aug. 27.—A. R. Hodge, general manager of Riverview Park, told The Billboard today that the Mardi Gras, the park's annual fiesta, is being attended by larger crowds this season than ever before. The Mardi Gras opened August 18 and will close September 10. The latter date is the date set for the closing of the big resort. Mr. Hodge said attendance and patronage has been more than satisfactory.

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

## B. S. Moss' Broadway, New York (Reviewed Monday Matinee, August 27)

Miss Merle and Company opened with a pleasing exhibition of their trained macaw and cockatoos, which performed remarkable little feats of intelligence. The birds go thru their routine usually, but Miss Merle might sing and talk in a tone audible beyond the first few rows.

Hannah Toluch sang several songs in the second spot in a clear soprano voice of great range. After a few bars from "Madame Butterfly" she launched into popular selections. Peculiar as it may seem, Miss Toluch's voice is a bit too good for vaudeville, being that she sings in too high a key, and when she hits her high notes the delivery is spoiled for the average vaudeville audience. One loses interest in the song and is conscious only of the fact that the singer is flitting from one octave to another.

Mallie, Hart and Company have an entertaining assortment of tumbling stunts, disguised and combined with some comedy worked in with their express wagon and trick horse. Several of their stunts are productive of good laughs as well as skillful exhibition.

Max Bloom and Albe Sner, the former doing the comedy while his partner played straight and looked attractive, did two or three bits that failed to make much of a hit with the early show audience. Much of their material drags and is uninteresting. The principal reason why this act flapped was that they worked their bits very well up to a climax that was disappointing and unusually weak. Bloom badly bows his stuff, but fails to deliver just when the patrons have been led to think that something was going to happen to make them laugh.

It remained for Bill Robinson to score the first hit of the show with his style of hard-shoe kick and wing dancing, mixed in with a song or two and a story. We caught this colored lad's act while he was breaking in at the Harlem Opera House about three years ago, and on several occasions since. At each performance he seems to improve in showmanship, dancing and polish. His tap dancing rivals anything on the circuit.

The Versatile Sextet, now enlarged to seven men, closed the show, playing various selections and offering songs as both solos and ensemble numbers by the orchestra musicians. Two clever steppers are in the combination. Between them all they managed to render excellent entertainment. Their final song would probably sound better if done by a quartet instead of the sextet, and one or two more straight selections by the orchestra would also help.

Weston and Elaine, and Higgins and Blossom, with Horace Bentley (formerly Higgins and Bates) were not caught at this show.

S. H. MYER.

## TONY MULIERI SCORES JOS. WEBER

New York, Aug. 27.—Tony Mulleri, the M. M. P. U. fighting president, issued a statement to The Billboard this afternoon in which he severely criticized Jos. N. Weber and his methods in dealing with and referring to the so-called outlaw organization. The mere reference to the M. M. P. U. as an "outlaw" union was in substance contempt of court, Mulleri said, reference to an order of the Supreme Court of New York County. A mass meeting of members of the M. M. P. U. will take place on Tuesday, August 28, at midnight, and details of the strike planned for Labor Day will be arranged.

"All the efforts of Joe Weber and all his propaganda will not make us change our course," said Mr. Mulleri. "Just how well satisfied are the musicians who play in New York the ters despite the increase granted last week remains to be seen. We only ask for the same wage scale that theater orchestras in Chicago and other cities have been getting for the past three years. But the paramount issue at stake is the right we wish to elect our own officers and make our own wage scale. Organized labor in New York will back us up in our fight."

## EVANS AMUSEMENT DIRECTOR FOR POLICE FIELD DAY

New York, Aug. 27.—Herbert Evans, Luna's amusement director, has been appointed to the same position for the Police Field Days, September 8 and 15, Commissioner Enright having made a request of Barron Collier for the services of Evans.

## BUTTERFIELD BUYS GLOBE

Pitt. Mich., Aug. 27.—W. S. Butterfield has purchased the Globe Theater, which gives that circuit four houses here, having previously controlled the Palace, Regent and Garden theaters.

## Loew's State, New York (Reviewed Monday Matinee, August 27)

Hashi and Osei are a Japanese couple whose routine includes acrobatics, balancing, contortion feats and a good deal of spinning. In the accomplishment of their various stunts they display a maximum of agility and grace. The act is run off smoothly and is interesting throughout.

Arthur and Lydia Wilson sing well, but the patter employed is not so successful and has not been varied one bit for many a month. The man put "When Will the Sun Shine for Me?" across to a big hand. The bridal scene is the concluding offering of the act, and includes some good singing, mingled with some mediocre dancing. The patter in this scene was more clever and more worth while.

Hubert Carleton is a black-faced comedian who seems to be obsessed with the women. He talks about the ladies and manages to draw a few laughs at their expense. He also sings about the women and draws some more laughs. The greatest hit was his "You've Got To Put Up With It" song.

Sid Hall and Company employ an elaborate and refined setting to present a mediocre and cheap act. The company includes Sid Hall, who sings; a male pianist, who plays and recites melodramatic poems of no merit, and a woman, whose part includes walking across the stage and crying for a moment prior to her exit. There is much business of breaking straw hats, which is timely, if nothing else. Sid Hall has made no attempt to improve his act, as the advice of an expert and seasoned vaudeville reviewer that he clean up his offering has not been complied with. Witness the gag about the "She told me some jokes, then I told her some clean ones." One wonders what it is that permits the act to get across, as the singing is mediocre, there is no attempt at any plot, the patter is tiresome and the humor is cheap.

Alex. Hyde and His Orchestra continue to score success. Alex. proves that he can play as well as he conducts by rendering a violin solo that drew a big hand. The selections offered included "When Will the Sun Shine for Me?" "Slow Poke", "Bebe", "Louisville Lon", "Who's Sorry Now?", and Hyde's own version of the "Barcarolle". Mr. Lopez had better look to his laurels.

Adler and Dunbar have a good act, which gets across because of the man's ability to reproduce various sounds and noises. His imitations of a saw mill, a cat, a dog, a chicken and harp were received with much applause. A weak beginning impairs the excellence of the act as a whole. A woman enters and makes a speech to the effect that her partner is ill and would someone please offer to help her out. The very obvious plants respond, and there follow a few moments of sheer boredom, during which the woman tries to hypnotize the two plants, while they try to be funny. Finally the act gets under way, and the subsequent imitations redeem it not a little.

PAUL BENOY.

## DETROIT DELINEATIONS

Detroit, Mich., Aug. 24.—Hazel Miller, popular sobriety of the Avenue Theater, has been entertaining her mother and sister, of Akron, O., the past week.

May Hamilton breezed into the city from her annual vacation spent in Canadian "ports", and feels much refreshed, and tells us that she comes as featured sobriety at the Avenue this month.

Many friends of William Pantos, owner of the Hotel Hermitage restaurant, across from the Gayety stage entrance, and widely known to members of the profession, will learn with regret that he is seriously ill.

Don Foster, of New York City, well known in movie circles, is spending a few days in the city.

Roy Lubin, well-known and popular operator at the National Theater, motored to New York on his vacation, to renew acquaintances around Columbia Corner.

Dick Hulso, a favorite comedian at the National for the past summer season, and formerly with "Kutek-Knocks", closed and left for Chicago, where he has a very attractive offer as producing comedian with one of Jos. Whitehead's shows, to open as a Hyatt Time unit at Peoria, Ill., September 1.

Al Golden as straight at the Avenue Theater is making many friends by his excellent work and pleasing personality.

Reggie Martin, formerly with a Shubert unit, and last season income with Jack Reid's "Record Breakers", fractured a small bone in her wrist recently, and after several weeks at the Irving Place Theater closed and has started rehearsals with "Gestures of 1924". Miss Martin will be pleasantly remembered as the original "Sugar" girl with the "Million-Dollar Dolls".

## BABY PARADE AT LONG BEACH A HUGE SUCCESS

Is Witnessed by Crowd of 50,000 People—Floats Unique and Beautiful

Los Angeles, Aug. 23.—The first of what will henceforth be an annual Baby Parade at Long Beach was held on August 18 before a crowd estimated at over 50,000 people. The parade was a success from every standpoint and the enthusiasm manifested by both participants and the onlookers made it apparent that next year the event will be far greater in every way.

The parade wended its way down the long Pike and up on to Silver Spray Pier amid a cheering throng. Over 125 floats of all descriptions were in line and the elaborateness of the costuming of the little tots occasioned much enthusiastic comment.

This pageant of beauty besides its 125 floats had about another 100 children on foot which also made it as unique as it was beautiful. Mature camps and fairies, terrors and dancers—all combined to make this parade the greatest ever held in the Southland. Midge Bellamy, famous movie star from the Luce Studios, pinned the blue ribbon on little Krystal May Heate, and congratulated her partner, the two being occupants of the float entered by the Bay Cities Amusement men of Venice-Ocean Park, for they had won the first prize of \$100 in gold.

Among the floats were ships, prize-flight rings, submarines, airplanes and bower after bower of dowers such as only are possible the year around in California. The shows and amusements generally along the Pike and pier of Long Beach did a land-office business, and it was surely a gala day for all in the city of oil wells and wealth. The committee in charge as well as the donors of the many prizes deserve great credit, and the movies that will herald the event thru their weeklies over the world will be able to announce that the first annual Baby Parade of Long Beach was the greatest kind of success, and will be able to influence these same citizens into a far greater display in 1924.

## EXTENSION OF LEASE

On East Lake Park, Birmingham, Extended by City To Justify Addition to Amusements

Birmingham, Ala., Aug. 23.—Extension of the lease of East Lake Park for an additional five years from January 1, 1929, the date of expiration of the existing lease, has been authorized by the City Commissioners.

Commissioner W. L. Harrison, under whose department comes the control of parks and playgrounds, introduced the resolution and spoke for it when it was read. The resolution simply provides that D. E. McLendon, president of the City Commission, is authorized to take the necessary steps for extension of the lease for the time designated. Birmingham Amusements, Inc., is the lessee.

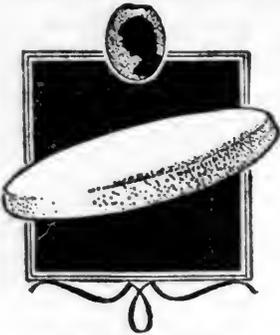
Commissioner Harrison stated the reason for the extension was that the lessees desired to make extensive improvements, of a more or less permanent nature, and did not wish to invest the sum that will be entailed unless they are beneficiaries for a period that will insure a return on their investment.

He stated that the lessees had fairly met all conditions of their contract, had not been the subject of any complaint and were highly desirable tenants of the property. For these reasons he said he earnestly advocated the extension.

Mr. Harrison said larger buildings will be put up, additional amusements installed and improvements of many sorts made.

## BIG CROWD EXPECTED AT DAYTON AIR CIRCUS

Dayton, O., Aug. 27.—A crowd of 50,000 is expected to witness the big aerial carnival to be staged Labor Day at McCook field for the benefit of the United States Army Relief Fund, which is maintained thru efforts of enlisted men. An airplane attack on the observation balloon at a high altitude will probably be the most spectacular event on the program. During the firing on the big bag from airplanes the observer will make a thrilling leap for life in a parachute. All elements of war will enter into the attack, officials of the air service said. When the balloon bursts into flame anti-aircraft guns at the "fort", which will later be destroyed, will cut loose. In addition there will be a flight by the huge Barling bomber. This will be its first public appearance. Another event will be a public demonstration of the Debothezat helicopter.



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## WANTED QUICK FOR 20 PEOPLE MUSICAL TAB.

Straight Man who can do Gen'l Bus., Tenor Voice; Ingenue, good Jazz Singer preferred. Both must be young, with ability, personality and plenty of pep. Tickets if known. Just been stung three times. Misrepresents closed first rehearsal. Pay own wires. Address CHAS. W. BENNER, Mgr. Peck's Bad Boy, this week Marion, Ind.; week September 3, Marion, Ohio.

## WANTED QUICK

Two General Business Teams, Specialties. Two General Business Women, Specialties. Account advertisement, people took money. Better return it. This week, Tilden, Ill.; next week, Coulterville, Ill.

JACK H. KOHLER PLAYERS.

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General Business Man, must do Specialties. Also Hokem Comedian that can produce Concerts. Tent; houses this winter. State lowest salary. J. D. KILGORE, - Coal Creek, Tenn.

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W. D. SACKER, Mgr., Orpheum Theatre, Waco, Tex.

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# COLUMBIA CIRCUIT BURLESQUE

COLUMBIA THEATER, NEW YORK.

"NINeties OF 1921"

(Reviewed Monday Matinee, August 27)

A Columbia Circuit attraction produced under the direction of Joe Hurtig, featuring Billy Foster, Will H. Cohan and Ben Meroff's Entertainers, presented by Joe Hurtig week of August 27.

THE CAST—Billy Foster, eccentric Dutch; Will H. Cohan, eccentric Hebrew; Ben Meroff's Entertainers, musical specialties; Harry Van, straight; Pat Cliff, juvenile; Maud Baxter, prima; Shirley Mallette, soubret; Irene Leary, ingenue; Patsy Marshall, second ingenue.

### Review

Part One. Scene one was a silk drape in two, one for Soubret Mallette as Burlesque and one for Prima Baxter as Musical Comedy. They sway Straight Van and Ingenue Leary into going to their respective shows. Soubret Mallette won out for Burlesque.

Scene two was a realistic back set, adjacent to the Bowery, with its booze joints and an ensemble of Bowery boys and girls in the guise of taxicab drivers in a dance that showed careful study, for they danced in unison, led in song by Patsy Marshall, a pretty blond ingenue-soubret with a clear singing voice and graceful dance steps. It went over for encores.

Straight Van as a uniformed cop in a holdup bit led up to the appearance of Comic Foster in his Dutch and Will H. Cohan in his Hebrew comedy characterizations for the frisking of whisky rat poison flask from Cop Van, which started the laughs coming from the audience. Ingenue Leary, a long-ringed brunet and one of the few who can wear them gracefully, sang and danced admirably, and in the ensemble it was noticeable that the choristers have been selected for their personal attractiveness and uniformity in size, and a more modelesque ensemble would be hard to find.

Soubret Mallette, as the boy-girl crook in a bit with Cop Van, worked it well and followed with a sentimental ballad that was well encoed.

Scene three was a pictorial drop for Comies Foster and Cohan to come on with a profile prop, decoy auto for catching women. Prima Baxter and Ingenue Leary fell for them until forced to get out and walk. This was laugh-evoking, but too lengthy, and should be speeded up or shortened.

Scene four was a rose garden set with lighting effects and the choristers costumed apropos sufficiently to get a big hand of applause, which was heightened by the appearance of Prima Baxter, a regal blond with a sweet modulated voice in song that was a pleasure to listen to until she led up to a bridal march for Bride Leary, Groom Cohan and Parson Foster, with Soubret Mallette as the interrupter with prop. baby. This was a clever bit of burlesquing.

This was followed by the seminary on one side and the hospital on the other side, which led up to a "blow the horn for boy, girl, twins," and Fish Monger Cohan for additional laugh-evoking burlesque.

Scene five was a drape in one for Juvenile Cliff and Ingenue-Soubret Marshall in a singing and dancing specialty that evidenced their talent, ability and personality, which is par excellence.

Scene six was a gorgeous set for the exterior of a jail, and herein Prima Baxter in black, Soubret Mallette in blue and Ingenue Leary in red tights made a modelesque flash seldom seen among principals in burlesque.

Part Two. Scene one was a South Sea Island scene of splendor for an ensemble number, followed by the appearance of Soubret Mallette in a Hawaiian costume for a singing and dancing number that was a classic in daintiness. Straight Van and Comies Foster and Cohan as the tourists chasing lions put over a fast and funny patter.

Scene two was a silk drape for Soubret Mallette in a singing and dancing specialty that was accorded a big hand.

Scene three was silver black velvet bordered drape that parted and revealed the Ben Meroff Entertainers, nine men and a pretty brunet pianist accompanist on a full stage, backed by a floral-festooned semi-cyc, of Allee blue silk for the musicians, directed by Ben Meroff in person, and under his direction their various numbers on different instruments individually and collectively were far above anything that we have heretofore seen in burlesque, and, as a woman in the audience remarked, it not only gives class but refinement to burlesque. Ben Meroff distinguished himself as a master musician, likewise a dancer of intricate steps seldom seen. So great and prolonged was the applause that Comic Foster had to stop his bit and bring on Mr. Meroff and request him to respond to the repeated encores of the audience. The brown derby introduction by the Meroff Entertainers extended to the orchestra, likewise Manager Bill Truheart in the house.

Scene four was a drape in one for Straight Van to rehearse Comic Foster in decoying the ladies with a magic flower, and it went over well.

Scene five was a gorgeous Egyptian set for an Oriental ensemble number followed by Soubret Mallette in song for encores. This was followed by the Marc Antony-Cleopatra burlesque, and never has it been staged better or worked for more laughter and applause, altho it could be speeded up considerably.

Comment. As a scenic and lighting production it ranks with the most costly and attractive, and this is especially applicable to the costuming. As a presentation it is low comedy, but clean and clever thruout, and when speeded up it will take its place among the leaders as a meritorious burlesque entertainment, for the players are one and all alike talented and able. The choristers leave nothing to be desired in their personalities nor their ensemble dancing. Dan Dody and his pupils are to be commended.

ALFRED NELSON.

## Musical Merchandise

	Per Doz.
Ukuleles, fine quality.....	\$15.00
Banjo Ukuleles, dark mahogany finish.....	24.00
German Ukuleles, with steel strings.....	36.00
Guitars, white front, mahogany finish.....	37.25
Mandolins, round back, fine quality.....	37.25
Mandolins, flat back, fine quality.....	37.25
Bugles U. S. Army, big flash.....	36.00
Frisco Whistles, big hit.....	10.50
Kazoos, with 9-inch horn attached.....	1.50

Make your order up today for samples to our line. Terms: 25% cash on amount of order. Balance C. O. D., P. O. B. Newark, N. J.

Jos. J. Thome, 646 Springfield, Ave., Newark, N. J.

## WANTED YOUNG GENERAL BUSINESS WOMAN

Wardrobe and ability essential. Equity, New York base. Late photos and program necessary. Other useful Stock People, write C. A. BRAISTED, Mgr. Ella Kramer Stock Co., Hershey, Penn. Francis Wrigley, write.

## Wanted Quick ACTORS THAT CAN DOUBLE BAND

Actors that can do Specialties. Red hot Vaudeville Team that can play Parts and Band Leader. Tell it all. Garnett, Kan, this week; Parsons, Kan., next.  
ED. C. NUTT STOCK CO.

## WANTED

To Join On Wire For Number Two Show

Ten Chorus Girls, Singing and Dancing, Straight Men, General Business Man, wife Chorus, with good Specialties; Sister Team, Musical Act. State all you can do. DON DAVIS DANCING DOLLIES, Lario Theatre, Anniston, Alabama.

## At Liberty, Oct. 8th

A-I ORGANIZED FIVE-PIECE ORCHESTRA.

Experienced all branches of Business. Piano, double Baritone, Violin, double Clarinet and C Sax; Cornet double Tenor Sax; Trombone and Drums. All B. & G. Prefer Reg. Show or Theatre. Joint or single. Communicate as per route. FRANK W. ENGLISH, week August 27, Auburn, Neb.; week Sept. 3, Nebraska City, Neb. Care Hazel McQueen Stock Co.

## WANTED

Dramatic Stock Company

For winter engagement.

Hippodrome Theatre, Jacksonville, Fla.

## WANT PIANO PLAYER

That doubles Stage. Also General Business Man that doubles some instrument in Band. Balance of summer and winter season. Wire

Mgr. HUGO PLAYERS.

Aurora, Neb., this week; Grand Island, Neb., next.

## Grandi Bros.' Want

General Business Man and Woman capable of playing Characters. Those doing Specialties preferred. Trap Drummer, with full line. Address GRANDI BROS., Itasca, Texas.

## WANTED AT ONCE FOR WORLD'S MEDICINE CO.

Colored Trombone and Cornet. Must read and fake. Also Comedian. Address DR. ROSS DYAR, Huntington, W. Va.

# Weber Says Musicians Will Stand by Contract

## Issues Statement Regarding Controversy Between M. M. P. U. and Managers

New York, Aug. 27.—Joseph N. Weber, president of the American Federation of Musicians, of which Local 802 is a chartered subsidiary and from which the M. M. P. U. was outlawed two years ago, has issued the following statement in regard to the controversy now in progress and which threatens to end in a strike:

"The Associated Musicians of Greater New York, Local 802, has entered into a contract with the Theatrical Managers' Association to supply musicians for the season of 1923-24 and that contract will be kept.

"Theatrical managers appear not to be particularly worried over the threatened strike. Indeed they profess not to know what the strike, if it is called, will be for. No demand has been presented or made known by the alleged malcontents represented by the Musical Mutual Protective Union, which is behind the threatened strike and which in 1921 was expelled from the American Federation of Musicians for insubordination. Later some of the so-called 'radicals' appeared in vain to the courts to sustain their position.

"Whatever strike move is made by the Musical Mutual Protective Union is certain to encounter determined opposition from every labor union of the American Federation of Labor affiliated with theatrical interests and it is this factor which the musicians and theatrical managers feel will dominate the situation should a strike be finally decided upon by the M. M. P. U.

"With the contract providing for an average increase of approximately 25 per cent in salary and with the backing of major labor, and with full co-operation of theatrical managers, the Associated Musicians of Greater New York appear to be fortified for the theatrical season of 1923-24 and there is nothing in the situation that appears to justify any worry on the part of the managers or the theater-going public."

## WHITEMAN ADVISES MUSIC PUBLISHERS

New York, Aug. 26.—An unusually frank talk between music publishers and a leading musical director took place last Tuesday when Paul Whiteman gave a luncheon at The Tavern for the members of the Welcome Home Committee which attended to his recent reception on his return from Europe. Mr. Whiteman predicted a prosperous season for music publishers and announced his intention of doing all in his power to help them, provided they would come to him only with the songs that they actually intended to work on until they went over. He said that charges of discrimination had been made against him, but that it was plain no orchestra leader could play every tune brought to him. He could only pick out the best ones and those he believed to have hit possibilities.

He told the music publishers that they were greatly responsible for his success and was always willing to co-operate with them to the fullest extent. He said: "They say I have a swell head, and some of them are afraid of me and my so-called power with the Victor Record Company. You ought to know better than that. Eddie King is still in charge of recording the popular numbers for the Victor company and very often he tells me where to head in. I don't pick all the selections to be recorded. King considers himself a judge also." Other equally frank statements were made by Whiteman, who mentioned that he would be busy making numbers for the Victor for the next thirty days.

Whiteman laughed at the rumor regarding his orchestra to the effect that it was breaking up, and said that he was still in the running and had some ideas. During the past year his orchestra has been augmented by six musicians comprising a string section and the four men which are out of the orchestra for various seasons are not his important players. His best players are all under contract. Tommy Gott, 11, trumpet player, is now with Dornberger's orchestra in White's "Scandals"; Jack Parsly Bass, is returning to the coast, while Harry McDonald, drummer, is going into business with his father. Pee Wee Byers is in poor health and is merely taking a vacation until November 1.

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, was called upon for a few words, and he paid a tribute to the achievements of Mr. Whiteman, whom he said had created a vogue in music which reacted with beneficial results to all publishers. He spoke of hits which he considered more or less in the nature

# "YES, WE HAVE HITS"

"MY CRYING DAYS ARE OVER"  
(AIN'T GOIN' TO CRY NO MORE)  
Went What a One-Step Blues.  
"LIZA JACKSON'S GOT BETTER BREAD"  
(THAN OLD SALLY LEE)  
Song by ETHEL RIDLEY on Columbia Record No. 3341.  
"BYE AND BYE"  
Prettiest Waltz Ballad in Years  
Every day, in every way, this song is getting bigger, we must say  
"IF ANYBODY HERE WANTS A REAL KIND MAMA"  
(HERE'S YOUR OPPORTUNITY)  
Hear ETHEL RIDLEY feel her potatoes on the Columbia Record, No. 3341.  
"I DON'T LET NO ONE MAN WORRY ME"  
Hit of Broadway—and then some.  
Girls, take ETHEL'S advice, on Columbia Record No. 2965.  
"WHO'LL GET IT WHEN I'M GONE"  
Get this song and find out  
"MEMPHIS TENNESSEE"  
A Great Down Home Shout.  
Sung by ETHEL RIDLEY on Victor Record.  
"BUGLE BLUES"  
(Original Day Break Blues.)  
You have heard it, want it, now you can have it.  
Played by the ORIGINAL JAZZ HOUNDS on Columbia Record No. 3316.  
"FOUR O'CLOCK BLUES"  
Blazer hit than "CRAZY BLUES".  
Played by the ORIGINAL JAZZ HOUNDS on Columbia Record.  
30 Cents a Copy or send ONE DOLLAR (\$1.00) and get all.  
BLUES MUSIC PUBLISHING CO., 1545 Broadway, NEW YORK

# MAJESTIC SHOW BOAT WANTS

Vanderbilt People doing Parts, or Dramatic People with Specialties, Single Man, Novelty or Song and Dance. Fastest and surest money in show business. State age, height, weight and lowest in first. No kids or dogs. Six shows a week. Work into November. One Bill. Address NICOL & REYNOLDS, Proctor, W. Va., August 31; Clarington, O., Sept. 1; Pawtucket, O., Sept. 3; Dillies Bottom, O., Sept. 4. Those writing before answer again. Mistake in routing first three days. Wire New Martinsville, W. Va.

## Musical Comedies Wanted For Following Towns

BLACKWELL TOKAWA. ENJO. PONCA CITY. SAPULPA.	OKMULGEE. HENRYETTA. BRISTOW. SHAWNEE. CHICKASHA.	DUNCAN. LAWTON. ALTUS. BURKBURNETT. ELECTRA.	ARDMORE. WILSON. HEALTON. DRUMRIGHT. and Many Others.
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CORRIGAN AMUSEMENT ENTERPRISES, Culbertson Building, Oklahoma City, Oklahoma.  
Organize here. Good people wanted.

## THEATER FOR RENT

Largest theater in Pensacola, Fla. City of over 30,000. Theater fully equipped for vaudeville and pictures. Only two other picture shows and one colored in city. No other vaudeville show. Former tenant dead. Good opportunity for right man. Liberal terms. Wire or write  
LEROY HOLSBERY, Atty., Pensacola, Fla., or C. H. STEWART,  
602 Nat'l City Bldg., Cleveland, Ohio.

of "accidents". The music industry, he said, must give its best to the public and above all keep itself clean. He also compared the music business with other industries and showed what a monopoly in itself was each publisher's hit, which could not be printed by another concern nor taken away from him by the government.

At the luncheon every concern of importance in the music business was represented by owner or general manager. Jimmy Thompson, Sam Salvin, Irving Berlin, Hugh Ernst, Saul Bornstein, Otto Jordan, Joe Kelt, Ruby Cowan, Arthur Hoffmann, Mose Gumble, Phil Kornheiser, Richard T. Powers and many others were among the guests.

## W. E. MICK WITH ORPHEUM

Minneapolis, Minn., Aug. 27.—William E. Mick, manager of the New Palace Theater, has severed relations with the Finkelstein & Ruben Theatrical Enterprises to accept the management of the Palace-Orpheum Theater in St. Paul for the Orpheum Circuit.

Having started work as a candy boy in the Academy of Music, Milwaukee, in 1894, Mick served as stagehand, hipster, publicity man, treasurer and finally manager of the Edwin Tansilmer Stock Company which played at that house. When the Shuberts bought the Academy of Music he acted in the capacity of manager of that house and later in the same capacity at the Mirat Theater, Indianapolis.

In 1916 he came to Minneapolis as manager of the Lyric Theater, which was then under Sax Brothers. After managing the Coast tour of "The Birth of a Nation" Mr. Mick went to the Palace Theater, St. Paul, then a Finkelstein-Ruben house. After having built a large patronage at the Palace, during his five-year contract with Finkelstein & Ruben, Mick opened the Sax Brothers' theaters in Wisconsin. Last January he came to the Palace Theater, Minneapolis.

## MANAGER BEATTIE IMPROVED

Manager Roy H. Beattie, of the Palace Theater, Cincinnati, a Keith house, who has been confined in the Jewish Hospital, Cincinnati, for the past five weeks, returned to his home late last week. He will probably go to Canada in a few weeks to put the finishing touches to his convalescence.

## REHEARSING NEW ACT

The Ward Sisters are rehearsing a new act for the Keith Circuit.

## TWO-A-DAY EXCEPT SUNDAY

St. Paul, Minn., Aug. 25.—Orpheum vaudeville will remain permanently at the Palace Theater.

A change of policy, however, will provide for a system of reserved seats, in effect from Monday until Saturday, with two daily performances. On Sunday there will be a continuation of the present policy, with a continuous performance and no reserved seats.

No announcement has been made concerning disposition of the old Orpheum Theater at 12th and St. Peter streets.

William E. Mick was recently appointed manager of the Palace.

## NEW SINGING ACT

Amity Gorton, soprano, who last year was seen on the Keith Circuit in the Young Caruso act, is rehearsing a singing act in which she will appear this season. She will carry a pianist with her and will open week after next.

## VAUDEVILLE NOTES

The Peekskill Theater, Peekskill, N. Y., is being booked by the Keith office this week.

Frank Kenny's Rayridge Theater, Brooklyn, booked by Fally Markus, will open Labor Day with eight acts of vaudeville.

Joe Carrol, formerly Fisher and Carrol, is booked by George Dupree to play a few independent dates around New York.

Fay's Knickerbocker, Philadelphia, Pa., opens Labor Day. The theater is booked by the Shedy office.

George Dupree, vaudeville booker, will stage an entertainment on Monday, September 17, for the Moose Lodge, No. 15, New York City, in Leslie's Hall, corner Eighty-third street and Broadway. Prof. Lyne's band, a recent feature at Riverside Park, will be the stellar attraction.

"Wanks", an act recently imported from Russia, had a preliminary showing last week in the Star Theater, New York. The act was immediately booked for a tour of the Orpheum Circuit, opening at Kansas City, Mo., last Monday. "Wanks" translated into United

States means "The Village Vagabond". 'Tis said the act is elaborately staged and the dancing above the usual. Meyer Golden is booker.

Park Manager Orest Devaney, of Dreamland Park, Newark, N. J., reports the Liberty Lion act, "Jim", owned and trained by Walter Beckwith, a sensation. All acts playing the park work in the old Velodrome track and the audience receives quite a thrill when Beckwith enters with a 700-pound, full-grown lion following complacently at his heels. Vanderville at Dreamland is booked by A. & B. Dow.

The Orpheum Theater, Freehold, N. Y.; the Lyric Theater, Hartford, Conn., a new house with a seating capacity of 1,200, with Jack Sanson resident manager; the State Theater, Beacon, N. Y.; the Bristol Theater, Berlin, Conn.; the Grand Theater, Vineland, N. J., will open Labor Day with five acts of vaudeville, playing split weeks. A. & B. Dow bookers.

## CLEVELAND NOTES

Thelma Clark, chorister, wife of Babe McCoy, of the stage crew at B. F. Keith's Palace Theater, has left for a visit to her home in Miami, Fla.

Leona Fox and Tommy Wiggins presented an act as a specialty with Charley Country's Own Show at the Bandbox that was quite a novelty and out of the ordinary for this type of an act. Leona is displaying some gorgeous creations and effects in her new gowns, which she initiated in the act.

George Broadhurst, comic, working opposite "Fatty" Arbuckle in Akron, O., at the Miles Royal, made a hurried trip to Cleveland the other night. He states he is going to Los Angeles to work in pictures.

Roscoe "Fatty" Arbuckle was a busy man last week, doubling in two theaters, the Empire and the Bandbox.

Jack LaMont left here last week for the Fox Theater in Milwaukee, where he will work in stock.

Irene Bender has arrived from Altoona, Pa., to start rehearsals at the Bandbox.

Eddie Loeffler left for Louisville, Ky., to join Tom Sullivan's "Monte Carlo Girls". With him were Mrs. Eddie Loeffler, Mickey Stevens, the Olson Sisters and ten chorus girls whom he recruited in this city. Eddie will be the manager of the attraction. He was formerly treasurer of the old Empire Theater here.

The local agents, tab. managers and house managers here have had to resort to advertising in the daily papers to keep up with the demand for chorus girls, and some of the applicants are more than a joke. But some very good material has been selected.

Frances Smith, well-known soubret, has changed her name, and will henceforth be known as Frankie Moore.

# At Liberty—Free Acts ZARELI and ZARELI

TWO LIVE WIRES IN A BOUNCING WIRE ACT. Entirely different from all other wire acts. Best wardrobe and nickel-plated risings. Also have single sensational High Wire Act. Acts featured Omaha Lecter Fun Festival, week August 19, Capital Beach, Lincoln, Neb. Write or wire. Permanent address, Plattsmouth, Nebraska.

## WANTED

### Med. Performers At Once

Singles and Doubles. Must make good on and off. This is a platform show, playing cities, two-week stands. Must be real Med. Performers and sober and reliable. Wire what you do and salary. Ticket if you require them. Long season.  
FRED A. STOCK, Fort Madison, Iowa.

## BRUNK'S COMEDIANS WANT

Piano Player to double Band, Boss Canvasman who can keep big outfit in repair. Join at once. All winter's work.  
BRUNK'S COMEDIANS, Nowata, Okla.

## Wanted for Price's Columbia Show Boat

General Business Team with Specialty, Single Novelty Act, Dancing Act, double small parts. State your lowest. We pay all after joining. Join on wire. Address S. E. PRICE, Frederick, Ill., August 29; Beardstown, Ill., August 30; Meredosia, Ill., August 31; Naples, Ill., Sept. 1; Kampsville, Ill., Sept. 3.

## Want Piano Player

Harry Lauterback, can place you. Also useful people. Week-stand Vaudeville Tent Show. Performers pay own. Live as you desire, on lot, with own equipment, or at hotel or boarding house. State lowest. Pleasant all-winter engagement, Georgia and Florida, to real trouper, not lounge lizards. Write or wire FRANK X. LEONARD, Farmville, Virginia.

Burlesque Supplementals

Changes on Circuit

New York, Aug. 23.—When the Empress Theater in Chicago was dropped from the Columbia Circuit it left a lay-off week in Chicago which the officials have succeeded in closing up by moving the shows up a week then playing three days each at the opera houses in London and Hamilton, Can. This will take in the week between Detroit and Toronto and close up what would have been a lay-off week.

Another change will be made in the route that will take care of another lay-off week at the Gayety, Montreal, Can., which opens September 10. By those two bookings it will leave only one full week open in the West and three days open in the East.

Sam Williams' "Radio Girls" Company made a decided hit at Toronto and move from there into Cleveland, leaving on a special train Saturday night after the show thru arrangements of Bruce Noble, theatrical traffic agent of the P. R. R.

Hastings' "Silk Stocking Revue" Heralded

New York, Aug. 23.—Reports from "Uncle" Jim Curtin, manager of the Empire Theater, Brooklyn, playing Columbia Circuit attractions, herald the Harry Hastings "Silk Stocking Revue", with Frank Silk, as being a production and presentation above par, and this endorsement has been confirmed by numerous burlesquers who have attended the performances during its preliminary week.

Peck & Kolb's "Hippity-Hop" Presentation

New York, Aug. 23.—The preliminary week's opening of Peck & Kolb's "Hippity Hop" at the Casino Theater, Brooklyn, was welcomed by the patrons of this house and the business up to and including last night was exceptionally good. Harry (Rib) Shannon is doing his usual somewhat eccentric comedy-making, but not with his former partner, Rich (Shorty) McAllister, from whom Shannon parted some time ago. Shannon has a new partner in Artie Leeming, another short-statured comic somewhat thinner than "Shorty", and from what was seen of his personality and work last night by the editor of burlesque, Leeming is going to attract considerable attention to himself, for he has a manner of his own and garners many laughs on his own account.

Alfreda Symonds is also being featured, and fully entitled to be, for she is not only a prima donna who can and does sing exceptionally well, but is equally good in scenes and a big asset to the presentation. Nelle Nelson and Arline Rogers are sharing the soubret honors and their contrasting personalities are admirable.

Joe Forte, one of the classiest juvenile straights on the stage, requires no assistance, for he does the work of several men, and does it sufficiently well to satisfy any audience, especially the ladies, who encor'd his every song, maybe because of his vocalism, or maybe because they wanted to see him continuously.

The Carmen Sisters, two pretty little brunets, the "find" of Billy Koud in the Olympic stock during the summer season, are doing a singing and dancing specialty, and if they continue to concentrate on their studies and application to the duties assigned to them they will soon see themselves being featured, if not in burlesque, then in vaudeville.

"Hippity Hop" is a scenic production that spells real money, the rowning and costuming costly and attractive. It is a bit and number presentation of slapstick comedy that keeps the audience laughing from opening to close of show. An added attraction is Nadje in a physical culture posing act that is remarkable for her slender symmetrical form and poses, supplemented with a patter that she handles well. Coming on after a toy-soldier dance by the comics that was a howl of delight, she had a hard spot to fill, but her slender form filled it admirably.

Taking it all in all "Hippity Hop", with a little more polishing by Messrs. Peck and Kolb, will go over and get the money, and as it is sandwiched in between Lew Talbot's "Wine, Woman and Song" and William K. Wells' "Bubble Bubble" it makes an acceptable contrast in its form of entertainment.

Mollie Williams Makes Her Mark

New York, Aug. 24.—Reports from Detroit, Mich., indicate that "Mollie Williams' Own Company" made its mark at its preliminary opening at the Gayety Theater and the big outstanding features were the magnetism of Mollie and the acting of Frank Fanning in their dramatic sketch, "Fate's Fire", supplemented by the singing and dancing of Bebe Almond. Mollie's kewpie soubret, Mollie and Bebe were the recipients of numerous floral tributes over the footlights at the opening performance.

Gallagher and Barton Now Managers

New York, Aug. 24.—George W. Gallagher, formerly of the American Burlesque and Shubert "Unit" circuits, has become affiliated with the Potar Amusement Company, headed

by Jake Potar, formerly of the Olympic Theater and more recently a producing manager on the Mutual Circuit. Mr. Gallagher will manage the Nesbit Theater, Wilkes-Barre, Pa., as previously reported in this publication.

During the past week the Potar Amusement Company has taken over the Garrick Theater, Wilmington, Del., and Charles Barton, formerly of burlesque and more recently manager of "Irene" on tour, will become the manager of the Garrick.

Both the Nesbit and the Garrick will play Mutual Circuit shows and have two shows on tour the circuit, as the M. B. A. has granted franchises to both houses and it now looks as if both Gallagher and Barton had made a strong comeback into burlesque, but the unanswered question of many burlesquers is: Where is L. H. Herk and what is he doing towards a comeback into burlesque?

Jimmie James With Mutual

New York, Aug. 24.—The Mutual Burlesque Association, which has booked the Garrick Theater, St. Louis, for Mutual Circuit attractions on a percentage basis, is protecting the show by underwriting the guarantee and protecting itself on its underwriting by the engagement of Jimmie James, who will be stationed at the Garrick to handle the press publicity and advertising of all Mutual shows playing that house for the forthcoming season. Al Singer, general manager, and Charles Frankly, secretary of the M. B. A., are on the job corraling new houses for the circuit and it now appears as if their prospective thirty-five weeks would become a reality.

MR. ALBEE

(Continued from page 5)

that magnificent office was built, back stage had the same consideration as the front of the house, and it has been so with every theater built by the Keith Circuit since, and this was long before there was any controversy in evidence between societies or vaudeville interests of any kind.

"I heard of no excitement on this side in reference to my writing to Mr. Voyce. That is an erroneous report that was taken from a newspaper which is unfriendly to us and on every occasion endeavors to belittle the cause for which we are working and maliciously applies its columns with a desire to disrupt.

"In America we have organizations which protect the artists and the managers against things which are unethical or that would lower the standard of our business. The managers have all graciously and liberally subscribed to our principles, also the artists.

"Today on an average fifty per cent of the money taken in at the box-office goes to the vaudeville artists.

"They have a fine clubhouse which we helped to build and which we help to maintain. When I say 'we', I mean the managers subscribed the money, and the managers do other wonderful things to help bring about a happy condition in our business. I represent both sides, the artists and the managers, and it is a well-recognized and established fact that there is no preference.

"The principles laid down is the object for which we work, and if they are violated by the manager he is held responsible, also the artist, and this is done by a board and not by me, unless it is brought directly to my attention under an agreement by both sides to submit same to me.

"The club is run on business-like principles. There is nothing dictatorial about anything that is done. The artists have their own council and their own board. Mr. Christfield is the chairman, and he looks after the artists, also the club's house affairs. The managers have nothing whatever to do with the club, except that they are privileged to become lay members on the payment of two and one-half times what the vaudeville artists pay, and they receive none of the benefits of the organization except the privilege of visiting the clubhouse, eating there and enjoying any of the festivities which are not set apart exclusively for the vaudeville artists.

"The club is dignified. It has all the comforts of home. Both men and women are entitled the same privileges. There are 106 rooms, and all the environments of this magnificent institution help to raise the standard of the vaudeville profession in America. This institution is visited by men and women of note in every branch of business in the United States. The result of this institution is it brings our business into close contact with other well-established interests of the different cities. We are recognized as an institution, our members are all respected by the community at large. They are accepted in all clubs throughout the United States and Canada on the presentation of their N. V. A. card. It is used as a passport, and is recognized where favors can be extended under different conditions, for he knows and by railroads as meaning something, and is respected.

"There are no politics in the N. V. A. It is a laish home where our vaudeville artists can mingle and where they are not afraid to invite the prominent people of our country, no matter what their position or station.

"The N. V. A. have been very kind in looking after our American artists who have been unjustly and unfairly treated as I have interested myself in the vaudeville business, endeavoring to eliminate its shortcomings and further its interest. I feel that the work that is being done should not be misjudged or misquoted without first having ascertained the real facts.

"I have no desire to affiliate with or inject myself or any of our affairs on this side into the affairs of the managers or associations on that side other than the humane part of operating here or there when artists of either country are in need of assistance.

"I have received some very gracious and cooperative letters from English managers and artists also from Mr. Voyce. When letters have been exchanged pertaining to some unfortunate condition of American artists there who needed assistance Mr. Voyce has always been most considerate and helped under such circumstances for which we are most thankful. The Performer has been most considerate in

reporting some of these misunderstandings, and I fully believe intends to continue to be, proving that they at all times find that what is being done is for the best interest of the artists and the vaudeville business in general.

"I am pleased to note that you state no matter how diametrically opposed we might be to technical conditions of running each institution, the overpowering and interesting phase of our cooperating together in the interest of the unfortunate members should not be brought into any argument or confused with an affiliation other than a desire on both sides, I. e., the N. V. A. E. and the N. V. A. O. to care for their members in a humane manner."

COSTUMERS OF THE NATION MEET

(Continued from page 5)

morning session on August 24. Most of this session was taken up in a discussion of the various sections, one by one, which will make general organization function. As the various sections were read they were revised, if need be, and adopted, and at the close the entire document was adopted.

At the afternoon session officers were elected. Major S. H. Harrelson was unanimously voted president, C. E. Hooker, Haverhill, Mass., first vice-president; H. K. Landes, Indianapolis, second vice-president; W. A. Crocker, Providence, R. I., third vice-president; David Yost, Cleveland, O., fourth vice-president; John Hansen, Salt Lake City, Utah, secretary and treasurer. At this meeting Jack Webber, of the Chicago Costume Company, and representing the Chicago Costumers' Association, joined the National Costumers' Association as a charter member, and expressed the desire of the Chicago Association to join in a body. Vice-President Yost made a motion that the association be extended the invitation to join, it carried unanimously.

Saturday morning was devoted to a general discussion and completion of routine and clerical details and in closing it was voted to hold the second annual meeting in Chicago July 7, 8 and 9, next year.

The afternoon was greatly enjoyed by all members as guests of Vice-President Landes, Indianapolis, who arranged a motor trip to points of interest.

According to Vice-President Hooker there are about 2500 costumers throughout the United States and Canada and the enthusiasm and promised co-operation shown at this meeting assures a large part of this number joining forces at the next meeting and deriving the benefits usually enjoyed by concentrated co-operation.

Altho the name is national, the scope of the constitution and by-laws was made of such nature as to include also all Canadian costumers.

ANOTHER LIE NAILED

(Continued from page 5)

sensation at the Annual Convention of the A. F. of L. at Portland, Oregon. Mr. Frank Gillmore pointed out that the trip was a long and expensive one; that the treasury of the Four A's contained about \$2,000; that most of the branches were behind in their per-capita tax and economy was desirable, and that, therefore, he made a motion that only one delegate be sent. This was seconded and without discussion carried unanimously. The Chairman and Vice-President, Mr. Jean Greenfield, then called for nominations. The first one nominated was Mr. Harry Mountford, after which there was a long pause and finally Mr. Louis Pierce arose and nominated Mr. Frank Gillmore. The chairman asked for further nominations; there being none he declared the nominations closed. He then called for a vote on Mr. Mountford's name and there was but one eye. He then called for a vote on Mr. Gillmore's name and the eyes were unanimous.

As to what happened later Mr. Gillmore arose and asked if new business was in order. The chairman signified affirmatively. Mr. Gillmore then read the resolution, which has been printed in The Billboard, pointing out that the invasion of the Yiddish speaking actors into the English speaking zone was welcomed by all, but deprecated any attempt on their part to play on Sunday nights, since the members of Equity had upon several occasions instructed their officers and council, in no uncertain words, to take every step possible to check the introduction of Sunday nights into the legitimate theaters of New York City.

Mr. Mountford questioned the propriety of introducing the motion when delegates had received no previous notification. Mr. Gillmore immediately recognized this and stated that he was more than willing to postpone the introduction of the resolution to a future date, but that he had felt it the part of courtesy to draw the attention of the Hebrew Actors' Union without delay to what was proposed, in order that they might have plenty of time to consider the matter. Mr. Fitzpatrick questioned the constitutionality of the resolution. The chairman ruled his remarks out of order. Mr. Gillmore desired to read extracts from the constitution supporting his motion. The chairman said that as he had ruled Mr. Fitzpatrick's remarks out of order he would have to rule Mr. Gillmore's too. That was all there was to it.

The meeting was perfectly amicable and conducted along sane and courteous lines.

A special meeting to consider the resolution was then called for Tuesday, August 28.

BIG MERGER EFFECTED ON THE COAST

(Continued from page 5)

organization, has assumed the position of manager and secretary of the merged groups.

Nearly every industry affiliated with amusement interests is represented in the merger, including legitimate, motion picture and vaudeville theaters, film exchanges, accessory and supply firms.

Among the theaters now enrolled in the Allied Amusement Industries of California are West Coast Theaters, Inc. owning more than 100 theaters in California; the Herbert L. P. group; Ackerman & Harrel interests, the legitimate group here, consisting of Curran, Caplin, Columbia, Alonzo, Graham, Golden Gate, Heritage and many other houses. This combined association of all theater

and amusement interests will function for the common purpose of advancing and bettering the business in California, both for those concerned in the merger and the public," said Van Osten.

As part of his new duties Van Osten will continue the publication of a regional semi-monthly trade journal devoted to amusement interests.

PEEKSKILL DECISION OF GREAT IMPORTANCE

(Continued from page 5)

Famous Players-Lasky Corporation, who acted as mediator and induced the two parties to arbitrate. The sale price was decided at this arbitration meeting.

The Singer Brothers brought suit against the Advance Theatrical Co., Loew's, Inc.; Dave Bernstein, Nicholas M. Schenck and Edward Mitchell, all officers of Loew's, asking that they be enjoined from interfering with the film supply of the Peekskill Theater. The Appellate division handed down a decision granting the injunction against the defendants and rebuking them in strong terms for using their power to have film distributing companies refuse to deliver pictures contracted for by the plaintiff.

The Peekskill Theater was built at a cost of \$150,000 and when completed the plaintiff alleged, Bernstein threatened to put its owners out of business unless they sold out or bought the Loew house at a price said by the plaintiff to have been excessive.

Altho the Appellate division declared the Loew officers to have been interested in the Colonial Theater, Marcus Loew, at the time the decision was announced, issued a statement denying that Loew's, Inc., had anything to do with the house.

The Peekskill decision is believed among motion exhibitors to be the most important step upwards in years in the picture industry, since it establishes a precedent against unfair business tactics used by big corporations against small exhibitors.

CANADIAN NATIONAL EXHIBITION GETS OFF TO A SPLENDID START

(Continued from page 5)

buildings, a super grandstand spectacle, a greater midway and an infinite attention to detail that is at once apparent to even the most casual glance from the stand and base showman and exhibition visitor. Innovations are noticeable at every turn.

From now to the closing date thirteen days later it is safe to predict that over one million and a half of gate admissions will have been registered by the turnstiles, and facing this assertion all attendance records will have been broken.

In the opinion of this writer it is the Canadian national pride backed by the labor of its loyal sons and daughters that has brought this exhibition to the "top shelf" of similar world events. Contributory to this is its patronage from fields afar, in tangible form, and to those who have carried forward the plans of its progenitors. Too much praise cannot be bestowed upon the active heads responsible for its present state of development. All hail to President Robert Miller, Managing Director John G. Kent, Treasurer F. E. Brentall and Director of Attractions D. C. Ross. May their labors never cease not alone for the good of the Canadian National Exhibition but for the inspiration carried to men interested in the development of the exhibition and amusement industry.

"Cleopatra" is the grandstand spectacle, augmented by the following specialty acts of the circus and vaudeville world under the personal direction of W. C. Ross, who has achieved distinction in the presentation of the unusual in this line of open-air entertainments: West Stage—Sully, Rogers and Sully (comedy trampolines act); Pelly Dasi and Company (comedy acrobats and boxing pony); The Famous Hanneford Family (riding act); The Royal Trio (comedy ladder act); The Mendozas (the globe of fate); Center Stage—The Avallones (wire act); LeMart's Comiques (moving dail); Jack Gregory Troupe (novelty hoop roller); The Hartwells (novelty flying act); Gimfotta's High School Horsemanship; Highland Dance (London Scottish detachment); East Stage—Zeno, Moll and Carl (comedy trampolines act); Act Beautiful (dogs and horses); Mason City (posting horses); The Three Rianos (comedy ladder act); Weldano's Sensation (aerial act); Johnny J. Jones' elephants, camels, mules, ponies and dogs.

Each day at the exhibition carries significance and its subsequent events designed

(Continued on page 208)

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## PLAN CIRCUIT FOR ALL-COLORED REVUES

New York, Aug. 26.—Leonard Harper of the vaudeville team of Harper and Banks, is associated with Joe Ward producer in staging a new colored revue for The Hollywood, at Forty-ninth street and Broadway, formerly known as the Palais de Danse. The show will open September 1 with Harper and Banks as the principals of a company of seventeen, including the chorus.

Everard Linnex's Ginger Band of six pieces will supply the music. The revue will be elaborately staged with several new effects brought from Europe by Mr. Harper who went over with "Plantation Days", which played at the Empire Palace, London under the direction of Sir Alfred Butt. While in London he was signed by Joe Ward for some new projects.

A circuit of theaters playing all-colored revues is being formed by Harper and Ward and such shows will be staged for a number of cities all over the country. Another revue under the management of Harper is the one playing at Conies, underneath the Lafayette Theater in Harlem.

### FRANK DAVIS' NEW ONE

New York, Aug. 27.—Frank Davis, of Davis and Darnell, is producing a new comedy skit with nine people in which he and Miss Darnell will be featured. The new act is now in rehearsal and is expected to begin a tour of the Keith Circuit early in September.

Davis' former skit, "Bird Seed", which he claims was the first duration act that ever reached Broadway, will be sent out again this season for a Keith tour with Marty and May Walker. The plans at present are to open the newly casted act in Boston this week.

### MORNING REHEARSAL

Proves Opportunity for Unknown Young Lady Front St. Louis

On a recent Wednesday morning a comely young woman walked onto the stage of the Palace Theater, New York, and asked the assembled Keith bookers: "May I take my place among the acts rehearsing for your special benefit?" The consent of the bookers was unanimous. When her turn came and the orchestra had finished her entrance music, the young lady sat on. Her first appearance registered her in the minds of all beholders as one possessed of much talent and versatility. She danced, she sang, she played the piano and finished with a violin solo. Feeling that she "got over" money she refused an encore and, like a very sensible person, hurried to her dressing room; and that's where it all happened.

Rosalie Stewart last season startled Broadway with her excellent work in the leading feminine role of George Kelly's "The Tomboyers", had been standing in the wings a silent witness. She entered the young lady's dressing room and when the door was finally opened Miss Stewart announced: "It's no use, gentlemen; I have her signed."

Florence Fitzgibbon, the young woman in question, is 17 years old and was born in St. Louis. Her father, Thos. F. Fitzgibbon, is the District Claim Agent for the Wabash Railroad. She is a graduate of Salshan High School, St. Louis, and studied violin for nine years under Prof. Arno Waechter, formerly Music Master of the St. Louis Symphony Orchestra. She received dancing instructions under Prof. George Rose of Chicago.

Miss Fitzgibbon will be the featured ingenue, with Rosalie Stewart as star, in a new musical revue which will open in September.



Florence Fitzgibbon

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- CARR LYNN.....(Mimic and Comedian)
- FOUR ADLONAS.....(Tumblers)
- TORCAT.....(And Sixty Roosters)
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- THREE GOMEZ.....(Aragonese Dancing Experts)
- ILIESCU.....(And His Roumanian Orchestra)
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- MARCEL.....(And His Seal Wonder)
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# Why, What and When Is a Hit?

## Some Interesting Facts and Fancies About Songs That Have Sold a Million

By M. H. SHAPIRO

**Y**EARS ago, when first the music industry took unto its heart and bosom the word "hit", publishers honored and respected the three letters and it was synonymous with a song that sold one million or more copies. In these days of tremendous publicity, jazz orchestras and mechanical statements, music men have grown careless of the word and have heaped endless abuse upon it, until now any song that reaches half the original amount in sales is regarded as and spoken of as a "hit". All of which may be explained by the steady stream of songs being added to the average publisher's catalog day by day, and also by the fact that some music men play for the phonograph record royalties more than they do for big sheet music sales. They consider the former more profitable.

However, songs that sell a million copies seem to make their appearance at least once a year, despite the fact that a "hit", like some comets, is only supposed to happen about every three years or so. For modern methods of exploitation allow the publisher to plug a song of outstanding merit until it goes over big. But the genuine hit—the "natural" that starts up overnight and that nothing can stop—is rare indeed, and one can easily remember them for years back. "Bananas", "Dardanella", "Over There", "Alexander's Ragtime Band", etc.—they stand out and are of the type that spread across the country like a prairie fire.

Offhand it would seem that "Dardanella" was the last hit before "Bananas" and the only big song since the war. True, nothing can touch the "Dardanella" record for several good reasons, nevertheless there are a round dozen of songs that sold a million or more copies each since that song was published. "Whispering" swept across from Sherman, Clay & Co., in San Francisco, about the time Fred Fisher's whale was dying out; "Beautiful Ohio", "I'm Forever Blowing Bubbles", "Vamp", "Japanese Sandman", "Let the Rest of the World Go By", "Oh, by Jingo", "Margie", "My Mammy", "Just a Love Nest", "Stumbling", "Parade of the Wooden Soldiers", "Three O'Clock in the Morning", and possibly one or two others, all reached the million mark, and, in some cases, over that. Some of them are still selling, and will continue to sell indefinitely.

### Publishers "Touchy" on Figures

To actually give the exact figures of some of the songs that sold big would be like knocking off a nest of white-faced hornets. For contemporary publishers like to believe their song did better than that of the other fellow. If the total amount of sales mentioned were a little below the actual amount set by the publisher he would be on our neck, and if we should by chance say a song sold more than the amount stated in the statement of the publisher to the songwriter then the writer would be on the publisher's neck, and so forth. Louis Bernstein claims a total sale up to date of the waltz, "Beautiful Ohio", to the number of 3,500,000 copies. We don't know if this statement was ever made within hearing of Will Rossiter, publisher of "Missouri Waltz," but we would like to be around if it should happen and hear what he says for his prize bill.

The qualities that made the above-mentioned songs hits are obvious in virtually every case. Casual analysis shows that four out of a possible fifteen were sentimental waltzes—"Ohio", "Bubbles", "World Go By" and "Three O'Clock"—four created a distinctive rhythm and new tricks and were catchy tunes in the bargain—"Vamp", "Dardanella", "Stumbling", "Wooden Soldiers". The rest may come under the head of novelty, comedy or songs original in theme. Walter Donaldson's "My Mammy" was the first of that type of song and its success created the subsequent cloudburst of mammy songs. Not a few hits start off the inevitable "cycle" of songs. "Japanese Sandman" was another song of original makeup, its quaint, beautiful qualities winning instant favor. Most music men would say that "Yes, We Have No Bananas", had a good tune, comely lyric and, above all, a title that speaks for itself. Analysis from a psychological standpoint might cover three pages and resolve itself into "The title is a whale." (Yet it went

This type of hit must not be confused with the noisy exploitation of some songs which seem to be played by every orchestra, sung by several acts on a bill and attended with much publicity. These songs might be hits in one particular place and unknown in another city. The very fact that the song is heard everywhere may mean that the publisher has a "dog" on his hands and has to do some tail plugging, for it is not moving of its own volition.

Another kind of hit is the one that might get its start in a musical comedy and get to be quite popular, with steadily increasing sales until the peak has been reached and the demand gradually falls off. In time the song is forgotten and only brought to life in a publisher's medley, or in an act when its music is suggestive of something known to the audience.

Still another class of hit is the one that never dies. Usually it is the ballad type and

threads among the gold" and other Dan's songs. The widow of Ethelbert Nevin receives her royalties regularly from such standard songs as "The Rosary" and "Mighty Lak a Rose", although, strictly speaking, these songs are not of the popular publisher's hit type, but they have become "popular." Just the same, "Mother Mac Lree" is another example of an old-time song written by writers of popular stuff, but Witmark never mentions it as a "popular" song, it now being a member of their high-class editions. Practically all of the old song hits are obtainable in several different editions. E. H. Marks, Chas. K. Harris and M. Witmark & Sons have various editions, and to mention the publishers of the high-class and standard songs that became great sellers. Recently Richmond Robbins, Inc., bought the rights to a number of old songs that still appeal and put them out in an edition that sells for 50 cents. The book travels across the counters every day in many towns and cities.

### The Evolution of the Hit

As in every line of endeavor and commodity, ideas, construction and tempo of popular song hits have changed and advanced with the years. Old hits sell now to some extent, but for a publisher to try to put one over now would be useless. The song that made a hit years ago would prove a costly dog on the books of the publisher today. The hit writers of yesterday find it hard to stage a real success today. Few of them have been able to keep abreast of the times and the style of song; as we all know, changes steadily.

The old boys in their day could certainly write 'em and more consistently than the present-day writers. Hits may be written by anyone. An unknown author or publisher at any time is likely to break into the songwriters' ranks and contribute a terrific hit and follow it with several more. Usually the outsider who writes a hit goes down in music history as a one-song man just as surely as there are one poem, novel or play men who come from nowhere in particular, write a whopper of a piece and then are never heard of again, there are songwriters who do the same thing. A new hit writer often writes a number of songs, but never with any success.

Why hit writers fail to consistently repeat is probably due to the fact that hits are accidents. This is the way many music men look upon them, and depend for the backbone of their business on the average good song that reaches a sale of about four or five hundred thousand copies. Very frequently a song that does half as good as still a source of wealth to its publishers for it has the desired effect of getting him a break on the rolls and records. A song is a hit to many publishers as soon as it is made on the Victor records. That's good enough for about all of them, unless in some cases considerable money has been spent to put the song over and big sheet music sales have been counted on.

### Old-Time Hits

To mention some of the old-time songwriters and their hits would mean a list of about three score genuine hits that sold a million copies and much more each. The writers would number about twenty-five or thirty. Some of them can lay claim to several of the biggest hits of song history, but most of the writers of fame average about three hits each. Of these, in almost every case, there is one song of each writer that stands out bigger than the rest, altho all of his hits made music history.

We might begin about the time that Chas. K. Harris started to publish and write in Milwaukee. In his prime he had little competition and knocked 'em dead because he wrote a style of descriptive ballad practically new. "After the Ball" (about 1892), "Hello Central, Give Me Heaven", "Mid the Green Fields of Virginia" and "Break the News to Mother" came later. Harris has a young catalog of other hits to his credit which were written more than twenty years ago.

The Witmark hits of the old days include James Thornton's "When You Were Sweet Sixteen", "She May Have Seen Better Days", "My Sweetheart's the Man in the Moon" are two other Thornton songs. He is still very much alive and does his mooning in vaudeville whenever the agents stop him a few weeks. The Witmark catalog lists a lot of the wonderful Ernest R. Ball numbers that include "Mother Mac Lree", "Love Me and the World Is Mine" and others from the pen of Mr. Ball, who is still at it. "You're the Flower of My Heart, Sweet Adeline", and "Stay in Your Own Back Yard" are also among the songs that the Witmarks published some years ago.

Indiana now holds the late Paul Dresser's "On the Banks of the Wabash" as his own beloved anthem. Another Dresser song that has a well-earned spot in everyone's heart is "My Gal Sam". Several other great Dresser songs are still remembered by many and were recently put up in one edition.

### Von Tilzer's Contributions

Harry Von Tilzer is considered to be one of the greatest hit writers the industry has ever known. Many consider him the peer of them all. For a period of ten years during which time he was in the heyday of his career he consistently wrote hit after hit. He is still

### VICTOR HERBERT



Dean of light opera composers, whose waltz-song, "A Kiss in the Dark", published by Harms & Co., New York, is one of the outstanding hits of the season.

begging in Tad's cartoons for some time before Irving Cohn and Frank Silver hit upon it.)

After a song has made a success it is comparatively easy to see its good points. Publishers who turned it down at first can only say to themselves: "If I only knew then what I know now." Songs are just as much a gamble, and, in most cases, as difficult to judge as dramatic scripts, books or anything else. Money can help a good song along, but a publisher would have super-human powers to pick winners as they come. At the luncheon Paul Whitman gave to music men of his Welcome Home Committee last week among other things he said, in speaking of songs: "If I could pick hits I would quit filling tomorrow." What makes hits out of many songs will always remain a mystery. But now and then there comes a song that looks like a winner and any plunger knows it has great possibilities. If the number had there no amount of money will put it over; if it has some appeal, either as an instrumental or act song, plugging will do wonders.

### Different Kinds of Hits

Roughly speaking, there are three kinds of hit songs. One is the fast natural that creates a sensation overnight, is in the air continually for about three months, and then stops abruptly as if some long, invisible gullion had snipped off its sales all over the country. But in the meantime a million or more copies have been sold and a 100 per cent release obtained on the mechanicals. Sometimes a song gets a break equivalent to a 200 per cent release, for a song that can be sung is made "two ways", which is a great advantage over the straight instrumental hit. Such songs may be remembered years later, but no copies are sold.

Such songs modestly. We can easily remember such songs, for they always remain favorites. Some of these songs were originally put out as high-class ballads in a black and white dignified edition. Others graduate into the standard editions, altho at first the publisher is glad to have it sung in vaudeville and cabarets. It is surprising how well many of the old song hits are selling today. The publishers who have been in business long enough and who had hits in the old days are now having their numbers recopyrighted.

### Perennial Hits

Such publishers as Chas. K. Harris, E. H. Marks, who has the Jos. W. Stern catalog, and M. Witmark & Sons have songs in their business that have been steadily selling for over a quarter of a century. Only the other day Mr. Harris, who is probably the only living writer of popular music who can do it, had a number of his old successes recopyrighted, twenty-eight years having passed since they were originally registered in Washington. These titles include "After the Ball", "Fallen by the Wayside", "Hello Central Give Me Heaven", and many others. As a matter of fact, the prolific Chas. K. has had some two hundred songs eligible for recopyright. They are no all hits of course.

Among the songs E. H. Marks is having recopyrighted is included Monroe Rosenfeld's "With All Her Faults I Love Her Still". The old songs that hit are listed and sold in sheet and collection form, and calls from dealers come in regularly. Sometimes there is a sort of revival of an old song and it results in more or less money for the publishers and writer.

The Banks estate still collects considerable money thru the present publishers of "Silver



# AN OPEN LETTER

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ORGANIZED 1893

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August 10th, 1923.

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Sincerely,

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the country by storm. Havez and Lehman wrote the song, which was part of the Dock-stader show which opened in Atlantic City. Within fifteen days after the minstrel show did the song telegrams and orders came in from all parts of the country, and for the next four months the song went fast. Two months later it was comparatively dead, but it is still listed in the E. H. Marks catalog. Fred Hager says royalties are still coming in from "Laughing Waters", of the days when Sol Bloom was publishing.

### Repeats

F. A. (Kerry) Mills, who recently returned to the music business, has several hits to his credit and at one time stood out head and shoulders above his competitors. "Red Wing" is but one of many tuneful numbers he is responsible for. Paul Lincke's "Tilow Worm", first introduced in "The Girl Behind the Counter", is still selling and is one of the Joe W. Stern songs in the E. H. Marks catalog. Speaking of such songs reminds one of the latest Marks hit, "Parade of the Wooden Soldiers", which has been known on the Continent for the past fifteen years. Introduced here in the "Chango-Souris", with little expense to the publishers, it reached almost unbelievable heights in sales, and still sells. "The Girl I Loved in Sunny Tennessee", by Braisted and Carter, and "She Was Tired in Old Kentucky" are also in the Marks catalog of songs recently recopyrighted.

Pages could be covered with old-time hits and still there would be titles left out and writers unintentionally slighted. For there was always a hit in the music business, with but few exceptions. When there wasn't the whole industry suffered. A hit in the music business, no matter what publisher has it, helps them all and sends the folks into the stores to the music counter. This angle is probably without parallel in other lines of endeavor.

A few more of the real old-time hits include "Just as the Sun Went Down", written by Undall and published by Witmarks; "The Sidewalks of New York" is still heard at many a gathering and Frank Lawlor recently staged a comeback in vaudeville; "Bicycle Bull for Two" is another old bird, also "Good Old Summer Time", by George Evans. More recently we come to Gus Edwards' "School Boys", when he was writing with Eddie Madden and others. Percy Wenrich and Jack Mahoney contributed several nuan ones. "When You Wore a Tulip" and "Put on Your Old Gray Bonnet" were some of them. L. Wolfe Gilbert and Anatole Friedland were going strong at one time. "Waitin' for the Robert E. Lee" and "My Little Dream Girl" are two of their best. Hal-sey Mur wrote some of his songs with Gilbert.

Of course, we must not forget George M. Cohan, for he is still active; engaged in writing 'em, and he started a long time ago. "I'll Have To Telegraph My Baby", "I'm a Yankee Doodle Dandy", "You're a Grand Old Rag" and others are his, most of them being from musical comedy scores. "Over There" was his big war-time hit. Billy Jerome and Jean Schwartz are also at the game, altho their hits go as far back as "Oh, Mister Dooley", and "Buddella".

### Berlin's 60 Big Sellers

Irving Berlin's activities are fairly well known and his list of titles number about sixty, many of which were big sellers, with an occasional outstanding one. His songs have been added to both in quantity and quality since he started to write for the "Music Box Revue" scores. "Alexander's Ragtime Band", "Everybody's Doing It", "When I Lost You", "My Wife's Gone to the Country" are some of his earlier ones.

Right now the ranks of the authors and composers are rich with potential hit material. There are about three dozen who have written great songs and who are wholly depended upon for most all of the publishers' catalogs and future hits. Victor Herbert, composer of "Kiss Me Again"; Signurd Romberg, Alfred Goodman, Raymond Hubbard ("Four Butterflies"), Lou Hirsch, Louis Silvers, Albert Von Tilzer, Walter Donaldson, Gene Buck, Dave Stamper, Irving Bilo, Harry Askt, Benny Davis, Don Conrad, Billy Rose, Cliff Hess, Joseph McCarthy, Harry Tierney (last two of "Irene" fame), George W. Meyer, Young and Lewis, Gus Kahn and dozens of others are all on the job. Byron Gay, writer of "The Vamp" and other good tunes, is another capable of turning out hits and is something of an unknown quantity, for many of his friends feel that he still has a few hits up his sleeve.

Not all of the hits have been written by men, however. No less a song than "Sweet Rosie O'Grady" was written by Maudie Nugent. "The End of a Perfect Day" was done by Garry Jacobson Bond. One of the best known women writers in popular music circles today is Dorothy Terriss, who has written "Tobbling Up and Down", "Sing Me Love's Lullaby", one of the versions of "Three O'Clock in the Morning" and other clever lyrics.

Altho this dissertation on hits is lengthy, it is far from being as complete as it might be were it written otherwise than at the usual news story speed. We do not want any pub-

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Hisher or writer in feel that they were in any way slighted intentionally by not being mentioned. And as Edwin Claude Mills will probably say: "You've left out the romance of the industry. . . ." As to romance and the music industry, another time will have to suffice.

VAUDEVILLE NOTES

ADAMS and LILLIAN opened Monday at Elmira, N. Y., for a tour of the Keith Circuit.

STELLA MAY has been booked solid over the Loew Time thru the IRVING YATES office.

ETHEL PACKARD, doing a single, will appear in the Loew houses beginning this week.

WILLIAM BELLIT is rehearsing a new musical act to open on or about September 1.

"DANCING A LA CARTE" opened last Monday in Toronto, Can., for Pantages.

DAISY and WILSON open at the Columbia Theater, Detroit, Mich., August 27.

DAVIS and DAVIS open in the Calumet Theater, Chicago, September 10.

HENRY SANTREY has several bands lined up for booking this fall.

WHALEN and McSHANE, playing the Keith Circuit, opened their season in New England last week.

MACK and McCARTHY are playing in the Middle West in a new act, "I-I Stutter", written by Carl Niese, of Indianapolis, Ind.

GORDON KEITH, female impersonator, is vacationing at a lake resort near Mankato, Minn.

RAY FAGAN'S ORCHESTRA, of Rochester, N. Y., will start an extended vaudeville tour September 1.

HERBERT ASHLEY and COMPANY opened on the Poll Circuit a short time ago in a new act, "Memories".

HARRY SHIELDS and MILLE JEANETTE have been booked over the Pantages Time, opening at Toronto, Can., September 1.

SULLY and THOMAS have been booked over the Fox Time, with a tour of the Loew Circuit to follow later in the fall.

AUNT JEMIMA opens a tour of the Keith houses at the Orpheum, Brooklyn, September 10.

BETTY HALE has been signed by GEORGE M. COHAN for his "Rise of Rosie O'Riley", now playing in Boston.

JOE MERCEDES, last week in Syracuse, N. Y., is in possession of contracts for forty straight weeks.

NAPLES and PAIGE open in the Strand Theater, Niagara Falls, N. Y., August 23, for a tour of the Sun Time.

CHARLIE FOY, son of EDDIE FOY, is to open in a new single act on the Keith Time, being booked by TOM KENNEDY.

THE ALHAMBRA, Brooklyn, goes back to stock September 10. The company is now being engaged.

LOEW'S Dayton, O., will open September 3. CHARLIE WUERZ, who managed Grays Field, Boston, will be the resident manager.

JACK WHITE is writing a new monolog for MADELYN SHANE called "The Big Story Teller".

GEORGE SHAYNE and MAJORIE ROGERS in "The Salesman", a comedy singing act, open the latter part of August for Pantages.

J. ROBERT PAULINE, hypnotist, opened last Monday at Atlantic City, N. J., for the Keith office.

READER and HOWARD ZYLEFLINE, a comedy act, opened last Monday in the Auditorium, Quebec, Can.

The Fulton and Warwick Theaters, Brooklyn, open September 3. Playing vaudeville and pictures.

LEO BEERS has been booked thru the JENIE JACOBS office with IRENE CASTLE for her concert tour.

NEIL McKINLEY was taken ill last week and was forced to retire from the bill at the City Theater, New York.

DAVE KRAMER, black-face comedian, opened August 27 in a new musical act in the Ridgewood, Brooklyn.

STEWART and FRENCH have a new musical act in rehearsal written by CARRY MOIGAN and NEOR FLEESON.

DAISIE and DAYNE, a sister singing act, open September 1. The act is under the management of STEWART & FRENCH.

G. DOMINGO is studying music at Hamburg, Germany. Friends can write him care of the American consul.

The HANNEFORD FAMILY opens for PANTAGES September 29. A. E. JOHNSTON is manager.

NAT (CHIC) HAINES opens in his comedy vehicle, "Yes, My Dear", September 2, at the Pantages Theater, Toledo, O.

FRANK WARD, nut comedian, opened Monday at the Victoria, New York, for a tour of the Loew Time.

THE ARNO BROTHERS, acrobats, open at Loew's, Baltimore, September 3, for a tour of that circuit.

CHARLIE WARD will be seen this season in "Babies", the act his brother, SOLLY WARD, appeared in last season.

McKINLEY SISTERS and COMPANY, four girls, have revised their act and opened Monday for a tour of the Proctor houses.

HECTOR, with his twelve performing canines, has been booked for a tour of the Keith Circuit.

HARRY and BERT GORDON have been routed over the Orpheum Time and opened Monday at the Palace, Chicago.

MALEY and O'BRIEN opened this week for a tour of the Proctor houses. DON MALEY was formerly of MARINO and MALEY.

The cast is being selected for a Spanish act which MILLE RIEHA will send out this fall. The act will include nine people.

NINA DAVIS, character comedienne, is rehearsing a new act in which she will appear this coming season.

GRACE LARUE and HALE HAMILTON have been booked over the Orpheum Circuit in a new act by VINCENT LAWRENCE, author of "Two Fellows and a Girl".

MILLE VANITY and COMPANY, a musical revue, in which MILLE VANITY, formerly of the team of MYKOFF and VANITY, is the feature, will open August 30 in the East.

"Lilies of the Field", from the "Pin Wheel Revue", by SONIA GLECK, will open August 30 for a tour of the Eastern States. The act has a cast of five.

A new version of "The Argentine" a South American revue, composed in the main of string instruments, will open August 30 in one of the Proctor houses.

WILLIAMS and HUGHES, a singing and talking comedy act, opens September 3 at Poughkeepsie, N. Y., for a tour of the Keith Time.

SULLY and ROSS opened Monday at the Halsey, Brooklyn, in a new comedy singing and dancing act. SULLY was formerly of the team of SULLY and KENNEDY.

The Orpheum Theater, New Orleans, will open the regular season September 7. The Palace, that city, will open September 10, and the Tulaze September 23.

MAX FORD, vaudevillian and brother of Mabel Ford, has joined the staff of HARRY WALKER, INC., and will handle the vaudeville end of WALKER'S business.

MAURICE and LENORA HUGHES, a Parisian team, will be one of the features in the new cabaret show at the Palais Royal, New York, when it opens early in September.

ALTON and ALLEN, a musicians and dancers act, open September 24 for a swing around the Circuit. JOE MICHAELS secured the booking.

THE MAXWELL TRIO, a novelty dancing act with special scenery, opened last Monday at South Beach, New York, in the Casino. Booked by AL WEBER.

LEONA LA MAR, "The Girl With a Thousand Eyes", has the distinction of being the first headline act booked for the new full-week Loew policy.

WILLIAM LYKENS, confined in the Wagoner Hospital, corner of Pacific and Maryland streets, Philadelphia, would like to hear from friends.

MRS. TOM KENNEDY, who has been ill for the past eight weeks in the National Stomach Hospital, Philadelphia, would like to hear from friends.

JOE BLAISE, contortionist, has just closed three weeks in Canada, playing picture houses. He reports the majority of Canadian picture houses are using one and two acts.

KATE BROS., dancers, playing the American Roof, New York, this week, will open on the Poll Time with a new act about September 1.

Booker RHEINSTROM has offered ANITA STEWART fifteen weeks at \$1,500 per week to play high-class picture theaters and vaudeville.

M. THOR is rehearsing a new musical farce with five principals in the cast. The act, as yet unnamed, will open the last of August at Brooklyn, in the Halsey Theater.

A new musical act for the MILLETTE SISTERS, written by MORGAN and SWAERTON, is now in rehearsal. The act will open on or about September 6.

JACK ALLEN'S ACES, with ALICE TERRILL, a new musical and dancing act, will have its premiere around September 1. The act is engendered by STEWART & FRENCH.

EDWARD TYNAN, tenor, and AGNES WYNN, soprano, will make a vaudeville tour together this year. M. WEGFIELD is handling the advance for them.

HARRY A. SHEA has in preparation several girl acts for the coming season. The acts now in rehearsal will be followed by others as the season advances.

BUD HEIM, of the HEIM and LOCKWOOD SISTERS act, was operated on last week in a New York hospital and a bone growth on one of his legs removed.

THE HARRINGTON SISTERS, an act which has played the Keith Time, was signed up this week by HENRY DIXON for one of his burlesque shows on the Columbia Wheel.

FLO MAYO has been routed over the Keith Time and opened Monday at the Washington Street Theater, Boston. MISS MAYO is under the direction of JACK LEWIS.

THE MAXWELL TRIO, novelty dancing act, two men and a woman, is now in rehearsal and will go out for a tour of the East early in September.

The PETER LONN Enterprises, vaudeville and fair bookers, have moved from the Galey Theater Building, New York, to offices in the Romax Building.

Once again musical comedy has cast its net into the talented sea of vaudeville and emmeshed JOE LAURIE, headliner, for the EDDIE BRIZZELL part in the Chicago company of "The Gingham Girl".

WILLIAM HOLLY, who appeared with the DOROTHY DALTON production of "Aphrodite", in the Century Theater, New York, and more recently with LIZZIE EVINS in her sketch called "Danny", joined the Chicago company of "The Gingham Girl".

JUANITA HANSEN, movie star, who is now playing vaudeville, will close her engagement in the Rialto Theater, Chicago, August 26. MISS HANSEN will open for Pantages September 6 in the Chateau Theater, Chicago.

MRS. SIDNEY DREW will open at Buffalo, N. Y., in the LaFayette Theater in a new sketch called "Prodestination" for GUS SUN September 1. MRS. DREW was booked by F. L. RHEINSTROM.

ABBOTT and WHITE, two men doing a comedy piano act, open on the Keith Time. This act was formerly booked by WM. LYKENS and is now being handled for him by TOM KENNEDY.

CHARLIE WILCOX, WILLIAM SANDY CHAPMAN, JACK WHITE and HARRY RILEY, who constitute the College City Four, are rehearsing a new act for the Keith Time. The act is booked by PAUL POOL.

"SUNBONNET SUE", a GUS EDWARDS musical act, with OLGA CHOK as prima donna and ABE LAVITTE comedian, is now in rehearsal and will open the latter part of September.

CARL FRANCIS, last season playing the light comedy lead in "Four Queens and a Jugger", over Keith Time, has been engaged by HENRY W. SAVAGE for his "Clinging Vine" Company.

AL WEBER has for the past three weeks been vaudeville manager of the WALTER HAMMER EXCHANGE. MR. WEBER has inaugurated a social club department, a principal department and a chorus girl department.

All of Loew's Southern houses go into full-week policy on opening. The Strand, Atlanta, Ga., opens September 24. The Birmingham,

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Memphis and New Orleans houses open October 1.

"The Eight Mascots", touring the Keith Time under the direction of JIMMIE DUNEDIN, have received much favorable press comment. The act plays the Palace, Cincinnati, this week.

AUDRE and VIRGINIA HARP, a clever boy and girl, are in rehearsal in a new dancing act interspersed with piano specialties. The act, under the management of STEWART & FRENCH, will have an early opening.

LARRY DEHLER and His Arabian Orchestra are now playing at the Terra Marine Hotel, Hugenot Park, Staten Island. JOE HENRY, who manages the band, says they are there until the cold weather begins.

"Thanksgiving", a vaudeville sketch by FRANK DAVIS, with CARL FRANCES and CLAIRE, is undergoing revamping and preparation for a fall season tour over the Keith Circuit.

STERRET'S COMEDY CIRCUS, composed of various trained animals, has been brought to this country from Germany by BILLY HAWTHORNE and will be seen in vaudeville this fall.

AL HERMAN'S colored novelty band has been engaged to play at the Balconades, New York, beginning September 15. This band, which is composed of six pieces, will remain at the Balconades for the entire winter.

LAUREL LEE will open in the East early in September with a cycle of songs written by LEW DOWELL and EDWARD McBOYLE. MISS LEE, up until this time, has confined her vaudeville to the Western States.

THE TEXAS COMEDY FOUR, who have been vacationing in the mountains for the past month, will open in the same act in which they have heretofore been seen early in September in Canada.

THE LONDON DIESSEN DOLLS, an English singing and dancing act, with ten people in its cast, will open early in September for a tour of the Keith and affiliated circuits. Each member of the cast does a specialty.

C. E. HOOKER, of the Hooker-Howe Costume Company, costumer, of Haverhill, Mass., paid The Billboard (Cincinnati office) a visit last week, en route to Indianapolis, Ind., to attend the costumers' convention August 23-25.

THE WHITE SISTERS have freshened up their routine with a couple of new numbers written specially for them by JACK BLUE. The numbers are "Irish Eyes" and "Out of the Inkwell", as yet unpublished.

ELIA PALMA, baritone, will sing three concerts in the Academy of Music, Philadelphia, with two weeks of vaudeville to follow, probably as an added attraction in motion picture theaters, before returning to Italy to resume in the San Carlos Opera Company, of Naples.

LEVINE and WHITE have booked for "The Lincoln Celebration" held in Philadelphia under the auspices of the all-colored churches the following acts: FLYING SHERWOOD, YOUNG and LA DELL, McLINN and SULLY and BILLY and MARGUERITE FAUST.

HENRY SANTREY is rehearsing a new musical act with his jazz band as the feature. A chorus of thirty girls with special settings and electrical effects will add novelty to the new idea. The act is rehearsing in Central Social Hall, New York.

BENNIE SWEENEY again plays the original role in "Young America". ROYAL THAYER and BILLIE WAGONER are also in the cast. West Vandy, original canine sensation, will be in the act. "Young America" is under the management of LEWIS & GORDAN.

The open-air theater at Lincoln Park, Lake Quinsigamond, Worcester, Mass., which has been running vaudeville under the management of GENE SWEENEY the past four weeks, closed its brief but remarkably successful season August 25.

FRANCIS PRICHARD, formerly under the Dillingham management and a Winter Garden dancing feature, will open in a new act, assisted by JACK ROCK, about September 1. The act is being produced by STEWART & FRENCH.

MALLY and BART, a comedy smashing baggage act, have just closed forty-five weeks over the Keith and Orpheum time. The act will vacation until the first of September. MALLY and BART are under the direction of JIMMIE DUNEDIN.

JOHN STOREY will go out on the Keith Time shortly with PAUL DECKER'S sketch, "I Heard", which has four people in its cast. The skit, now being subjected to some revision

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### "Orange Blossom Time"

## "Just When I Thought I Had You All to Myself Somebody Stole You Away"

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and re-casting, will be ready for opening by Labor Day.

SAM GREEN and MILDRED MYRA, who teamed together over the Keith Circuit in their comedy singing and dancing act, have enlarged their turn to include four people. They opened this week at the Paterson, Jersey City, N. J.

Summer-policy vaudeville goes "by the board" at Keith's, Syracuse, N. Y., September 3, when the regular winter policy will be inaugurated. That was the announcement made by Manager JOHN J. BURNS recently, following receipt of notification from the New York office of the Keith Revue.

TUDOR and STANTON, who have recently been playing the regular vaudeville houses in Cincinnati, have gone to Indianapolis, Ind., to rehearse a new act which was written by CARL NEISSE. They are accompanied by their two children.

HENRY RIGOLTA opened a new Hudson act called "To Ks" in the Grody Square Theater, Brooklyn, August 22. If first showings are to be a criterion, the new Hudson act spells pageantry, spectacle and excellent entertainment. The act opened for Pantages August 25 at Toronto, Can.

WILDA MARI MOORE, former leading woman with Jack Norworth in "My Lady Friends", has been engaged to essay the role of PAULA HITTER in GEORGE KELLY'S one-act version of "The Torchbearers", which will tour

the Keith Time with MRS. GENE HUGHES featured.

JACK LOEB is handling the bookings for the Fox office during the vacation of EDGAR ALLEN. MR. ALLEN, accompanied by MRS. ALLEN, sailed on the Paris for Europe recently. Brother agents tendered MR. and MRS. ALLEN a farewell dinner at the MASON ARTHUR.

POWERS' ELEPHANTS have been laying off for the past week. Starting last Monday, POWERS' ELEPHANTS will play six weeks of falls and at the conclusion of the fall dates vaudeville will again be resumed, opening at the Palace, New York. The act is under the management of JIMMIE DUNEDIN.

WILLIAM J. SLATTERY, for the past eight years manager of the Majestic Theater, Cedar Rapids, Ia., has taken over the management of the Orpheum Theater, Sioux City, succeeding Carl S. ("Sm") Harris, who managed that house for five years. The Orpheum opened August 29.

WILLIAM H. COYLE, author of material for vaudeville acts, who with his wife has been enjoying the sea breezes at Atlantic City, N. J., writes: "A funny thing happened at the hotel where I am stopping. The other night I asked the clerk to send me up a clean sheet and he sent me a copy of 'The Billboard'."

NOLAN LEARY, supported by HELEN KEITH JOHNSTONE, FRANCIS MOREY,

FRANK KIRK and WILLIAM MARBLE, opened his regular season at Indianapolis, Ind., last week, in HOWARD ROGERS' comedy sketch, "Yes Means No". LEARY will play the Keith Eastern Time under the direction of LEWIS & GORDAN.

A new musical act produced by STEWART & FRENCH, with INEZ CORTNEY, STANK PATTERSON and SID KEYS, opened at Baltimore, at the Maryland last week. Baltimore comment is to the effect that the act is well staged, the dancing of a high order and the applause spontaneous. The new act will be seen on Broadway around September 1.

On August 23 the N. V. A. entertaining bunch, under the guidance of NAY SOBEL, accompanied by the extemporaneous speaker, Mayor HIGAN, of Jersey City, N. J., and Supervisor of Hudson County JOHN F. O'NEIL, traveled by auto bus to Laurel Hill Hospital and gave an entertainment, after which the entire assembly was tendered a banquet.

JOHNNY KNOTT, "The Saxophonist", is appearing in the neighborhood houses in Cincinnati after a week's engagement at the Orpheum theater, Coney Island, ten miles up the Ohio River from Cincinnati. KNOTT gets his audience right with him at the start with funny stories. Then he finishes with several numbers on the saxophone.

JOSE TRANE, old-time address, who celebrated her seventy-fifth birthday August 19, was tendered a party by members of the E. H. ACKER Moving Picture and Vaudeville Tent Show. The veteran actress is touring with that organization at present. MISS TRANE will return to her home at Brighton Beach, N. J., September 1.

GEN EDWARDS has just closed for a foreign novelty operated by ENGINEER WESTERLIVE, called "A Wireless Marine Ship Novelty". The act is reported to have created quite a sensation in Paris, Berlin and Vienna. BEN EDWARDS, office manager for G. S. EDWARDS, has contract for B. S. MOSS' Franklin Theater, New York, the latter part of September.

DANNY DUGGAN, dancer, of Worcester, Mass., whose success has attracted wide attention, has signed a contract to tour the Keith and Orpheum circuits. DUGGAN'S dancing partner is MADELYN MEREDITH. FRED SANBORN, xylophonist, at present at the Savoy, London, will return to this country in time to open with them at Washington, D. C.

LAWRENCE C. WELLS and EDWARD MELCHER will leave New York September 17 and will hike to San Francisco, where they hope to arrive by December 17. They will leave New York with only ferry fare. They have a letter of introduction from E. F. ALBEE to managers of many theaters and will play one-day stops en route. They hope to win a \$5,000 wager offered by the BICK HAZZARD Show Company.

JULES HILD, comedian, who played over the Bert Levy Circuit on the West Coast last winter, and who has played numerous other dates in the West and Middle West since then, was a visitor at the Cincinnati office of The Billboard last week. HILD reports that he has enjoyed a very successful season, that he purchased a car while on the Coast and made all of his jumps in it. He will spend a few weeks in the Queen City and may play one or more of the parks there and will then motor to Detroit.

J. W. TODD, general booking manager for GUS SUN (New York office), has just returned from an inspection trip to Boston. While in Boston MR. TODD devoted his time to the tabloid department of the Sun interests. Next Saturday MR. TODD leaves for Buffalo, to attend a meeting of resident Sun vaudeville managers. The meeting is scheduled for August 28, in the New Statler Hotel. It is expected twenty-five managers will be in attendance. The object of the meeting is to devise ways and means for a better working understanding for all bookings coming thru the New York and Buffalo offices.

When "Here Goes the Bride" plays the Palace, New York, this week, with ENID MAHKEY, a new leading man will make his appearance. Due to the fact that RALPH MURPHY, under contract to SMITH & GOLDEN, will open in a new SMITH & GOLDEN show, HERT ROBINSON, author of "Here Goes the Bride", will take MR. MURPHY'S place. Incidentally, while "Here Goes the Bride" is playing the Palace another comedy skit written by MR. ROBINSON, with CHESTER CLUTE as the featured player, will be a prominent attraction in the Alverstone, New York. The two acts are under the direction of LEWIS & GORDAN.

All managerial quibble regarding the future plans of MME. OLGA PETROVA can be straightened out by this announcement from the office of FENIE JACOBS: MME. PETROVA will return from Europe about September 1.

...will take a vaudeville thing, doing four weeks for the United Office, playing the Inter-Continental, opening at Waco, Tex. Madam will use a vaudeville vehicle the first act of her new play, "Hurricane". Finishing the four weeks of vaudeville, MADAM PETROVA will return to New York and open in the stage production of "Hurricane" under the management of RICHARD HERNON.

...the efforts of E. F. ALBEE, the B. F. Keith Exchange and HENRY CHESTFIELD, secretary of the National Vaudeville Association, the inmates of the State Prison, King's Park, Long Island, were entertained with a vaudeville show and the following appeared: WILD and ROSE, FRANK and GIBLIE, KLINE, TURNER, BOYD, BROTHERS, DONALDSON, GLENNE, THE LOCUST SISTERS, RAYMOND and MARY, MADELINE and SHORE and SYLVIA LITTLE. MR. SOEGHARD, of the N. V. A., presided at the party and the run of fifty-five minutes was made by automobiles. NAT SOBEL in charge.

On August 21 E. F. Albee, B. F. Keith Exchange and HENRY CHESTFIELD, sponsoring the motoring vaudevillians, played the New York Wagon Home, formerly Blackwell's Island. The welfare home or poorhouse has 1,400 guests and the average age is seventy years. Immediately after the performance Captain SYDNEY F. HER treated the crowd to ice cream and sandwiches. The following artists appeared: MARGUERITE KERBIN, HARRIS and FRISSEL, the FOUR HARMONY KIDS, BOB ZITO, JIM and GLADYS GILFILL, DONALDSON and GLENNE DOM and EVELYN PASTI, JOHN K. MAH and WALLY JAMES and COMPANY. NAT SOBEL in charge.

RAYMOND HITCHCOCK, the inimitable story teller and comedian, played the week of August 13 for GIES SUN at Springfield, O., in the Regent Theater. Not only was MR. HITCHCOCK a stellar vaudeville attraction, but on Tuesday he and MR. SUN entertained and were entertained by the children of the Clark County Home. The Springfield Sun carried the following notice Wednesday, August 15: GIES SUN, owner of the Regent Theater, distributed candy and ice cream to the children of Clark County Home. The children were made happy by a number of stories told by MR. HITCHCOCK. In turn they sang some of their familiar songs for the actor. It was a happy time and one that will live long in the minds of the children." J. W. TODD looked MR. HITCHCOCK direct from the New York office for this special engagement.

**BUFFALO LOSES TWO OF ITS VAUDE. HOUSES**

Buffalo, N. Y., Aug. 24.—This city has lost two of its "top" vaudeville houses. The Premier was destroyed by fire early this week and the Olympic has been purchased by a commercial firm and will be razed. Both houses were leased by the National Vaudeville Exchange operating out of this city.

The Premier, which occupied a two-story building, was completely destroyed by fire of unknown origin. But a few days before the building suffered a slight blaze doing damage to the property of about \$2,000. The total damage of the later blaze amounted to more than \$20,000.

The Olympic has been sold to the Buffalo-Frontway Corporation and will be used for commercial purposes. The amount involved in the deal has not been divulged, but real estate operators place a value on the building of \$20,000.

The Monument Theater Corporation, which operated the Olympic, also operates the Lafayette, another local house. An official of the theater corporation indicated that the reason for the sale was to "avoid competition with ourselves".

**PLIMMER BOOKINGS**

New York, Aug. 25.—The bookings of the Plimmer Agency this week include "Dancing a la Carte", a comedy dancing act, featuring Harry Weber with three men and two women as his support, which opened Monday at the Columbia Theater, Altoona, Pa., for a tour of the Pan Time; "Seven of Clubs", a novelty minstrel revue, featuring Happy Hunway and Dolly LaSalle, which made its debut at Kingston, N. Y., Monday; Ross and Ludovic, a piano and violin act, which opened Monday at Newburg, N. Y.; Marie Kadell, Russian top dancer and singer at the Auditorium, Dulles, Monday with a tour of the Keith Circuit to follow and "Cute Kiddies", a girl and boy singing and dancing act, which opens next week in one of the Eastern houses. Al Meyer, of the Plimmer Agency, arranged for the bookings of these acts.

**DUSKY "FOLLIES" AT CONEY**

New York, Aug. 26.—Bert Jones has booked his "Dark Town Follies" into the Hollywood Theater, Coney Island where it will play the rest of the season. There are ten principals and chorus in the show.

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**THIEVES BREAK INTO AGENTS' OFFICES**

New York, Aug. 26.—Several offices in the theatrical building located at 160 West 45th street were entered last Saturday night by unknown persons and ransacked by the intruders, according to a reward notice posted in the lobby of the building by a private detective agency, which offers \$100 for information leading to the apprehension of the thieves. Among the occupants of the building are: Chamberlain Brown, Paul Whiteman's offices, Andre Sherl, producer; Sam Fox Music Company and many others. Not all of these offices were broken into, however.

**PAT ROONEY ACT SET**

New York, Aug. 26.—Pat Rooney's new vaudeville act, entitled "Shamrocks", book by Edgar Allan Wood, lyrics by Cliff Hess and music by Joseph M. Santley, will open August 30 at Follies Bridgeport before coming to the Palace, New York. The new act is elaborate and in five scenes. One of the features is Martucci's Orchestra, considered a crack organization and well known in music circles.

**ARTISTS IN BENEFIT**

New York, Aug. 25.—Among the artists who volunteered to appear in the benefit performance given at Snake Hill, Secaucus, N. J., a home for the feeble-minded, were: Kramer and Griffin, John K. Man, Jim and Gladys Guilfoyle, Wally James and Company, Shirley and Sherwood, Ravin and Kelly, Madeline Stone and Marjorie Kerlin. Nat Sobel made all the arrangements for the benefit performance.

**REHEARSING SINGING ACT**

New York, Aug. 25.—Melvin Stokes, who was formerly a member of the "Maxline" Company, is rehearsing a straight singing act with Paul Kleeman, who last year was a member of the "Greenwich Village Follies".

**NEW ACT FOR LOVE TWINS**

New York, Aug. 25.—The Love Twins, formerly with Harry Carroll's revue, "The Love Race", will break in next week in an act of their own which has been specially written for them by Bob Hekman and Ben Black. This sister team will play the Keith houses under the direction of Morris & Fell.

**ILLINOIS THEATERS OPENING**

Springfield, Ill., Aug. 25.—Leading vaudeville houses thru this part of the State get under way tomorrow or early next month, with optimistic claims from managers that business will be better than ever. The Majestic, Bloomington, got a start on its competitors by opening last Sunday.

Manager E. F. Lampman opens his Majestic in this city tomorrow with a five-act bill, following the same policy as last year. At Rockford the Palace, Albert J. Damon, manager, opens tomorrow with the Yip Yip Yaphankers substituting as headliners for Karyl Norman, originally booked to head the bill. The house staff at the Palace, with Charles Luce, treasurer; Mrs. William Hoke, assistant treasurer; Carl Johnson, stage manager, and Charles Adams, musical director, remains unchanged.

**FIRE IN POLI BLDG.**

Worcester, Mass., Aug. 24.—Detectives and fire department officials are investigating what may have been an attempt at an incendiary fire early Sunday evening, August 19, in the Poli Building at 34 Front street, in which is located the Plaza Theater and several business offices. The fire was discovered by a member of the Musicians' Union, which has quarters in the building, and extinguished by a chemical company.

**TO REUNITE**

Chicago, Aug. 24.—Announcement is made by Jim Hughes that Hughes and LaRado (Jim Hughes and Viola LaRado) have reunited after a separation of some length and will soon have the big act out on the big time. The first engagement will be at Electric Park, Waterloo, Ia., September 12. Jim says he is receiving congratulations from all sides from friends of both and that it sure is a happy combination.

**LAKWOOD, N. J., SPLITS**

New York, Aug. 25.—The Palace, Lakewood, N. J., and the Keyport, Keyport, N. J., which heretofore have played three bills of vaudeville a week, will inaugurate a split-week policy beginning September 4. Each bill of acts will include five and Phil Taylor will book the two houses.

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says:—  
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**WILLIAM SEABURY AND CO.**

Reviewed Monday afternoon, August 20, at Palace, New York. Style—Revue. Setting—Special in three. Time—Twenty minutes.

William Seabury is assisted in his present act by five girls, one of whom is decidedly shapely, and one of whom, a cute little dancer, is decidedly clever.

The offering is essentially dancing with changes by the girls and follows the revue type of such turns with little to differentiate it from many others with the exception of Seabury's dancing and the effervescence and stepping of the miniature terpsichore before referred to, although mention should be made of the pretty and shapely one for some excellent splits, "cuts" and kicks in her solo dance.

The singing is lamentably weak and the offering as a whole not smooth. The finish is pulled up strong by Seabury, the dance routine in this part being the same as in his former act.

The major portion of the act when the solo dancing was not in evidence flopped, although the fast tempo and cleverness of the finale put them over to fair applause when reviewed.

**MALINDA AND DADE**

Reviewed Monday afternoon, August 20, at Palace, New York. Style—Dancing and singing. Setting—One. Time—Fourteen minutes.

Malinda and Dade, man and woman, are colored dancers and singers who accomplished the unusual feat of stopping the show cold in the opening spot at the Palace Theater when caught by the writer. This was no fluke, but a legitimate hit of undue proportions, and presages the placement of the clever team further down on the bills.

"Aunt Jemima's Jubilee" was the opening number, subsequent to which the main offering was dancing, but such dancing! The man did a triple one-foot wing and jump over the other leg in rapid tempo and the girl fast Russian and other snappy stepping. Tumultuous applause rewarded them, after which for an encore the man manipulated several thimbles over a washboard as the couple sang and danced.

A very excellent turn of its kind that could hold a much better spot. They are surefire.

**PAUL AND WALT LA VARR**

Reviewed Tuesday afternoon, August 21, at Loew's American, New York. Style—Gymnastic. Setting—One and two. Time—Eight minutes.

Paul and Walt La Varr open in cantaways, top hats and light trousers. They pantomime before going to two, where some excellent hand-to-hand gymnastics are displayed. After each trick a gong is sounded, which is not big time. A one-arm raise from the floor to a standing posture won instant recognition and deserved it.

This team does the same chair trick that the Franklin Charles act does, but does not do it in the same manner, displaying much less showmanship. Nor is the actual accomplishment of the feat as good, the pushup being not from as low a point. However, the trick gets over well and the finish, tho slow, is artistic as the boys take their hats and canes and make a slow exit.

Went over well, closing the show when reviewed, and is a good act of its kind.

**WAYNE AND WARREN**

Reviewed Monday afternoon August 20, at the Broadway, New York. Style—Comedy. Setting—Special in one. Time—Fifteen minutes.

The act is entitled "The Last Car" and is typical Paul Gerard Smith material. Smith writes for the "great majority" and, as in all of his acts, has incorporated in this one a dash of slang and sufficient reason for the boy and girl of middle-class type to have a spicy little scrap. Both handle their respective parts to perfection and stay in character throughout. A special drop shows an undertaker's shop to the right and a glue factory on the other side. A bit of mechanical ingenuity is a miniature trolley car passing in the background accompanied by a buzzing sound more like a sawmill than a car. The locale is a small town, of course, and the car is the next to last one for the night. Returning from a dance the couple just miss the car.

Both come on as the trolley car passes in the distance and the boy immediately blames it on the girl. The subsequent conversation is some crossfire. He tells her that she danced with every guy in the hall but him, and also throws up other ways in which she slighted him during the evening. The conversation is rich with slang and not too gentle. The girl does not seem to worry about their predicament so much and takes off her slippers to rest her toes. This is worked up for considerable comedy.

Later on they fall asleep and he wakes up just as the last car fades into the distance, which he blames on the girl. He wakes

**NEW TURNS and RETURNS**

Reviewed By MARK HENRY

her up and they do a burlesque dance that gathers many laughs.

Finally he decides that they have to walk home and roughly lifts her on his shoulders while she is still half asleep. She wakes up and starts to fight, whereupon he drops her to the ground with the remark that if she can fight she can walk.

For the three-day houses this type of stuff seems to have a universal appeal and the rougher the comedy the more the laughs. In a big-time house here and there we would find patrons who would object to some of the comedy hits and talk, which sound neither refined nor gentle, especially when directed at the girl. Here and there it would not hurt to tone it down a bit when playing certain houses. There are several acts out along the same lines and this one is not the worst of the lot. Surefire for the small houses because they enjoy the girl being roughly handled by the boy. It would get by in the larger houses, but there would be many whose sense of good taste would be displeased at the hellgringer actions of the boy toward the girl.

S. H. M.

as porter of apartments. Some of the talk is risqué. For instance, when Miss Gibbs and the straight arrive at the apartment house and say to the porter they are not married when he suggests they both occupy the same room, he says: "That's your business," etc.

The undressing behind a screen, a light being thrown to cast a silhouette visible to the audience, the porter playing suggestive numbers on the piano, is a piece of business that has been censored in burlesque shows and is surely out of place in a vaudeville act. Some of the numbers played were "You Know You Belong to Somebody Else", "You Tell Her, Cause I Stutter", "Everybody's Doing It", "It Takes a Good Man To Do That", "A Good Man Nowadays Is Hard To Find" and "Let the Rest of the World Go By".

Miss Gibbs looks well in the costumes worn, although the fishscale is rather out of date. She sings several "blues" in full contralto of pleasing quality.

The act is concluded with the ensemble singing of a "blues" number, Miss Gibbs assisting in the accompaniment by playing a uke. The finish is weak.

**AND THIS IS NOT APPLESAUCE**



**CAITES BROTHERS**

Reviewed Tuesday afternoon, August 21, at Loew's American, New York. Style—Singing, talking and dancing. Setting—One. Time—Twelve minutes.

One of the Caites brothers makes his entrance from the auditorium, the lights go out, and the other brother, posing as a stage hand, engages in an argument. This is a novel opening but is dragged out until it is quite obvious. Some of the punning could be eliminated advantageously. There is nothing funny whatsoever in the lines "I'm trying to get a little light—let tonsillitis," in fact they are puerile and lame as well as amateurish, and in view of the ability displayed later, seem to show such a lack of judgment it's a wonder they are employed.

The straight does a very neat, snappy and good tap dance in a spotlight that is a very decided hit. The triple taps were clear and decisive. The arms were stiff and held at ungraceful angles at times.

The comedian mugs, gathers laughs with his remarks, engages in a slow dance and is joined by his partner for effective synchronous stepping with which they close.

When reviewed the act went over very well and is a suitable medium-house turn that can hold a good spot well.

**RUTH GIBBS AND COMPANY**

Reviewed Tuesday afternoon, August 21, at Loew's American, New York. Style—Singing and talking. Setting—Special in two. Time—Fifteen minutes.

Ruth Gibbs is an attractive-looking blond of the Janoese type who sings several numbers, in a couple of which she is assisted by the man doing straight and a black-face comedian

**ROGERS, ROY AND ROGERS**

Reviewed Thursday afternoon, August 23, at Loew's American, New York. Style—Singing and dancing. Setting—Special in one. Time—Eighteen minutes.

Two girls and a fellow, who open with "It's Mighty Good To Be Home", sung rather mechanically and showing no ability. Followed an acrobatic, contortionistic dance by the man, which was clever, also he should not talk to the musical director. "How's the leader today?" means nothing to the audience and only detracts the attention. During this dance, the stagehands having failed to lower a drop behind the special, the wind blew the curtains open and ballooned them several times, showing workmen walking around backstage.

The girls, dressed as kids, talked and engaged in alternate holler-and-squawk vocal callisthenics in an attempted rendition of "I Didn't Think You'd Tell", one ensnaring herself in the proscenium groove while the other sang a couple of lines and vice versa. The effect of the number was very much Guss Sun Time tab.

The man doing a "sonse" executed some very good backflips over the footlights, and walking on the rail of a box perilously balanced over the front row patrons. Other acrobatic and gymnastic feats of the contortionistic variety gained for the supple youth a good hand.

The girls in change of costume re-entered for the concluding number, the man doing a fast dance in which alternate side arm, Russian stepping and kneedrops were predominant features and the means of selling the offering.

There is nothing in the turn above mediocrity with the exception of the man, from whom more will undoubtedly be heard in the future.

**BOND AND ADAMS**

Reviewed Thursday afternoon, August 23, at Loew's American, New York. Style—Black-face comedy. Setting—One. Time—Thirteen minutes.

Two men in a black-face act of the style of many years ago inclined to be suggestive in a couple of spots. Opening with some talk of the interrupted description further conversation developed the non-understanding type of dialog in which "Tomorrow, Today and Yesterday" were intermingled, jumbled, hashed and rebashed.

There should be eliminated the "trifling-with-her-confessionaire" gag, also "mother in the room all the time" and especially the "kick-you-in-the-excitement" gag with the subsequent remark.

A medley parody was used for a finish and embraced ordinary lyrics to the melodies of "Glory, Glory, Hallelujah"; "Swanee River" and "John Brown's Body Lies a Moldering in the Grave". An encore was taken without a great deal of encouragement. The turn may find a place in the smaller medium houses for once over the circuit, but could do much better if different material was secured.

**"SWEETHEARTS"**

Reviewed Tuesday afternoon, August 21, at Loew's American, New York. Style—Revue. Setting—Specials in one and three. Time—Twenty-three minutes.

Three fellows and three girls in a series of numbers and dances following the usual form of such acts.

The numbers embraced "How Do You Doodle Do", "Swinging Down the Lane", "If You Only Knew" and a laughing number, the offering being concluded with a sweet sixteen ballad, done in Colonial style costumes, followed by a minuet to the music of Paderewski and the finale being a repetition of "Swinging Down the Lane".

One of the girls has a good figure which was displayed to advantage in several changes of costume. She also exhibited cleverness in dancing, especially in back kicks, which gained a hand. A dance by the three men also gained applause and a vocal solo by one of the "Sweethearts" who, altho forceful, was inclined to take her top notes flat and lacking in real vocal rotundity. The latter was more especially noted in the ensemble singing.

The turn is a nice flash for the medium time which could be better were the concluding number not such a slow one. A snappy dance by the company would provide a much better finale.

**GLADYS SLOAN AND COMPANY**

Reviewed Tuesday afternoon, August 21, at Loew's American, New York. Style—Singing. Setting—One. Time—Eleven minutes.

Gladys Sloan opens with a special number, "Will They", sung behind a crystal on a pedestal, the "and Company" playing the piano. Followed "Little Boy of Mine", sung in forceful tones and making a hit. A medley by the "and Company" gave Miss Sloan an opportunity for a change and her concluding number.

The act is unmarked by any innovation in routine worthy of vaudeville supremacy, following the line of least resistance. Needs better material and less conventionalism if the better time is the goal.

**FRANCES MILLER REVUE**

Reviewed Thursday afternoon, August 23, at Loew's American, New York. Style—Revue. Setting—Specials in one and two. Time—Seventeen minutes.

The usual thing in act revues—introduction in one—songs and dances in two—solo dance by male juvenile while the girl or girls are changing and a dance finish—only in this act, not everything is done much worse than in the majority of others. The Bowery scene at the finish was worse than this—in fact from the standpoint of amateurishness and awkwardness, it was awful!

The male juvenile was clumsy, unartistic, ungraceful, labored and sadly lacking in experience and technic. One young girl showed a little ability in her solo dance and a willingness and spirit in her work. As for the balance of the act, perchance the less said the better. It needs better artists and plenty of rehearsals.

**WOLGAST AND GIRLIE**

Reviewed Tuesday afternoon, August 21, at Loew's American, New York. Style—Musical and gymnastic. Setting—One and three. Time—Thirteen minutes.

Wolgast and Girlie play several selections on Hawaiian guitars which are skillfully manipulated. Their guitars are of less depth than the ones usually employed, but this does not seem to diminish the tone any, in fact as played by Wolgast and Girlie the instruments sound even better than the other kind.

Girlie gives a very clever imitation of an ocarina, one of the best the writer has ever

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CUBA — SOUTH AMERICA — CHINA — JAPAN — AUSTRALIA.

heard. Both man and girl have radiant personalities.

The act being apparently concluded is furnished with the element of surprise, for it goes to three, where the man and the girl do several gymnastic tricks worthy of special interest thru not only the tricks themselves but the admirable showmanship with which they are sold. The feats are of the iron-jaw order and among others that stood out well were the lifting of a table with the teeth, holding overhead and dancing, and the concluding feat in which a wardrobe trunk supported by chains from a mouthpiece is whirled thru the air by the man. Girlie swinging a chair a la Princess Rajah the meanwhile.

Act went over with spontaneous acclaim when reviewed and is a substantial turn above the average in the medium houses.

**JEAN SCHWILLER**  
That Cello Man

Reviewed at B. F. Keith's Riverside, New York. Style—Musical. Setting—In one house. Time—Seven minutes.

Jeau Schwiller combines musical ability and showmanship of a high order in an entertaining act, admirably suited for the spot in which he was billed at this house—the dance. Schwiller, as may be gleaned by the above billing, is a cellist. His routine is "straight" and devoid of trick stuff, with the exception of an imitation of Scottish pipes. The latter bit is excellently executed—a real bit of artistry.

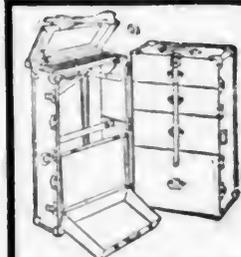
Recognizing the possibilities of the tonal quality of his instrument Schwiller confines most of his routine to numbers demanding a breadth of expression. And take our word for it Schwiller has a complete mastery of his instrument. A singing tone, and admirable bow arm, and a digital dexterity, which at once characterizes his playing as that of a thoro musician.

He appears thruout in the character makeup of an aged street musician. Never once does he step out of his character, nor does he find it necessary to resort to jazz at any time—not even for a finish as is the rule with the

**TOM A. TERRY**



Mr. Terry, well-known organist, is now playing what is said to be one of the world's largest organs—a Wurlitzer installation—at the Missouri Theater, St. Louis.



**GROPPER SPECIAL**  
WARROBE TRUNK, \$35.00  
Made by BAL.....  
Guaranteed for five years' service. Hard vulcanized fibre construction. Velvets open top, 10 drawers, laundry bag, shoe container. Bar locking all drawers.

Sole Agents for  
**Bal Professional Trunks**

Trunks Bought, Sold and Exchanged  
USED, SHOP WORN AND SAMPLE TRUNKS OF ALL MAKES  
ALWAYS ON HAND.

**GROPPER'S FINE LUGGAGE**

1390 BROADWAY, A N D 303 FIFTH AVE.,  
Corner 38th Street, Fitzroy 3848. Vanderbilt 8691.

NEW YORK CITY

Send for Catalog.

Mention The Billboard for Professional Discounts.

**BEAUTIFUL DYED DROP COSTING \$278.00**

Reproduction of South Shore Country Club Entrance. Practical steps and door. Will sell for \$100.00. Should be seen to be appreciated. A beautiful set at a real bargain. **SOSMAN & LANDIS, 417-419 So. Clinton Street, Chicago, Ill.**

conventional musical turn. When reviewed his offering was warmly received, and he took six curtains (legitimate), refusing an encore. E. H.

**JACK ARNOLD SEEKS INJUNCTION**

London, Aug. 25 (Special Cable to The Billboard).—Jack Arnold, who was blacklisted by the Joint Protection Committee at Dudley, issued writs for injunction against Albert Vorce, Louis Casson and Agfry, returnable August 29, to restrain them and the J. P. C. from interfering with his getting employment. It will make a most interesting case as Arnold has gotten an ex parte interim injunction until the 29th against them.

**CASSON RESIGNS CHAIRMANSHIP**

Louis Casson has resigned the chairmanship of the J. P. C., alleging pressure of work as secretary of the Association of Touring Managers makes this imperative, but it is suggested that this is due to the violent attack on the A. T. M. by the Theatrical Managers' Association challenging the rights of the A. T. M. to support strikes and blacklisting theaters, etc., has brought pressure to bear on T. M. A. members of the A. T. M. to restrict Casson's energies on the J. P. C.

**SIGNED FOR PRODUCTION**

New York, Aug. 25.—Morris and Shaw, who have toured the Keith Circuit from one end to the other in their comedy playlet, "The Mosquito Trust", recently signed a contract for three years with John Cort, the producer, and will appear in a new musical comedy he is to produce October 1. Morris and Shaw will continue doing their act, leaving the circuit the week of September 24 at the Broadway.

**NEW SPANISH ACT**

New York, Aug. 25.—"The Spanish Serenaders", a new musical novelty act, is now in rehearsal preparatory to opening the latter part of next week. The Spanish artistes in the act are Nick Gentile, Rosa Lalhea, John Hosa, John Mora and Dave Bernardo. Joe Henry is putting the act out and directing the rehearsals. It will play the Keith Time.

**SIR HARRY LAUDER**

**DUE IN U. S. OCT. 15**

New York, Aug. 24.—Sir Harry Lauder will arrive in San Francisco October 15, via the Oceanic liner Sanoma, preparatory to inaugurating his eighteenth tour of the United States and Canada, according to a cable dispatch received this week from New Zealand by William Morris, his manager.

He will open his season October 16 at Santa Rosa, Calif. San Francisco, Los Angeles, San Diego and other Pacific Coast cities will be played, followed by a transcontinental tour which will reach its floodtide in New York City the week of February 18, next.

The tour, which will cover a period of twenty-five weeks, will be the singing comedian's longest and most comprehensive American season in several years. Included in the itinerary are El Paso, Ft. Worth, Dallas, Houston, Little Rock, Memphis, Nashville, Louisville, Cincinnati, Cleveland, Chicago, Detroit, Toronto, Montreal, Portland (Me.), Boston, Philadelphia and Washington, D. C.

Sir Harry closed his last American season in San Francisco early in February and sailed immediately for Melbourne, Australia, where he appeared for several weeks. Engagements in New Zealand and New South Wales followed. At Honolulu, on his return trip, his ship will dock for twelve hours to enable him to give a performance for his Hawaiian admirers. The comedian, it is announced, is bringing back a big budget of new and characteristic songs.

Arrangements have been completed by William Morris for a six-day engagement of the best at the Manhattan Opera House here, instead of the Lexington, the scene of his triumphs in recent years.

**"HIS HEART'S DESIRE" A WINNER**

London, Aug. 25 (Special Cable to The Billboard).—Gerald Griffin produced "His Heart's Desire" at Brixton Theater August 20. The play was written by Cecil B. DeMille, with words and music of all songs by Griffin. It is a winner and should be a good colongetter and popular attraction.

Griffin is singing the lead and cleans up. He is supported by a capable cast.

**"LET'S GO"**

The Rooster Fox-Trot Song. A Pop Song and Dance Number. In March Time for Bands.

**"Meet Me Tonight In The Park"**

The Pretty Lovers' Waltz Song and Dance Number.

**"Nellie McGee"**

The Kid Fox-Trot Song. Always Makes a Hit. Professionals and orchestras, drive away the blues and use Will Sullivat's Hit Songs.

Orchestrations and Band Numbers, 25c, post-paid.

**ENGLEWOOD MUSIC HOUSE**

516 Englewood Avenue, CHICAGO, ILL.

**"LOVE'S INSANITY"**

Fox-Trot that runs your feet crazy.

**"KANGAROO HOP"**

(Froggy Fox-Trot.)

By CHRIS. WOOD AND BURT SPEAR.

**"WILD IRISH LOVE"**

(Waltz with a sting.)

By SPEAR AND YEATMAN.

Write your order for these new ones, or direct from the publisher.

**CHRISTOPHER C. WOOD MUSIC PUBLISHING CO.**  
P. O. Box 1561, ATLANTA, GA.

**French Short Vamp SHOES**

Finest Material and Expert Workmanship  
Send for 1923 Fall Catalog.  
Established 1895

**MURENA BROS.**  
778-6th Avenue  
Near 44th St. New York City.

**WANTED**

Repertoire and Tabloid Companies

One or two-week stands. Also one-nighters. Good business for good shows.

**FREEDRIT AUDITORIUM.**  
C. H. KERR, Manager. Freeport, L. I.

**ACTS SKETCHES, MONOLOGUES**  
Written to order. Terms reasonable. (Established.)  
**EDDIE HAYDEN O'CONNOR.**  
1531 Broadway, New York.

**PIANO PLAYER WANTED**  
Amount of sickness. Long season. State salary. I pay all. **DANDY DINIE TENT SHOWS, Esmond, Virginia.**



MORE FEATURES FOR F. F. PROCTOR CIRCUIT

Booking Plans for New Season Call for Added Headline Attractions

New York, Aug. 28.—Bigger names and better acts than ever before will be the policy of the coming season of the eleven vaudeville houses operated by the F. F. Proctor Theatrical Companies...

The Palace in Newark will be especially favored with headliners as it is considered the premier vaudeville house in the city and pays a full week price...

The Newark and Mount Vernon houses will receive the benefit of big acts by way of a trust arrangement being made to that effect...

Other Proctor houses in New York are the 23d Street, 57th Street and the 125th Street theaters. All play three days and each will have a general rotation of better acts in two shows...

Due to the fact that virtually all of the Proctor theaters are located in parts of the city where the class of patronage and admission price is different it takes four men to book the circuit...

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MARY BROWN



Mrs. Brown will again head her own musical tabloid company, "Mary Brown's Tropical Mahla", on the Sun Circuit this season...

BIG RECEPTIONS FOR KEITH FOREIGN ACTS

New York, Aug. 27.—Three acts scheduled to be featured over the Keith Circuit arrived from Europe during the past few days...

Tom Ladd, the American act, returned on the S. S. Honore last Thursday morning and was greeted by his many friends from the West and others who are now here in the Tex Austin Hotel...

Bruce Hainsfather, who arrived on the S. S. Mauritania on Saturday, also received a reception at the pier from a committee of artists and cartoonists headed by Bert Levy...

zines and papers, among them being Charles Dana Gibson, James Montgomery Flagg, Clare Briggs, Fontaine Fox and numerous others...

On Sunday Sigmund Breitbart, famous continental strong man, arrived on the S. S. Alfred Ballin, and was met by a delegation of strongman acts and other such performers...

LOEW CUTS EMPLOYEES' PASSES

New York, Aug. 24.—An announcement is posted on the bulletin board of the Loew booking offices to the effect that in the future Loew employees may obtain passes to the Loew houses only on written application to Mr. Simon...

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware

Gull-Made Pictures, Wilmington, \$2,000,000; motion pictures, (Continuation Trust Co. of America.)

H. B. Sherman Production Corp., Pittsburg, \$750,000; motion picture films, (Capital Trust Co. of Delaware.)

Minnesota

Loew Superior Theater Co., Duluth, \$50,000; to conduct classes of amusement, E. A. Fern, W. H. Tracy and E. A. Wright, (Incorporation Service Co.)

Missouri

Five classes of Kansas City Inc., Kansas City, \$1,000,000; to do a general moving picture business, S. L. Warner, Al Kahn, O'Fallon Joseph, Amabel Shadinger, Boklin Yates, J. J. McNamara and J. E. Taylor.

Excelsior Springs Amusement Co., Excelsior Springs, \$5,000; general real estate, conflict, buy, lease, sell and deal in amusement enterprises, swimming pools, resorts, fair grounds, race tracks, E. L. Parker, E. B. Parker and Dora Parker.

New York

Newark Theaters, Inc., Lyons, \$5,000; L. n. sing G. Hoskins and Ethel P. Van Houten.

Kahn Graph Film Corp., New York, \$25,000; H. Kahn, R. Leason and J. Astor, (Attorney, E. L. Gottle, 14 Nassau Street.)

Rene Exhibitors, New York, \$50,000; motion picture films, A. Berkowitz, H. M. Kreider and F. G. Bell, (Attorney, J. M. Rudy, 41 East Forty-second Street.)

Wirth & Hamid, New York, \$20,000; amusement business, F. Wirth, G. Hamid and D. Steinhart, (Attorney, J. Meyers, 201 Broadway.)

Illustrograph Service Corp., New York, \$20,000; motion picture machines, M. M. Peely and J. P. Robertson, (Attorney, S. Goodman, 132 West Forty-second Street.)

M. & V. Motion Picture Corp., Kingston, \$20,000; J. McLean, J. B. and B. C. Van Buren, (Attorney, N. H. Fessenden.)

Manmoth Pictures Corp., New York, \$250,000; V. B. Fisher and A. L. Jaffe, (Attorney, H. G. Kosch, 1540 Broadway.)

Binghamton Theater Co., Inc., Binghamton, \$200,000; V. Kornblit.

Brandell & Felix, Manhattan, \$10,000; amusements, W. Brandell, S. Felix and H. Fineis, (Attorneys, Kandler & Goldstein, 1510 Broadway.)

Terrace 1875 Amusement Corp., Yonkers, 1,500 shares common stock no par value, active capital \$75,000; M. J. Walsh, M. N. Christinas and G. A. Graves, (Attorneys, Wall, Beckwith & Edie, Yonkers.)

Cinderella Dancing Palace, Manhattan, \$30,000; B. Ruberman, H. Hirschbaum and D. Richman, (Attorneys, Joseph & Zeamans, 1331 Broadway.)

Fulton Stage Lighting Co., Manhattan, \$5,000; A. P. Fox, W. Remlinger and T. J. Fitzgould, (Attorney, C. G. Coster, 51 Chambers Street.)

Winstep Pictures Corp., Manhattan, \$10,000; films and cameras, C. E. and M. E. Elliott and H. P. Shmidt, (Attorney, R. H. Matters, Jr., Manhattan.)

Anderson Pictures Corp., Manhattan, \$100,000; A. Thompson and M. Gerst, (Attorney, H. G. Kosch, 1540 Broadway.)

National Grand Opera Association, Manhattan, \$15,000; theater managers and operators, F. and H. K. and A. Ferraro, (Attorney, J. A. Messina, New Brinsford, N. J.)

Stagecraft Restaurant Theaters, Manhattan, \$10,000; motion picture and motion pictures, W. J. Gallagher, T. Kelly and E. M. Anderson, (Attorneys, S. V. & G. P. Humberger, 727 Seventh Avenue.)

Bysside Exhibition Co., Bayside, \$5,000; theatricals, F. J. Smith, D. V. Dutton and C. Burdell, (Attorneys, Dayton & Bailey, 55 John Street.)

Russian Musical and Art Circle of New York, Manhattan, \$30,000; W. W. Bourmastro and D. Sackin, (Attorney, A. A. McAllister, 2 Bevier Street.)

Aetna Pictures Corp., Manhattan, \$20,000; H. V. Marin, P. Cohen and I. Kaplan, (Attorney, A. S. Friend, 306 Madison Avenue.)

NEW INCORPORATIONS

Ohio

Strand Theater Co., Middletown, \$30,000; Zeina Cliffo, Nick Peres, Sam A. Crist, Gust Cliffo and Steve Cliffo.

Sand Beach Amusements, Inc., Toledo, \$300,000; H. W. Buckley, Charles H. Forster, Charles I. Daggard, Otto L. Hankison and A. G. Wahl.

Young County Fair Association, Graham, no capital stock; G. P. Stewart, E. C. Reed and J. C. Lovelace.

Strand Amusement Co., Huntington, \$50,000; H. K. Panake, F. G. Bailey, A. M. Stone, F. O. McQuaid and Douglas W. Brown.

Biveria Theater Co., Chicago, from \$300,000 to \$700,000.

Cresce Syndicate of New York, from 1,000,000 shares of stock, par value \$5, to 2,500,000 of no par value.

Guild Made Pictures, Delaware, 20,000 shares common stock, no par value, (Representative, F. Walter, 1493 Broadway.)

Amerlean Releasing Corp., distributor of motion pictures, 729 Seventh Avenue, New York, by Charles Segal, for \$217; Abraham Rothstein, \$294; Leari Press, Inc., \$1,500. Liabilities and assets not stated in the petition.

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LEASE EMPRESS, DECATUR

Decatur, Ill., Aug. 27.—Wiley N. McConnell and J. P. Hoedler, who own and operate the Empress Theater, Quincy, Ill., have taken over the lease of the Empress Theater here from the Decatur Amusement Company. The Empress, which has a franchise with the Keith-Tripheim circuits, will open September 2 with vaudeville and pictures.

LEARN PIANO TUNING

Musicians—Learn Piano Tuning, also Player and Electric-Player Piano Repairing, in SEVEN WEEKS.

Double Your Income by Tuning Pianos in your spare time. Write for Full Particulars and Special Offer to Musicians. (Musical Education Not Necessary But Helpful).

Polk's School of Piano Tuning, Established 1900.

Box 49, Valparaiso, Ind. Mention Billboard.

WHISTLING

Bill Galt, Trills, Warbling Double, Teeth and Lip Whistling taught complete for stage or home work. No mechanical instrument used.

VOICE CULTURE From Beginning to Concert Stage DRUMS AND TRAPS

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# N. Y. MUSICIANS ARE SET TO STRIKE LABOR DAY

## Fifteen Gunmen Arrested in Broadway Raid Said To Have Been Hired To Intimidate Players

NEW YORK, Aug. 27.—The outlawed Musical Mutual Protective Union is all set to strike on Labor Day unless the local theater managers agree to its demands for an increased wage. So far the managers have shown no inclination to come to any such agreement with the outlawed orchestra men.

Developments in the local musical situation during the past week were these:

1. The managers granted a wage increase of approximately 25 per cent to members of Local 802, the M. M. P. U.'s rival.
2. Five thousand members of Local 802 are claimed to have resigned from that organization by officials of the M. M. P. U. and to have pledged support to the outlawed union in its proposed strike plan.
3. Fifteen gunmen, said by the police to have been hired to intimidate the musicians in the event of a strike, were taken in a raid on an office in the Putnam Building.

That the managers, in granting the wage demands of Local 802, sought to cripple the M. M. P. U., in that the membership of both organizations is virtually the same, is the charge of officials of the outlawed union.

Tony Muller, president of the M. M. P. U., at a meeting of that organization last week, declared that the increase which the managers have promised Local 802 was "cooked up" for the purpose of tempting M. M. P. U. members away from their union.

"All they want to do is to get you back with them, break the morale of the M. M. P. U. and drive you like slaves for another six months or a year," he told the musicians.

"They've done it before," he declared, "and they'll do it again. There is no doubt in my mind that the increase will be given you as promised, but how long will it last? Perhaps until January, February or March, and then Joe Weber and his local (802) will come to you pleading poverty for the sake of the manager, reducing your scale, and you'll be back where you were. That's their game.

"They know we have the cream of the musicians in the M. M. P. U., and the managers know it, too. They know that we'll strike Labor Day if our wage demands aren't met. That's why they're holding this bone out to you—to avert the strike and break the morale. They're merely buying themselves out of a nasty predicament."

With the arrest later in the week of fifteen members of the "Kid Dropper" gang, said by the police to have been employed by "a musicians' union" to intimidate other musicians in the event of a strike, the local situation assumed an entirely different aspect. Both Local 802 and the M. M. P. U. disclaim any knowledge of the "Kid Dropper" gang, and none of the gangsters now awaiting hearing have advanced any information as to their employers.

The arrest of the gunmen was made on a "tip" to police headquarters and the men were taken in a raid on an office located on the third floor of the Putnam Building. Nearly all of them had weapons concealed about their person when taken. Because of their unfamiliarity with the situation the police could not say which union had hired the gangsters. The only information the police say they had to work on was a tip that the gunmen had been hired to intimidate strikers.

### New Local 802 Scale

According to Edward Canavan, head of Local 802, the new wage scale granted that organization by the managers dispels a grievance of long standing with some of the musicians. The plan which formerly obtained provided that men playing in so-called third-class houses, that is, houses charging 30 cents or less admission, were to receive \$47 a week, while men who played in second-class houses, when were those with 50 cents or more as an admission fee, received \$52 a week. The men could not see the justice in this quite arbitrary discrimination and felt that compensation for services should be conditioned on factors other than the price of admission. The consensus of opinion was that men worked just as hard in a house which charged less for admission as they did in a higher priced house.

The scale recently adopted remedies this situation. It reclassified the categories and placed the third-class houses in the second class, thus dispensing with the third class altogether. The

\$17 and \$52 houses now pay the musicians the same salary, \$65.

In pictures and in vaudeville last year there had been no arrangement in regard to intermissions. In the recently adopted plan the managers have agreed to a twenty-minute intermission. The new agreement also increases the time between shows, which had formerly been two and a half hours, to two and three-quarters.

Musicians in first-class houses, such as the Capitol and the Strand and others, will have

they were unprotected by any agreement. Of course, I do not take issue with the managers who, desiring to cut down expenses during the summer months when business conditions are not so encouraging, dispose of the orchestras until business improves. But it has been found that some managers dismissed the orchestras regardless of whether business was bad or excellent. They were unscrupulous and took advantage of the lapse in the contract. The new agreement obviates the possibility of such action in the future."

The agreement between the managers and the union was the result of negotiations which were carried on for more than five weeks. A committee of eight men had been elected by the members of the union about six weeks ago. Mr. Canavan was the ex-officio chairman of the committee, which was comprised of five men representing the musicians who played in picture and vaudeville houses and three men who represented men playing in the larger picture houses. After the five weeks of negotiating the agreement was peacefully reached. The new scale and the new conditions in regard to time allowed between shows and during intermissions will come effective on September 3.

### CHILD LABOR QUESTION UP

Whether or not Oklahoma's child labor law applies to theater performances is to be decided by the Oklahoma Criminal Court of Appeals soon. Arrests of theater managers over the State for violations of this law are being made almost daily.

### "ME FOR THE DUDE!"



their pay increased from \$65 a week to \$90. Intermission between performances, which had been of fifteen-minute duration, will henceforth be twenty. The increase in the amount of time between shows also applies in the case of these houses.

All other houses where vaudeville and pictures, or only pictures, play seven nights, and which make use of the so-called "relief" orchestras, have granted these "relief" musicians an increase of 25 per cent.

In the legitimate and the two-a-day field, which give eight performances or less, exclusive of Sundays, the musicians will receive an \$8 increase, making their new salary \$53. Musicians playing with musical and burlesque shows will receive \$65 a week. Players in burlesque, giving fourteen performances or less, had formerly received \$52 a week, while those in the musical shows had been getting \$57.

The agreement recently agreed upon by the union and the managers differs in a way from the accords of previous years in that the new agreement will go into effect September 3 and will remain effective until the first Monday in September of the following year, so far as the musicians in the legitimate houses are concerned. Previously these agreements were valid only from September until the end of the following June, thus leaving what is known as an "open season" between June 30 and the first week in September.

"Experience had taught the union," said Mr. Canavan, "that this open season was detrimental to the best interests of the musicians, as some houses dismissed their musicians during these months, taking advantage of the fact that

### MARK TWAIN MEMORIAL

Moberly, Mo., Aug. 25.—A representative of the Fox Film Company has been in this city to make arrangements to secure pictures of the proposed site for the Mark Twain Memorial Park at Florida, a small hamlet near here, where the famous humorist lived at one time. A movement is now on foot to perpetuate the memory of Twain by making the tract a memorial park, and an organization of prominent men are now working on the venture. Contributions are being received from literary men, artists and men prominent in the business and professional life of the country.

### SUNDAY SHOWS IN WORCESTER

All Worcester (Mass.) motion picture theaters and Pol's vaudeville theater resumed Sunday shows on August 25. Worcester charities will receive funds from the theater earnings of Sunday, as was the agreement last winter. The Family and Royal theaters have been open on Sundays throughout the summer.

Paul Whiteman, just returned from Europe and who was welcomed home at the dock by a band of enthusiastic musicians and publishers, reciprocated with a splendid dinner at the Tavern Chop House. The musicians were entertained on Monday and the publishers on Tuesday. Covers were laid for thirty on each occasion. Mr. Whiteman resumes at the Palais Royal this season.

# Investigating Action of Radio on Sales of Sheet Music

## Publishers Send Out Questionnaire To All Dealers in Sheet Music

New York, Aug. 26.—The Music Publishers' Protective Association in conducting an official investigation to find out exactly what effect "radio" has on the sheet-music business and to that end is sending out a letter and questionnaire to all syndicate stores, phonograph and music dealers and jobbers. As mentioned in the letter written by E. C. Mills, chairman of the executive board of the M. P. A., there has been a great deal of theorizing but no actual statistics. The investigation for the benefit of the music publishers is independent of other such affairs which have been inadequately attempted recently.

The letter follows in part and the questionnaire in full:

"As you doubtless know a great deal of theorizing has been done on the general subject of the effect of 'radio' on the sheet-music business. We are anxious to ascertain, from as many sources as possible, the actual facts, so that our policies as copyright proprietors may be adjusted thereto.

"Heretofore we have considered 'radio' performances as 'public' performances 'for profit' within the meaning of the law, and have been charging radio stations a license fee for the right to so perform our works just the same as a fee is charged dance halls, theaters, etc.

"The radio people, of course, claim that they are doing us a vast amount of good thru creating an increased sale of sheet music. I imagine that most people are keeping in touch with radio, and we are circulating a questionnaire along the following lines:

- "1. Are you personally a radio fan and have you personally a receiving apparatus in your home?"
- "2. In your opinion is the public interest in radio increasing or decreasing?"
- "3. To what extent in your opinion is the interest in radio affected if the programs rendered by broadcasting stations do not include popular music, but are restricted more or less to the so-called standard music?"
- "4. Does your experience indicate that following upon the broadcasting of a popular composition an increased demand is developed for the sheet music, records and rolls?"
- "5. Have you observed any cases wherein a demand was created for a tune plugged exclusively by radio, and without a simultaneous campaign by a publisher thru other methods?"

### NOTES FROM LONDON

London, Aug. 25 (Special Cable to The Billboard).—The Warsaw Soviet authorities have made a regulation forbidding any theater authorities from giving performances in which fun is made of the Jews.

The Wilton Sisters open at the Empire, Sheffield, August 27.

The Mosconi Family went over big at the Palladium this week.

The Marionette Players sail on the Celtic today to open at the Frolic Theater, New York, under Charles Dillingham, while a No. 2 company opens in England October 1.

Cassie Loftus has only two weeks confirmed for Keith, but has a long series of options, while Willie Bard is still negotiating, with likelihood of his rejecting an American tour.

The broadcasting situation is unchanged, with the embargo in full force, tho, owing to continuous use without permission by the B. B. C. of music in respect of which the Performing Rights Society sold the copyright, that society of necessity and in order to protect its rights has been in negotiation with the B. B. C. as to payment of royalties. This step has been taken without prejudicing the policy of entertainment of the Broadcasting Joint Committee and both William Rosey and Stanley Woodhouse gave Walter Payne an understanding to this effect, and it is understood that the agreement is a temporary one only for the period of the existing broadcasting license.

### GRAND OPENS LABOR DAY

Auburn, N. Y., Aug. 24.—The Grand Theater will open Labor Day with musical comedy and vaudeville. The house will be operated by the Metro Amusement Company, of New York, of which Max Landon is president and William Dowdell, of Akron, O., is secretary. Mr. Landon will act as manager of the theater. He arrived here today from Akron.

If H. Burns is responsible for the staging and the United States Shipping Board presents the 8 N. Levitation Orchestra, playing under the direction of Paul Whiteman in the Bushwick last week. The orchestra opens for an extensive tour of the Keith and Orpheum Time September 1.

# MUSICIANS' UNION SUED FOR \$40,000

## Norwich Manager Alleges Conspiracy To Ruin His Two Houses

Norwich, Conn., Aug. 25.—Alleging a conspiracy to injure his business and reputation, Abe Davidson, proprietor and manager of the Broadway and Strand theaters, this city, has brought suit against the Musicians' Protective Union, No. 225, of the American Federation of Musicians, and twenty-six members of the Norwich local, claiming damages of \$40,000.

The alleged conspiracy dates back to June 12 last. The plaintiff asserts that as a result of the alleged conspiracy he has been compelled to hire non-union labor with which to operate the Strand and Broadway and that by reason of employing such he has been unable to get certain vaudeville acts or book attractions carrying on crewa.

The Strand is booked by the Keith office and plays a split-week policy of four acts a bill. The Broadway plays pictures and legit. attractions.

Davidson contracted to have Neil O'Brien's Minstrels at the Broadway Theater on August 10 last, "The Gingham Girl" on August 30 and "Give and Take" on September 5. These contracts were made in the month of May, but by reason of the alleged conspiracy and the refusal of the defendants in the action to allow Davidson to employ union musicians, Neil O'Brien's Minstrels were not allowed to

# WANTED IMMEDIATELY

Tabloid People and Vaudeville Acts, also Chorus Girls, for Morton's Kentucky Belles, opening 23rd. Also use some for Broadway Masqueraders, opening September 9th. State lowest salary and what you do.

CHAS. MORTON, Orpheum Theatre, Joplin, Mo.

# Wanted Immediately—Tabloid People

Comedians, Prima Donnas, Ingenues, Juveniles, Chorus Girls, Singing and Dancing Specialty Teams. Script bills. Booked solid Sun Time. Answer with photos by mail only.

FRANK COSGROVE, 132 West 45th Street, New York City.

# WANTED ERNEST LATIMORE'S MOTORIZED FOR MUTT & JEFF TENT THEATRE

EN ROUTE TO FLORIDA FOR WINTER. TALL COMEDIAN FOR MUTT. Must direct and do specialty. Woman for Parts and Specialty. Prefer good Team. Musicians for Jazz Orchestra. Sax, Trombone, Hay-a-Laugh Walker, wire me. Reliable people all lines write. Good Man look to handle Prize Candy. Henry Johns, wire. Address ERNEST LATIMORE, August 30, Bardstown, Ky. Mail to Lebanon, Ky.

present their performance at the Broadway, and "The Gingham Girl" and "Give and Take" have been canceled by the producers because of the conspiracy involved.

Davidson alleges that the action of the various defendants set forth in the complaint were "wrongful and malicious, and were made from motives of malice, jealousy and avarice, with the intent to injure his business and destroy his reputation". He alleges that by reason of the conspiracy he has "suffered great loss and damage to his business and has been forced to close the Broadway Theater and is prevented from carrying on his business profitably, sustaining a loss thereby of \$40,000, for which he sues."

Attachments covering \$40,000 have been served on bank accounts and personal property of the following defendants: Walter M. Lang, James F. Drew, T. Edward Kelley, William E. Stevens, John B. Stoddard, Fred N. Clarke, John Kukla, Harry W. Ward, Frank S. Galigan, Frank G. Benson, John M. Swahn, George Helmboldt, David Livingstone, Fred Hudson, William Buckingsham, Richard Kyle, Elsworth E. Baker, Richard Saunders, Aubrey Jarvis, James Parker, Adelbert Winchester, Alfred G. Bliven, E. LaRue Bliven, Frederick W. Cash, James T. Woods and John Sterry, all of Norwich.

## MOVIE OWNER FINED

Chillicothe, Mo., Aug. 24.—W. P. Cuff, proprietor of the Strand Theater and a member of the Moving Picture Study Club, which is putting on private Sunday picture shows, was the first of the officers and directors of the club to be put on trial for violation of the city ordinances against Sunday shows, and a jury found him guilty. A fine of \$200, the limit under the ordinance, was imposed. Attorneys for Cuff announced immediately after the trial that an appeal would be taken to the higher courts. The trials of the remaining officers of the club will be held soon. It was announced. The club, in conducting its shows, declares that it is a private enterprise held only for the benefit of its members, and for that reason the city has no legal right to interfere with them.

## BENEFIT FOR OLD ACTOR

A benefit performance for the veteran actor, James Douglas, was staged at Labor Temple, Cincinnati, O., Wednesday evening, August 22. A creditable show was given, the program opening with art-istic selections offered by the affable and clever violinist, Harry Miller. Followed James Douglas, "The Original Mad Butcher", also known as "The Man With the Voice", who sang "The Pretty Little Meow-Wow", "The Circus Girl and Tiddle de Vink", "When the Bulldog Dies" and "The Chap That Spouts". He was showered with applause. Frank Smith and Bob Herman, those splendid exponents of classic black-face art, created quite an impression with their offering, "Maudie's Birthday". The program was concluded with an address by Mr. Douglas. C. Spieker officiated at the piano and worked the show in an up-to-date style.

## DANCER IN HOSPITAL

Leslie Dainton, dancer, well known in burlesque and tabloid, entered the Jewish Hospital in Cincinnati this week to undergo an operation of the ear for radical mastoid. Miss Dainton will be in the hospital for about three weeks, according to Doctor Samuel Tebaner, specialist, who will perform the operation.

## C. JAY SMITH IN CHI.

Chicago, Aug. 24.—C. Jay Smith, in advance of Harvey's Greater Minstrels, was a Billboard earlier today, for the first time in two years. Mr. Smith seemed to think that a contracting agent has very little time to visit if he stays at work. He said business with the minstrel company is excellent. Eastern territory is being played.

# Wanted For The Bill-Bess Comedians UNDER CANVAS.

People in all lines for Rep. Those doing Specialties preferred. A-1 Piano Player, must read, fake and transpose. Agent who knows Southern territory. Show plays South all winter. Address BILL THEBUS, Madisonville, Tenn., week Aug. 27.

# AT LIBERTY SEPT. 3rd MRS. ELLA EDWARDS (Pianist)

Just closing a very successful engagement of 33 weeks with the Great Ritza, and his Dream Doll Volvill Revue, this week Opera House, Lawrenceburg, Ind. Sept. 3 and later, address to my home, No. 10401 S. Racine Ave., Chicago, Illinois. N. B.—The Ritza Show closes for season September 1.

# At Liberty After October 1st GARRICK'S ORCHESTRA

Completing their second successful season at Depler Mineral Springs, Lewistown, Ill., presenting five capable Musicians. Young, union, tuxedos, travel or locale. First-class arrangements. Dance, hotel, cafe. Trombone, voice; Traps, voice; Sax and Clarinet, Piano, voice; Trumpet. Furnish five pieces or more. Write or wire CARL J. GARRICK, Depler Mineral Springs, Lewistown, Illinois.

# THE MARTIN SISTER'S COMPANY WANTS

First-class leading Team, with Specialties. Young Second Business Team with Specialties, to work as cast. Feature Trap Drummer. All must be first-class. Year's work. We never close. Wire GABE GARRETT, Tahoka, Texas.

# Wanted For Starnes Musical Review

A-1 Lead for Quartette. Prefer one who Leads Numbers and does Specialties. Mitchell, Ind.

# KELL'S COMEDIANS WANT QUICK

A-1 Leading Man, Heavy Man, Piano Player. Wardrobe, experience and ability essential. Prefer people that double Band or Specialty. Wire lowest quick. Equity. Kansas City base. Sheldon, Mo., week 27th; Lamar, Mo., week September 3rd.

# Wanted For The Cooke Players

Dramatic People, with Specialties; Musicians to double Stage. Tent now; Theatres November. Week stand. Tickets if secured. Address Roanoke, Alabama, week Sept. 2nd. Hughie and Am., write.

# Wanted For Med. Show

Novelty Man. Change for week or longer. Can place good Soubrette. Other Med. People, write or wire. Two-week stands. Long season. DR. HARRY BART, Meyersdale, Pa.

# WANTED TRAP DRUMMER

Must handle Vaudeville and Pictures. Salary, \$35.00. Non-union. Wire quick. SAVOY THEATRE, Flint, Mich.

# PARTNER WANTED

For the classiest TOM outfit ever framed. Prefer AGENT who knows Middle West. \$500 or \$1,000 required. If you are interested or have any interest, write me for complete correspondence. If you can not write, let me hear from you. Address GENERAL OFFICE, 100 E. Mass St., U. T. C., 327 N. Noble St., Indianapolis, Indiana.

# At Liberty--Good Character Woman

Wardrobe, ability, good study. Years of experience. Book or Rep. Will go anywhere, but prefer Eastern work. Equity. ROSAMOND WITHAM, 284 Park St., Upper Montclair, New Jersey.

# AT LIBERTY, A-1 TUBA, B. & O.

Anything considered, but prefer repertoire show. Join immediately. Need (like) Wire this week, JIMMIE WHITE, care Maxville Comedians, Graham, Texas.

BEWARE OF THE CATCHY NEW WALTZ SONG "MY SWEET MOLLY O" RICHARD B. WEBER, Publisher, 1215 W. Broadway, Spokane, Washington.

## MOTION PICTURE OPERATOR

Wanted for Road Show

Address: GEORGE HESS, care Nicolai, 231 West 45th Street, NEW YORK CITY.

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A New Scientific Discovery which peels off all surface blemishes, pimples, blackheads, blotches, freckles, eruptions, acne, blemishes, etc. A non-irritating liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet, "The Magic of a New Skin", free in plain sealed envelope. YOUTH-AMI LABORATORIES, Dept. NB, 30 E. 20th St., N. Y.

## Wanted for No. 1 Show

Colored Singers and Dancers, for Platform Medicine Show, for six weeks, then Minstrel Show in opera houses for winter season. Musicians who can double Stage given preference. Address DR. H. H. BART, "The Big Fun Show No. 1", Rockwood, Somerset Co., Pennsylvania.

## Wanted Dramatic Tent Outfit

Must have Dramatic End, be in good condition and complete. Price must be in keeping with time of year. Address STERLING AMUSEMENT CO., care General Delivery, Fairmount, W. Va. Wire, West-ern Union.

## Songwriters and Publishers

It is of great importance that you should have your music arranged by an expert. Send for sample copy of my latest song released. My address will be late fall will be at my beach studio. LEWIS C. BOWERS, Revere, 31, Mass.

## VAUDEVILLE LEADER (Violin) AT LIBERTY

12 years' experience in best Vaudeville Theatres. Desires to direct if position is permanent. Union. LEATHER, 200 14th St., Milwaukee, Wisconsin.

## WANTED QUICK

Red hot Blackface Comedian, for Medicine Show, to put on New Acts. Stage Specialties for week. Long winter's work. State lowest and all. Salary sure. A. H. BENNETT, care Bennett Comedy Co., Trent, Moody Pa., South Dakota.

## WANTED—Good Specialty People

who can play pecks. Also Musicians or Small Band, Piano Player. Put on 1st. drop hotel. MANAGER TENT SHOW. Piquette, Indiana, Pa. FOR SALE 80 ft Round Top Stage, 7 lengths Blues, 6 Lights, 2 large Tom Doms. Scenery. Cook House complete.

## WANTED, MAN for GEN. BUSINESS

Some leads. Prefer one doubling Cornet in Band. Work stands. Show ever closes. ROBERTS SISTERS' STOCK CO., Salina, Oklahoma.

Have you looked thru the Letter List?



# SAN FRANCISCO

By MAJOR FRANK J. SULLIVAN  
205 Pantages Theater Bldg.

San Francisco, Aug. 20.—Repudiating the general accusation that the big star member of the Actors' Equity Association is indifferent to the welfare of the smaller members, officers of the national association and members of the most magnitude, now touring in San Francisco houses, addressed more than 2,000 persons in the Sons' Hall at an early hour this morning. Ethel Barrymore, Jane Cowl, O'Neil, Robinson, Angelle and Kello, members of the council, spoke at length on the workings of Equity in relation to the welfare of its members and declared that the big star needs the support of the smaller members more than the lesser light needs the support of the accepted artist. The meeting was called by Theodore J. Haas, legal counsel for the Pacific Coast Equity, in keeping with the policy inaugurated by him several years ago of having members of the national association, whenever appearing in San Francisco and Oakland theaters, address members of Equity playing this part of the State.

W. H. (Bibi) Pool writes that Charles C. Tyle, well-known concession man, met with a painful accident July 17 when the auto in which he was riding turned turtle. His left hand was broken, also three ribs, and he was badly bruised. This accident occurred about two miles southeast of Los Angeles. Pool is now convalescing and will be back on the road about September 15.

The Duncan Sisters returned from their latest trip to Los Angeles last Tuesday, where they went to see their father who is seriously ill. They have resumed the run of "Topsy and Eva" at the Alcazar Theater.

More than 20,000 people assembled from all sections of San Joaquin Valley to witness the Pageant of Progress which was held at Fresno last Friday.

On last Tuesday members of the Sacramento Clearing House appeared before the Board of Supervisors of that city and requested that in fixing the new tax rate provision be made for an appropriation to aid in enlarging the scope of the California State Fair held annually in Sacramento. It was pointed out that the State law authorizes the supervisors to levy a rate not in excess of six cents for extra tax purposes. The suggestion was made that a three-cent levy would raise \$20,000, which the bankers claim would be ample.

Frank McGlynn, Jr., son of the San Francisco actor who made so profound an impression on Brinkwater's "Abraham Lincoln", is playing in pictures a part his father played on the stage in Stanley Weisman's "Under the Red Robe". The elder McGlynn made his stage debut in the play when it was done at the Empire Theater. McGlynn, Sr. is engaged in writing a book which he will call "Sixty Lights on Abraham Lincoln".

Thomas Wilkes has been engaging young actors in Los Angeles for his Alcazar Theater company here, to support Belle Bennett when she begins her starring engagement at the close of the run of "Topsy and Eva".

Work on "Waterfront Wives", story and continuity by Victor Gibson, was begun this week at the Gordon Studios, this city. Ora Crow and Jay Morley are the featured members of a very good cast.

A new Wandlitzer orchestral unit organ will replace the old instrument at the Coliseum Theater according to an announcement by Managing Director H. N. Ayer. It will cost about \$50,000.

"Merry-go-Round" at the Imperial Theater has passed the 150,000 mark in total attendance, and is still drawing capacity houses.

The Columbia Theater will open its regular fall and winter season tonight with the widely heralded comedy, "The First Year", which was direct from New York.

Lawrence Swalley, who has been playing feature parts in pictures in the Southland, was a visitor to The Billboard last week. He is going to Oakland for the present.

From 12 noon to 1:30 p.m. Thursday the actors and actresses of Pantages Theater staged a performance in front of an audience of crippled, disabled and sick children at the Metropolitan General Hospital. The affair was given under the auspices of The San Francisco Daily News.

Joe Fong the young Chinese tenor, who made a very big success at the Wardfield Theater two weeks ago, returned to that house Saturday for a week's stay. He will sing among other things Massenet's "Bohème".

Arrangements were completed today by the Metropolitan Theater Company, a group of San Francisco citizens of Chinese birth or extraction, for the erection of a three-story \$100,000 building to house a modern motion picture theater.

Nance O'Neil achieved a noteworthy revival of "The Passion Flower" at the Capitol Theater last evening.

Henry Hadley, associate conductor of the New York Philharmonic Orchestra, and George W. Chadwick, dean of the Boston Conservatory of Music, will conduct their own compositions at the annual concert of the Bohemian Club

at the Tivoli Opera House next Friday afternoon. The principal vocalists will be Henri Scott, basso of the Metropolitan Opera Company, and Charles P. Bulotti, San Francisco's famous tenor.

Red Ransom, well-known comedian, was a Billboard caller last week. He is a member of the well-known team of Price and Gilmore playing this week at the Hippodrome Theater.

Thousands of visitors from all parts of the State have attended the Santa Clara County Fair at San Jose. It is the first official fair held by the county since 1903, and the unqualified success of the undertaking has assured its annual repetition.

A course in photoplay writing, which it is claimed by the extension division of the University of California will give the student the same training that he would receive in a motion picture studio, will be opened in the Oakland City Hall on Wednesday evening. Eric Howard, former editor of Munsey's Magazine and editor and director of motion pictures, will direct the course.

Theodore Kosloff, dancer, motion picture star and director, and instructor in the arts of the theater, is in San Francisco for a two-fold purpose. He has brought a group of nine young women dancers who are presenting a ballet at the California Theater this week, and he will open a school of dancing and pantomime.

Eric von Stroheim, well-known film director, is in Death Valley, where he is filming the final scenes of "Grand" in the actual locations described in the climax of the Frank Norris novel "McTeague".

One of the biggest exchange deals ever consummated on the Pacific Coast, involving \$3,000,000 in actual production and an outlay of \$150,000 for distribution, was closed between All-Star Features, Inc., with offices in this city and Los Angeles, and Al Lichtman, president of Preferred Pictures, Inc., and Ron Schulberg, their producer. Through the deal the All-Star exchanges in Los Angeles and San Francisco will receive the entire output of Preferred Pictures for the year. The deal was given an added impetus with the assurance that West Coast Theaters Inc., one of the largest circuits of theaters in the United States, would show these pictures during the coming season.

Tito Schipa, celebrated tenor of the Chicago Opera Company will make his first appearance in San Francisco next November in a song recital under the management of Selby C. Oppenheimer.

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St. Louis, Aug. 24.—Lon Chaney, Universal film star who is being featured in the screen version of Victor Hugo's "Hunchback of Notre Dame", stopped off in St. Louis Sunday with a coterie of film people and was entertained by the members of the local Universal branch office.

The Blaito Theater on Grand Avenue opens September 2. J. O. Hooley, of Pittsburg, has been appointed manager. The policy of the new house will be six Junior Orpheum vauville acts and short picture subjects. Shows will start Sunday and run a week. Matinees will be given Saturday and Sunday only. The Sunday afternoon show will appeal especially to children. Prices will be 25c and 30c.

The Woodward Players will return to the Empress Theater and open September 3 with "Why Men Leave Home".

The Columbia Theater, managed by Dave E. Russell, is scheduled to open September 3 with acts of Junior Orpheum vauville, feature pictures, and will play full weeks. Prices have been raised to 25c and 30c.

Blanche Smith, pianist, who has been suffering the effects of an operation, has now regained her health and is playing for clubs and private entertainments once more.

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## LARGE ROAD SHOWS

### Bought Outright by Champaign (Ill.) Manager

Champaign, Ill., Aug. 25.—C. C. Pyle, manager of the Virginian Theater, has completed bookings for the new season which will give the residents of this University of Illinois town some of the finest road attractions in the Middle West. Champaign uses a season ticket plan, guaranteeing 10 performances during the year.

To secure some of the bigger road shows, Manager Pyle had to buy them for a week and handle their sale to other cities in this vicinity. Two shows secured thru this manner were taken from Kansas City bookings and a third from Chicago. The 19 shows include David Warfield's "Merchant of Venice", Jane Cowl's "Romeo and Juliet", Barney Bernard and Alexander Carr in "Partners Again", Channing Pollock in "The Fool", "Icebound", Mrs. Fiske in Mary, Mary, Quite Contrary, "Teggy Wood and original cast in "The Clinging Vine", "Little Nellie Kelly", "Molly Darling", with Jack Donahue, and the Ed Wynn show.

## VETERAN ACTOR IS OLDEST LIVING ELK

Chicago, Aug. 24.—Up in the town of Fennville, Mich., lives John E. (Dad) Norris, said to be the oldest living member of the Elks. Mr. Norris was formerly a member for nearly half a century of the team of John and Lotte Burton, plantation sketch artists. Last December Mrs. Norris died. Then the old husband sold his little farm and moved to Fennville, where he has just completed a cottage built entirely by his own hands.

The Norris team played Chicago at intervals for more than a generation. They played in the Olympic, Haymarket, the old Hopkins and at all of the old Kohl & Middleton museums. When their two daughters, Clarence and May, grew up the act was changed to The Four Burtons. This week John Kelly, of The Chicago Daily Tribune, who was on a vacation, saw Mr. Norris and got a lot of history from him. It seems that away back Norris was singing at the "free and easy" in New York, as a boy. Charley Vivian, said to have been the real founder of the Elks, passed the young fellow's path and took an interest in him.

According to Mr. Norris, Vivian and six other boarders in "Mother" Giesman's boarding house organized the Jolly Elks. That was November 24, 1877. Later fifteen members got together and changed the name to the Benevolent and Protective Order of Elks. Mr. Norris said he is the only surviving member of the founders of the lodge.

The Burtons made regular trips to Chicago in the earlier days, usually playing in one of the Kohl & Middleton houses. That was in the days when Mrs. Caroline Kohl, now one of the most potential figures in the Orpheum Circuit, was selling tickets and otherwise aiding an energetic husband to build up a real business.

## "THE FOOL" OPENS ROANOKE'S SEASON

Roanoke, Va., Aug. 25.—The regular theatrical season for Roanoke and Southwest Virginia will open September 22, at the Academy of Music, when Channing Pollock's "The Fool" will be presented by the Southern company that will open in Richmond Labor Day. "Bringing Up Father" is booked for September 27 and "The Rat" will play an engagement October 4. This will be its fourth showing in Roanoke. "Blossom Time" is booked for October 6, and "Up in the Clouds", October 13. "The Clingham Girl" will be presented October 27, and "Kemp", November 15. "Sally, Irene and Mary" will play an engagement here November 19.

Harry Elliot will make his first appearance in this section on December 16. Other bookings thus far are as follows: "The Last Warning", December 13, "Wildflower", December 20; "Up She Goes", January 2, and "Just Married", January 22.

Harry Elliot will be the manager for this year.

## GRAND GUIGNOL CO. To Make North American Debut in Montreal

Montreal, Aug. 25.—The entire company from the famous Grand Guignol Theater, Paris, will be seen at His Majesty's Theater for one week, opening October 8, in a repertoire of some thirty one-act plays selected from their list of successes in Paris. This engagement will mark the debut of the organization on this continent. The company will go direct from Montreal to fulfill a short engagement in New York.

## HOUSES REOPENING

New York, Aug. 28.—Four vauville houses that have been closed for the summer are reopening this week. They are the B. S. Moss theaters, the Flatbush and RIVERS and two Loew houses, Fulton and the Warwick. All are located in Brooklyn.

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In the Good Old Variety Days

By BARRY GRAY

(Third Installment—The Vaudeville Road Show and Dime Museum.)

DURING the ten-year period between 1880 and 1890, in addition to the large number of small variety theaters throughout the country, most of which were "wine-room" houses, the larger cities had the "variety combination" houses that would "fill in" an occasional week with a "made-up" variety bill when they could not get a "road show".

There was quite a number of these "road shows" playing week stands, in the larger cities, on the percentage basis—"Kennedy's Bright Lights", "Davene's Colossal Allied Shows", "Gus Hill's World of Novelties", "Shaffer & Blakeley's", "Leavitt's Rentz-Santley Show", "Howard Athenaeum Show" and many others that I cannot recall at this moment.

Then in the spring months came Tony Pastor and his "All-Star Company". Harry Milner, the New York variety magnate, had several shows out during these seasons, and we also had the "dime museums", of which I am going to write at this particular time.

I am not exactly certain as to who launched the first dime museum, therefore, and to save future discussion, or argument as to "when, where, and by whom the first dime museum was inaugurated," I will not venture a statement.

P. F. Barnum established, many years before the period of which I am writing, a museum on Broadway, New York City, but it was not known as a "dime" museum.

In or about the year 1875 I dropped into a dime museum on the Bowery conducted by Prof. Worth. It was a crudely constructed affair, in a two or three-story store building, The Curio Hall on the top floor, Theatlorium on ground floor and "Dante's Inferno" in the basement. A dime, ten cents, admitted to all, and it seemed to be doing a thriving business. Shortly after I visited another on a somewhat larger scale—"Bunnell's Museum", in the old Hoodley's Minstrel Building, Brooklyn. There were several small "store shows" at this time, both in New York and Brooklyn, but these that I have mentioned were "real dime museums", and a criterion of what was to come in the following years. Two years later, in 1880, there existed a complete chain of dime museums from the Atlantic Coast to Denver, and from Canada to New Orleans.

New Orleans had "Robinson's", with Eugene Robinson as manager; Cincinnati, Kohl & Middleton's, John A. Avery, manager; Columbus, World's Museum, Jas. Geary, manager; Pittsburgh, Harry Davis Museum, Geo. V. Connor and Ad Carisle, managers; Buffalo, N. Y., Wonderland, M. S. Robinson; Philadelphia, Bradenburg's Ninth and Arch, Thos. F. Hopkins; New York City, Doris' Museum, John B. Doris; also Worth & Huber's on 14th street, John Anderson. Boston had Austin & Stone's, Sam Hodson; the Grand, Dr. Lohrop, and Keith & Batcheller's.

In the Middle West the Kohl & Middleton Circuit, with houses in Minneapolis, St. Paul and two in Chicago, the Clark Street and West Side. The Minneapolis and St. Paul houses were on the Sackett & Wiggins Circuit, but booked as a part of the K. & M. Time by Geo. Castle, of Chicago, as was also Litt's Museum in Milwaukee.

Sackett & Wiggins also had museums in Omaha, St. Joseph, Denver, Detroit and Rochester, N. Y. There was also a number of "independent" museums scattered thruout, principally the Middle West.

The World's Museum, Allegheny, Pa., and World's at Columbus, G. and Ft. Wayne, Ind.; Jas. Geary, manager, Dr. W's, Cleveland, O.; Frank Drew, Westmaster Museum, Providence, R. I.; also Lohrop's, Providence. Lynn Musee, Lynn, Mass. Wonderland, Wilkes-Barre,

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Pa.: M. C. Anderson, prop; Geo. H. Irving, manager, Wonderland, Hamilton, Ont. Wonderland, Pt. Huron, Mich.; C. P. Dempsey, Wonderland, Des Moines; Madam Bluehart, Bristol's, Worcester, Mass. Epstein's, Chicago. World's, Erie, Pa.; Jos. E. Girard, Eden Musee, Quincy, Ill.; Barry Gray. And many others.

In the early days of the dime museums it was almost an impossibility for managers to secure talent for their "Theatloriums" as they were then called, as they would generally run an hour's performance with five or six acts. The long hours and steady "grind" didn't appeal to the performer of any reputation, and it meant to a certain extent a "loss of prestige". But when the "circuits" were formed and routes arranged for almost an entire season, with small jumps, the better class of performers gradually accepted the inevitable, and the very best talent was available to the managers. Keith & Batcheller "blazed the trail" by offering the public for the "small sum of a dime, ten cents", a "string" or "continuous show" at their Boston Dime Museum.

It was no trouble for the museum manager thereafter to secure the very best variety talent, and at "the limit", which was from \$50 to \$60 for teams and \$30 to \$40 for singles.

You had to be "peaches and cream" to pull down the "sixty". Small as these figures may seem to the vaudevillian of today we "lived better" and had more contentment and happiness, and perhaps saved as much as the present show generation. Railroad fares were cheap (special rates to all performers, with all excess checked free), good board and rooms for \$5 a week, and all other incidental expenses correspondingly as low. We were all "one happy family", including managers, stage managers, property man and orchestra.

From the East the acts would jump to the Middle West, probably playing two or three of the "independents" to break the jump, and then open on the Kohl & Middleton Circuit, which included the Olympic in Chicago, a "two-a-day" house, followed by the Sackett & Wiggins Circuit of about eight or more weeks, making in all twenty weeks or more, or rounding out in all a season of about thirty weeks of exclusive "dime museum" work.

Most of the museums gave from six to a dozen shows a day, including Sundays. The K. & M. Clark Street Museum gave eight a day and from eighteen to twenty-eight on Sundays. This particular museum was christened "The Workhouse", but it had to be played in order to get the balance of the circuit. On week days the first show in the theater was at twelve (noon) and then hourly until ten p.m. On Sundays there was "no limit". They piled into the theater every twenty minutes, saw three or four "abbreviated" acts, and were then greeted with the familiar cry of "All over, this way out". Altho the work was a "killer", the performers made the best of it and left at the finish of their week's engagement with many pleasant recollections of "hours well spent" in "sociable chat, card games, etc., with fellow professionals". Many of the latter-day stars of musical comedy played

this museum and did their "seventy turns a week".

Who can ever forget the old-time "dime museum lecturers"? There were Prof. Hutchins, at Anstin & Stone's; Prof. Langdon and Geo. Dexter, at Huber's; Milton P. Lyon, at Bradenburg's; Prof. Mitchell, at K. & M. Cincinnati; Frank Coyle, at the Clark Street, Chicago; Smith Warner, at the West Side, Chicago; Bert Martin, at Epstein's; Charley Bell, at Litt's, Milwaukee; Punch Williams, at St. Paul; Jules O'Gner, at St. Joseph, Mo., and last, but not least, our old friend, J. Frank Stanley, at Davis', Pittsburg.

The dime museum days are gone, perhaps forever, but memories of the same will live in the hearts of the oldtimers until they are carried away to the great beyond.

In my next article I will relate some of the "amusing incidents" that occurred among performers during the long and strenuous hours while over the museum circuits.

Additional Tabloid News

EDDIE TALBOTT, black-face comedian, is reported to be very sick at the Washington Park Hospital, Chicago. Friends are requested to write.

WHEN ORTH & COLEMAN'S "Tip-Top Merry Makers" played at the Globe Theater, Gloversville, N. Y., recently, members of the chorus were given a chance to display their talent in "Splice of Life", the final skit put on by the company. Madie Henderson scored heavily with her rendition of "That Red Head Gal".

AFTER PLAYING seven months at the Castle Creek Theater, LaVoye, Wyo., in the center of the great Salt Creek oil fields, Jack Lord has leased a new theater there for a period of two years and will present a combination picture and musical comedy program, with dancing each night after the show. He has engaged Harris and Prox as producers and also in the cast are Bud Averill, Rex Mayne, Mabel Trator, Florence Lagonic, Eddie Trainer and other principals, and a chorus of ten. The policy of the house will be one show each night, with no matinees, and three bills each week. The dance floor is of pure white maple and cost over \$1,200. Jack has secured the Powder River Orchestra of six pieces to play for the show and dance. He opened up August 4. Billie Wilkerson is joining shortly, coming from her home in Arkansas, where she has been vacationing. The theater has been named "The House of Lord's" and has a capacity for six hundred. Jack says he received over fifty replies to his list ad in The Billboard. He expects to enlarge the show shortly after Labor Day.

IT IS REPORTED that the Hippodrome is the only tabloid house now open in Louisville, Ky., and that the only performance lost during the past eighty-five weeks by the London Musical Comedy Company was out of respect to the late Warren G. Harding. The London Company, of which Bobby Allyn and Billy London are part owners, has had a record run there.

Bobby, as popular as ever, is doing principal comedy and producing. When the boys took the house over almost two years ago it was a losing proposition and they were advised against taking it. By the clever management of Mr. London and the excellence of the script bills produced by Mr. Allyn the business has gone far above expectations. "Jo" Allyn has given up the footlights and has settled down to a domestic life, where she delights in entertaining her numerous friends when they play the Southern city. "Jo" has gone in for pedigreed canary bird raising and is said to have some of the finest stock in the country. She recently held a radio concert over WHAS in Louisville with prize-winning canaries and then booked the little feathered canary opera for New Orleans, Dallas, San Antonio and Houston, Tex. Credo Harris, who is in charge of WHAS, has told "Jo" that the bird concert had been heard and enjoyed as far north as Toronto, Can.; as far west as Old Mexico and as far south as Cuba. The birds which participated are "Hi Jinks", "Berwyn Special", "Music Master", "Lohengrin", "Babe Ruth" and "Skylark". The first two named are owned by Miss Allyn and the last by Mrs. Elizabeth Forston, while the other prize winners are the property of Howard Fogg, one-time manager of the Lyric Theater at Hot Springs, Ark. Mr. Fogg is now secretary for the International Roller Canary Breeders' Association and, Mrs. Allyn thinks, is the organizer of the association in this country.

THE FOLLOWING was received from the Gus Sun office last week: "In every one of our offices we are hooking tabloid musical shows, and are furnishing people for the shows and not charging them any commission whatsoever, as we feel as tho the people who work in these shows cannot afford to pay the enormous commission that some of these agents ask. We do not derive any benefit out of this in any way. The coming season looks to be a very good one. We have the opening dates of more houses now than we ever had at this time of the year. We are getting our shows in readiness and, of course, have each and every one of them open in some house in some small town to break in the shows before we start them on the regular circuit."

THE BURBANK THEATER, Los Angeles, one of the oldest Main street playhouses, has just been completely redecorated from the lobby to the back stage, thus making it one of the prettiest and most attractive theaters in the city. Many thousands of dollars were spent to beautify the theater, which has played many of the foremost stars of the day. The Dalton Brothers' "Hi Jinks Revue", now in the third year at the Burbank, presented a big production of "The Girl in Red" for the grand reopening, August 6, altho the company has not lost a performance during the alteration work, which has been in progress for the past four months. Leo (Bud) Harrison, a wonderfully clever black-face comedian, is the featured member, with George Clark adding Jew comedy, who also produces the book. Eddie Young handles the chorus, which is composed of thirty girls. Chick Griffin, late of the Neil O'Brien Minstrels, does blackface opposite Mr. Harrison. Gene Harby, a snappy, clean-cut young juvenile, handles the straight, with William McKee, the "Songologist"; Grace Hutchinson, prima donna; Letha Martin, soprano, and a capable cast of general business people supporting these clever principals. Without a doubt the new show is extravagantly and handsomely staged and is a supplement to the gorgeousness of the theater itself, both creating a generally fine impression.

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# "Why Mrs. Blakely —How Do You Do!"

He had met her only once before. Some one had presented him at a reception both had attended. He had conversed with her a little, danced with her once. And now, two weeks later, he sees her approaching with a young lady who he surmises is her daughter.

"Why, Mrs. Blakely, how do you do!" he exclaims, rushing forward impulsively. But Mrs. Blakely, accustomed to the highest degree of courtesy at all times, returns his greeting coldly.

And nodding briefly, she passes on—leaving the young man angry with her, but angrier with himself for blundering at the very moment he wanted most to create a favorable impression.

Do you know what to say to a woman when meeting her for the first time after an introduction? Do you know what to say to a woman when leaving her after an introduction? Would you say "Good-bye, I am very glad to have met you?" Or, if she said that to you, how would you answer?

It is just such little unexpected situations like these that take us off our guard and expose us to sudden embarrassments. None of us like to do the wrong thing, the incorrect thing. It conderans us as ill-bred. It makes us ill at ease when we should be well poised. It makes us self-conscious and uncomfortable when we should be calm, self-possessed, confident of ourselves.

The knowledge of what to do and say on all occasions is the greatest personal asset any man or woman can have. It protects against the humiliation of conspicuous blunders. It acts as an armor against the rudeness of others. It gives an ease of manner, a certain calm dignity and self-possession that people recognize and respect.

## Do You Ever Feel That You Don't "Belong?"

Perhaps you have been to a party lately, or a dinner, or a reception of some kind. Were you entirely at ease, sure of yourself, confident that

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you would not do or say anything that others would recognize as ill-bred?

Or were you self-conscious, afraid of doing or saying the wrong thing,

constantly on the alert—never wholly comfortable for a minute?

Many people feel "alone" in a crowd, out of place. They do not know how to make strangers like them—how to create a good first impression. When they are introduced they do not know how to start conversation flowing smoothly and naturally. At the dinner table they feel constrained, embarrassed. Somehow they always feel that they don't "belong".

## Little Blunders That Take Us Off Our Guard

There are so many problems of conduct constantly arising. How should asparagus be eaten? How should the finger-bowl be used, the napkin, the fork and knife? Whose name should be mentioned first when making an introduction? How should invitations be worded? How should the home be decorated for a wedding? What clothes should be taken on a trip to the South?

In public, at the theatre, at the dance, on the train—wherever we go and with whomever we happen to be, we encounter problems that make it necessary for us to hold ourselves well in hand, to be prepared, to know exactly what to do and say.

## Let the Book of Etiquette Be Your Social Guide

For your own happiness, for your own peace of mind and your own ease, it is important that you know definitely the accepted rules of conduct in all public places.

It is not expensive dress that counts most in social circles—but correct manner, knowledge of social form. Nor is it particularly clever speech that wins the largest audiences. If one knows the little secrets of entertaining conversation, if one is able to say always the right thing at the right time one cannot help being a pleasing and ever-welcome guest.

The Book of Etiquette, social secretary to thousands of men and women, makes it possible for every one to do, say, write and wear always that which is absolutely correct and in good form—gives to every one a new ease and poise of manner, a new self-confidence and assurance. It smooths away the little crudities—does amazing things in the matter of Self-cultivation.

## How People Judge Us by What We Do and Say



No one can conceal poor table manners. To use the knife and fork incorrectly, to do the wrong thing at table, is to betray instantly one's lack of breeding.



When you are introduced are you uncomfortable, ill at ease? Or do you create at once a friendly understanding? Strangers always judge us by what we do and say upon being introduced.



We encounter many problems of conduct when traveling. One must know what clothes to include in one's wardrobe, what to wear on the train or steamer, when to tip and what amount to tip. Are you sure, or must you guess?

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Take advantage of the important special edition, low-price offer made elsewhere on this page. Send today for your set of the famous Book of Etiquette. These two valuable volumes will protect you from embarrassments, give you new ease and poise of manner, tell you exactly what to do, say, write and wear on every occasion.

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## MELODY MART

ONE of the winners in the current A. J. Stasny Music Company catalog is "Sun-Kist Rose", a fox-trot number that has received an unusual plug at the Atlantic seaside resorts this summer and which has taken on like a wild fire. At Atlantic City one hears it played and sung in every popular dance hall, cafe, pier and theater along the boardwalk. So enthusiastically have band and orchestra men throut the country taken to "Sun-Kist Rose" that the Stasny concern has prepared special symphonic orchestrations of the number. It is also receiving nationwide plug via the radio, it being the unrestricted class insofar as the broadcasting stations are concerned. Another strong card in the Stasny deck is "Don't Waste Your Tears", a waltz number, which has a fox-trot arrangement for orchestra. "Waltz Me To Sleep in Your Arms" is still another Stasny song that is meeting with success.

Upon Paul Specht's arrival in New York from a sojourn to Europe Chas. Lang, of the E. B. Marks Publishing Company, was highly commended by Paul Specht upon this firm's excellent choice of numbers of foreign origin which Specht used successfully on this trip. "Just for Tonight" was one of the favorites of the Paul Specht Orchestra.

At a recent conference of the department executives of Jack Mills, Inc., a fall policy was outlined and it was decided that the firm would concentrate on the following numbers: "Just a Girl That Men Forget", one of the biggest ballad sensations in years; "Hey! You Want Any Codfish? (We Only Got Mack'rel Today)", the Jack Mills contribution to the "food song" epidemic; "Love Is Just a Flower" and "Havana", two beautiful Pacific Coast melody hits, and "Mad". The Jack Mills catalog of "blues" will also come in for a goodly share of exploitation, as will the novelty piano, saxophone and banjo editions and the "B-B" series of beautiful ballads.

The new suite of offices for the Hearst Music Publishers at 1658 Broadway, New York, is being rapidly put in shape and in a few days will be ready for the profession and trade. With the increased space the firm will be in a better position to take care of the many acts calling daily at the offices.

"Triffin' Blues", published by the Zipf Music Publishing Company, is fast approaching hit proportions and may run past "You've Got To See Mama" in point of sales. "Laughin' Cryin' Blues" and "If You Want To Keep Your Daddy Home" are other winning blues numbers in the catalog of this firm.

One of the most handsome gold cigaret cases ever seen on Broadway is the one Paul Whiteman brought from Europe and gave to Phil Kornbeiser, professional manager of Leo Feist, Inc.

Music publishers are living high lately due for one reason, to the return of Whiteman and Specht from abroad. Within a week two formal dinners were given, followed by a luncheon.

Mort Beck, sales manager for Stark & Cowan, left New York last week for the Pacific Coast, where he will spend the next three months in the interest of the firm's catalog.

The best tune that L. Wolfe Gilbert has done in some time is his latest song, "There's Nobody Else (But You)". As a dance num-

(Continued on page 22)

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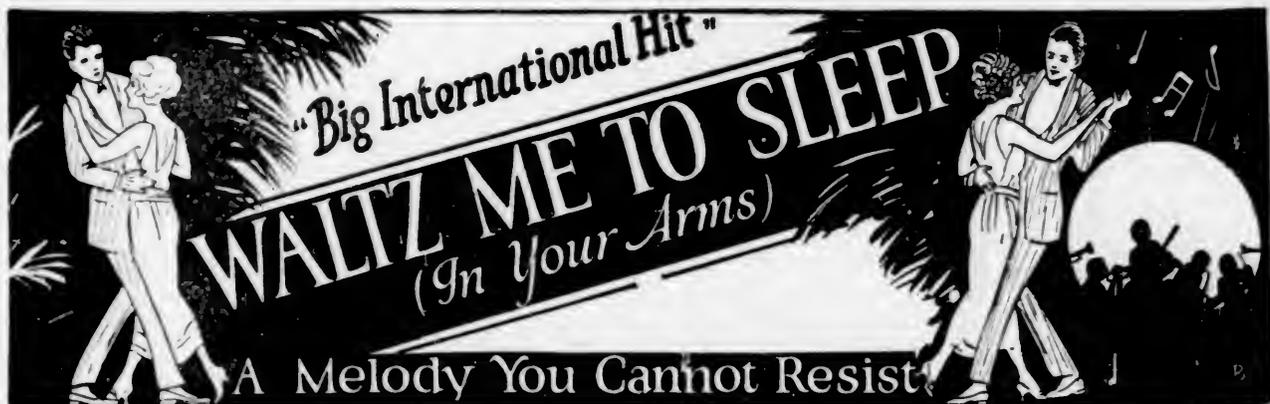
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Sensational Fox-Trot Hit

A "Wow" of a Fox-Trot that just dares you to sit still

Big European Sensation!

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A Beautiful Melody Ballad that appeals to real singers

JUST RELEASED TO THE PROFESSION

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(WHEN YOU LIED TO ME SO MANY TIMES)

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WALTZ—STEEL GUITAR EFFECT

### WE CAN'T GET ALONG TOGETHER

(AND WE CAN'T GET ALONG APART)

Novelty Fox-Trot

### IT'S ALL YOUR FAULT

Blues—Fox-Trot

(By writers of Ten Little Fingers and Ten Little Toes)

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(TO STEAL MY SWEETIE FROM ME)

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SENSATIONAL  
HIT

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ACTS—  
GET THIS  
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This novel blues song still going big—nearly 100% mechanical. Moaning and Crying Saxophonists or Groaning and Laughing Trombonists, get this number if you want to feature your skill on your instruments.

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BLUES FOX-TROT

A real novelty song with a punch in every line of the words and a thrill in every measure of the music. A wow! for Acts and Dance Orchestras.

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ZIPF MUSIC PUBLISHING CO., 145 W. 45th St., NEW YORK CITY

### MELODY MART

(Continued from page 20)

her it is perfect and the lyric has unusual appeal. Altho several publishers have offered to take the song over, Gilbert is publishing it himself, for he believes that he has a hit on his hands. All who hear it think the same.

Vincent Lopez and his orchestra personnel is now 100 per cent Masonic. Last week the eleven men of the orchestra took their third degree at the St. Cecile Lodge, whose members are mostly affiliated with theatricals and music.

Abe Holzmann, head of the Remick band and orchestra department, returned to New York last week from a vacation trip spent with his family.

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, is back at his desk in New York after a vacation in the mountains up State.

Chas. K. Harris is recopyrighting some of his early songs. He is probably the only living writer of popular songs who can pick up his twenty-eight-year-old numbers and send them to Washington for a new lease of protection.

The Kondas Music Publishing Company reports that its recently released tropical fox-trot, "Island Nights", is being introduced with success by prominent dance and concert orchestras thru the country and also becoming popular with radio fans, the number being broadcasted from many large stations.

"Someone Else Can Cry Over You", a fox-trot by Harry N. Files and Dean B. Pittman, is being released by the Wonder State Music Publishing Company.

Charles M. Browne, music publisher, of Watkins, N. Y., announces that his new releases, "I Want the World To Know" and "That Radio Waltz", are meeting with wide favor.

Bryant's Sociable Syncopators is one of numerous dance orchestras on tour that is featuring "On the Cheyenne Trail", a one-step, and "Oblo, Oh, Oblo". Both numbers are issued by Wilson Brothers, of Greenville, O.

Radio fans who tuned in on the program broadcasted by The Detroit Free Press Station WCX Monday night, August 20, heard "When the Angelus Is Ringing in Ireland" sung by Richard W. Pascoe and H. O'Reilly Clint, who wrote the number. This song was recently

### NOTHING BUT HITS!

## YOU CAN'T DO WHAT MY LAST MAN DID

(BLUES)

EVIL MINDED  
BLUES

COME ON AND  
FOLLOW ME

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SOMETHING NEW—THE LEWIS SONG SHEET 50 different songs, words and music, including "If I Only Knew You Wouldn't Tell", 60c a Dozen, \$1.00 a Hundred. NATHAN LEWIS, 123 East 88th St., New York.

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DANCING MASTER NOW A SONG WRITER

When it comes to handing out genius old Nature does funny things. Some folks she bestows entirely, upon others she bestows the faintest trace of genius. To her few she seems most generous. Upon the lavishes everything within her power. Many and varied are the talents with which she endows them.

Jack Blue seems to be one of her favorites, for he certainly has endowed him with a variety of talents. Not satisfied with making an excellent dancing instructor, she went a step farther and decreed that he should be a songwriter. His song about Max Baer's "Out-of-the-Ink-Well Clown" promises to be as famous as his "Yama Yama" song of a few years ago. "I'm Irish", the song that Marion Davies is now doing in her latest picture, "Little Old New York", is also from Blue's pen.

Besides these two popular numbers Blue has about sixty other songs which he will release in the near future, branching out in the publishing business for himself to put these numbers out.

Blue still finds time to conduct his dancing school and to write and produce acts and specialties for the vaudeville and musical comedy fields, besides his song-writing activities.

There have been many blues songs written, but none like the master himself would write.

LEE KIDS' MOTHER DIDN'T LIKE BILLING

London, Aug. 25 (Special Cable to The Billboard).—Mrs. Lee, mother of the Lee Kids, was taken at her word by Jack Hayman, of the Victoria Palace, August 20, when she said she wouldn't let the kids work because she thought they had been underbilled.

The trouble started before rehearsal, as she didn't like their program spot, second after interval, and said the Board of Education license did not permit their appearance after ten o'clock. She objected to Talbot O'Farrell and Sarah Blaney and Gwen Farrar, all favorites at the Victoria Palace, sharing the fan-shaped top of the bill of display. Hayman courteously explained that he couldn't give supreme stellar honors to an unknown act and that he must consider the undoubted drawing powers of O'Farrell and Blaney and Farrar, but Mrs. Lee wouldn't be appeased and quit, leaving Hayman suavely unperturbed.

Despite the absence of the Lee Kids, whose names were immediately washed out of all press advertising, etc., business at the Victoria Palace has been record-breaking.

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"NOW THAT I NEED YOU YOU'RE GONE!"



"MAGGIE! YES MA'AM (COME RIGHT UP STAIRS)"

A Novelty FOX-TROT with "A laugh every second"

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Words and Music by JACK MAHONEY

A clean Comedy Blues with a laugh in every line. **"POOR RELATION BLUES"** Knockout punch lines and screamingly funny patter chorus. Words and Music by JACK MAHONEY.

"I'd Rather Fox-Trot Than Waltz" A Novelty Fox-Trot. Great Double Number. (The original Crescent Melody Five won the contest at the B. F. Keith Orpheum Theater, Brooklyn, with this song.)

NOVELTY KID NUMBER Great Dance Tune and Stage Number. **"SUNNY JIM"** Featured by Headliners. Get YOUR Copy.

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NO SONG in recent years has attracted as much attention as our applause-getting ballad hit. It is a "cry" ballad, but Richard W. Pascoe has given the words a new twist. Performers are using this number from Maine to California. Orchestra Leaders feature it nightly. Here are a few well-known Orchestras and Singers using "Slumbering": Taylor, Macy and Harry Kammerer's Orchestra, Philadelphia; Art Black's Peerless Orchestra, Detroit; Finzel's Celebrated Okeh Recording Orchestra, Detroit; Tal Henry's Southerners' Orchestra, en route Pennsylvania, and at Four-Wolverine Four, Detroit's well-known Harmonists, opening soon at one of the superb Ballad and Waltz. The Publishers of "SLUMBERING" are concentrating on this Ballad and predict it will roll into one of the biggest hits in this country. Published by

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"FINEST OF FOX-TROTS"



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A Coast to Coast Hit.

Another Sister Kate.

## "MY PILLOW AND ME"

A Plaintive Blue Ballad.

## "OH, DADDY BLUES"

(You Won't Have No Mamma At All).

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### ORPHEUM BOOKINGS

New York, Aug. 25.—Another Russian revue has been booked for the Orpheum Circuit. It is called "Wanka" and is by the producer of "Yarnmark" and other Russian sketches. "Wanka", relating the story of a Russian tramp and his escapades, will open next week at the Main Street Theater, Kansas City. Harry Jolson has also been booked to tour the circuit and will open at St. Paul on September 30. The Four Mortons and Dooley and Morton have been signed to make a joint tour of the circuit and will open at Minneapolis on August 26. It is expected that they will put on an afterpiece together after the regular bill. Other Orpheum bookings include the Avon Comedy Four, who open at Oakland September 2; Frances White, opening a four weeks' tour on the Coast at Los Angeles August 26; Jack Rose, who recently returned on the Leviathan, opening at the Palace, Chicago, this week; Roger Imhoff and Company, opening at the State-Lake Theater, Chicago, this week; Lydel and Macy, at Kansas City August 29; Thomas E. Shea and Company, at Sioux City August 26; Charles Harrison and Sylvia Dakin, Des Moines, September 2.

### CROWD WORKERS WANT UNION

London, Aug. 25 (Special Cable to The Billboard).—The cinema crowd workers are trying to form a cinema artistes' club and union, but the Variety Artistes' Federation tried and then gave the remnants over to the Actors' Association, which was equally unsuccessful. The present agitation seems foredoomed to failure.

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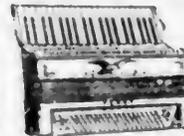
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A BEAUTIFUL WALTZ NUMBER THAT STANDS OUT LIKE A BEAUTIFUL PICTURE

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# "She's Got Another Daddy"

OUR GREAT "CRY" BALLAD. A HAUNTING WALTZ REFRAIN, BLENDED WITH A NOVEL STORY LYRIC. PEPPY FOX-TROT CHORUS

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A DIXIE SONG THAT CARRIES YOU RIGHT TO DIXIELAND . YOU CAN SEE YOUR MAMMY AT THE DOOR WAITING FOR YOU WHEN YOU SING -

# "HOME (MY LOVIN' DIXIE HOME)"

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# "ALWAYS LOOKING FOR A LITTLE SUNSHINE"

NO 207

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Mamie Smith's  
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Orchestras

Look! Hush! Listen! Nothing But Hits!

## I Ain't No Sheik, Just Sweet Papa, That's All

Fox-Trot

"I'VE GOT A MAN OF MY OWN"

Fox-Trot

"HOUSTON BLUES"

Fox-Trot

"THE FIVES"

Fox-Trot

"THE ROCKS"

Fox-Trot

"AT SUNDOWN"

Waltz

"YOU HAVE A HOME SOMEWHERE"

Fox-Trot

and

"MUSCLE SHOALS BLUES"

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### ACTOR'S GRUESOME FIND

New York, Aug. 25.—Gus A. Stevens, of the vaudeville team of Stevens and King, who since the completion of his tour over the Keith Circuit last month has been vacationing at his home, Amityville, Long Island, last Tuesday morning made a gruesome find while out gathering blackberries. He saw a suspicious-looking bundle floating on Clock's Creek and upon examination found it to contain the body of a newly born babe. Upon making this discovery he immediately notified the local police, who called in Coroner Moore, of Bay Shore, to make an inquest. His examination revealed that the infant was twenty-four hours old and had been in the water six hours. Burial was made Thursday as Jane Doe and so far no clue has been unearthed to indicate who committed the crime.

Stevens and King go out about the middle of September with their act.

### V. A. F. INTERESTED IN ACTRESS' RETURN

London, Aug. 25 (Special Cable to The Billboard).—The Variety Artistes' Federation is interested in the news that Marie Dressler is returning to England, remembering her failure at the Aldwych Theater with "Finnella" in February, 1920, when it obtained judgment against her in her absence for \$500 for breach of contract with Ferguson & Allen. When she returned to America she panned England good and hard, expressing the opinion that but for America and foreign money so lavishly spent in London every year Englishmen would be paying their carfares with I. O. U's.

### VOYCE PANS VARIETY

London, Aug. 25 (Special Cable to The Billboard).—The Variety Artistes' Federation takes strong exception to Variety's statement in its issue of August 9 regarding Edward Lowry and Winnie Solar. Albert Voyce is panning Variety in the current issue of The Performer.

### DUPREZ ACT WILL BE A HIT

London, Aug. 25 (Special Cable to The Billboard).—Fred Duprez's new act at the Alhambra will no doubt work up into a big hit and Fred is busy finding out the weak spots nightly, but seemed worried about getting a good finish. Anyway he has some corking good laughs.

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NOVELTY FOX-TROT SONG.

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Ask your dealer for it today, or sent direct from the publisher on receipt of 25¢. Orch. only.

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## "DEAR LITTLE FLOWER"

SENSATIONAL WALTZ BALLAD HIT.

Try it on your piano or orchestra. It is a great number. Professional copies and orchestrations free to recognized leaders. Send your name and address for our new song, which will soon be out.

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## REAL LOW-DOWN BLUES

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# 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.)

## BILLBOARD CONTEST CLOSING

### Final Counting of Ballots Now Taking Place— Winner To Be Announced Next Week

The final counting of the votes cast in The Billboard contest to determine the ten leading American actresses is now being done and the name of the winner of the \$100 prize will be announced on this page in the next issue. There are many ballots to be counted and tabulated and the task will take a few days. However, there is no doubt that it will be accomplished and the winner determined by the time the next number of The Billboard goes to press.

#### Method of Counting Votes

It may be of interest to contestants to know the method which will be used in finding the winning ballot. It will be done in the following manner:

Each ballot received by the Contest Editor has been carefully gone over and each actress voted for has had a vote credited to her. The total of all these votes will be counted and the ten highest will compose the winning list.

Each ballot cast has been carefully kept and they will all be searched thru to find the one which contains the names listed in the exact order of the winning list. If none is found that is exactly the same as the winning list, the writer of the ballot most nearly like it will be declared the winner of the prize and a check for \$100 will immediately be mailed to the lucky one.

The possible arrangements of ten names run into very high figures and the chances of hitting upon the exact arrangement of the winning list is not as simple as might appear at first glance. Simply as a test the Contest Editor has tabulated the ten leaders for the past few weeks and has looked over a number of the ballots to see how nearly the contestants were coming to the recorded choice of all. In no instance did he find a ballot that was exactly similar to the list of leaders, the many of the ballots had eight or nine of the names in their proper order.

#### Contest Open Until August 31

In some parts of the country there will be a few more days left before the close of the contest after this issue of The Billboard is received and ballots may be sent in up until August 31, when the contest closes. After that date all ballots received will be destroyed. For the benefit of those who have been holding on to ballots the rules are again printed this week, so the ballot is not.

#### Rules of Contest

The rules under which the contest will be conducted are as follows:

Send in the names of ten active American actresses in the "legitimate" field who, in your opinion, are the greatest now living.

Arrange these names according to the order of their greatness, putting the greatest first, the next greatest second, and so on to the tenth.

Use the ballot on this page, which will be duplicated each week; or, if you do not care to cut your paper, use a separate sheet.

Write or print all names legibly and be sure to include your own name, address and "line of work".

Keep a copy of your ballot for reference.

Date your ballot. If later you wish to revise it, send in another marked "Revised" and also the date of your previous ballot.

All ballots must be addressed to the Contest Editor, The Billboard, 1493 Broadway, New York, N. Y.

All ballots must contain ten names—no more and no less. Ballots not complying with this rule will be destroyed without tabulation.

All ballots must reach the Contest Editor by August 31, 1923.

The announcement of the prize winner and the result of the balloting will be printed in The Billboard as soon after the close of the contest as the ballots

can be tabulated. The check of \$100 will be mailed to the compiler of the winning ballot simultaneously with the publication of his or her name.

#### LARGE CAST IN "THE LULLABY"

New York, Aug. 25.—Florence Reed will be surrounded by a cast of thirty principals when she makes her first appearance in Hartford, Conn., on August 30, as star in "The Lullaby", a drama by Edward Knoblock. In the cast are Charles Trowbridge, Frank Moran, Alice Fleming, Mary Robson, Rose Hobart, Grace Perkins, Marianne Walter, John Gray, Leonard Mudie, Harry Plimmer, David Glassford, Rupert Lumley, Peter Carpenter, Bernard Thornton, Harold Elliott and Frank Houston. Fred G. Latham is staging the production.

Charles Dillingham will present Miss Reed at the Knickerbocker Theater on the night of September 17.

#### ROBERT AMES



Playing the leading role in "We've Got To Have Money", a new comedy, by A. I. Jones and Morris Green, at the Playhouse, New York. Mr. Ames scored a notable success in "Icebound" last season.

#### "THE OLD SOAK" ON TOUR

New York, Aug. 25.—"The Old Soak", Don Marquès comedy, will open its second season at the Shubert-Hiviera Theater on Labor Day with Harry Beresford continuing in the leading role. After playing the subway route Arthur Hopkins will transfer his production to Boston for a run. Another "Old Soak" company with Tom Wise in the lead is headed for Chicago, while a third organization with Raymond Hitchcock will tour the South.

#### D'ANNUNZIO IN POOR HEALTH

New York, Aug. 25.—Word comes to this country from Italy that Gabriele d'Annunzio has suffered a nervous breakdown and is under the constant care of his physicians at his home in Milan. The famous Italian poet is the author of "Phedre", which was presented in Paris last season with Ida Rubinstein, the French dancer, in the star role.

#### SCHILDKRAUT TO DO "LEAR"

New York, Aug. 25.—When Rudolph Schildkraut has completed his limited engagement in "The Three Little Business Men", to open at Thomashefsky's Broad Yiddish Theater, formerly the Nora Bayes, on September 3, he will begin work on the Theater Guild's production of "King Lear".

#### "UP THE LADDER" ON TOUR

New York, Aug. 25.—William A. Brady will send his production of "Up the Ladder" on tour beginning next week. The opening engagement will be held in Milwaukee on September 2, with a cast that includes Duncan Penwarden, Lou Streeter and Gertrude Dustin in the principal roles. "Up the Ladder" is booked to play in Chicago for twenty-four weeks.

#### CHANNING POLLOCK WILL LECTURE IN CHICAGO

Chicago, Aug. 21.—Channing Pollock, eminent playwright, is booked for Chicago next week. Mr. Pollock will watch the opening of his very successful play, "The Pool", at the Selwyn next week, and then is billed for a lot of lectures touching on the drama. It is assumed these lectures will be mostly given in Chicago and environs.

#### BRADY TO DO "CHAINS"

New York, Aug. 25.—William A. Brady announces the production of "Chains" here on September 15, with a likelihood of it coming to the Playhouse Theater. Helen Gahagan will appear with O. P. Heggie in the leading feminine role. "Chains" is the work of Jules Eckert Goodman.

### Robert Ames Discusses Barbers, Golf and Plays That Pay

We were so lost in admiration for the valiant, nonchalant and breezy manner in which Robert Ames, in the role of David Farnum, a juvenile version of the famous fiction character "Wallingford" lived thru 101 sides, that we decided to beard the lioness star in his dressing room and learn what exercises he had performed to gain such marvelous endurance (we maintain that it requires physical and vocal endurance) to say nothing of a faultless disposition to breeze thru a play like "We've Got To Have the Money".

But we didn't "beard" the young lion. He saved us the effort. He was removing an embryonic beard with a safety razor when we entered his dressing room. He didn't know until the stage manager announced us that we were coming, betrayed no surprise or annoyance, but went right on shaving without so much as the flicker of an eyelash.

To induce Mr. Ames to talk we pretended to be disillusioned by the thought of a dramatic star shaving himself when so many poor, dear barbers had to have the money. But Mr. Ames betrayed no sympathy for the poor barber. Considering that there was present no Japanese valet or English "man" to help Mr. Ames into his clothes, we appraised his avoidance of barbers as pure, hnskr, active American independence, a superlatively masculine state of being. Another thing we noted about Mr. Ames was that during our fifteen-minute chat he never evinced even a faint "diminution" of affection in speech, a virtue which led us to observe:

"We bet you were born in the breezy West."

"No," drawled he, steering his trusty safety razor around a perilous curve on his chin, "I was born in Hartford, Conn."

"WHEN did you say?" we asked sweetly and innocently.

"NO, I didn't say WHEN, and I'm not going to. The papers have said enough about that lately."

"Did they tell the truth?"

"Well, there's truth in the statement that I have spent fourteen years of a short life at hard labor on the stage," replied Mr. Ames.

"Which would make you (pretending to calculate mentally) about twenty-two?"

"I thank you!" replied Mr. Ames, bowing deeply.

Then he told us that he began his stage career by playing bits at Hartford. After a season on the road with Henry Miller, in a small part, thanks to the honesty of Bertram Harrison who decided for the youngster that he needed lots of hard work, young Ames went into stock at Northampton, Mass., holding forth at the Municipal Theater. It was a community theater, devoted to making the popular stage pay for the good things, including Shakespearean offerings.

We thought the expression "making the popular things pay for the good things" was clever and said so. But Mr. Ames replied that it wasn't clever, but merely common sense—the only way to make money in the production of plays as every seasoned theatrical person knew.

After acquiring stock experience Mr. Ames played in a list of plays, the more recent of which are: "Nice People", "The Hero" (Mr. Ames liked this role because it was "manual labor"), "Lights Out", "It's a Boy" and "Icebound".

"How do you fritter away the golden hours when you are not acting?" we asked Mr. Ames in an attempt to veer the conversation toward the subject of matrimony. Mr. Ames having just married the lovely little star of "Ardienne", Vivienne Segal.

"I play golf EVERY minute of the time," with a broad grin.

"Ah, ANOTHER Frank Craven", cried we despairingly. And then we recalled with laughter a recent magazine illustration flaunted before our eyes as part of our dentist's psychology of diverting the patient's mind from pain. It was entitled "A Golfer's Idea of a Perfect Honeymoon", showing a vast golf course on which were playing only TWO, a bride and bridegroom, each completely absorbed in the game. Mr. Ames had seen the picture and laughed with us, adding "but that's not the way WE play golf. You see, Vivienne knows the technique of the game, but doesn't play. She follows me around with pencil and paper, jotting down my winnings and my losses. And, say, she doesn't scold when I lose!"

"So that's how you trained for the part?" we asked.

"Trained for the part?" puzzled.

We said something about Mr. Ames carrying on his shoulders the whole burden of an indifferently good play, which statement put him on the defensive.

"Well, it's just another Success Magazine story dramatized; a Wallingford repetition," we averred.

"Well, what's the matter with another Wallingford play? They were always good and always will be," replied Mr. Ames with a

(Continued on page 32)

# Critics—A Necessary Evil

By KENNETH MACGOWAN

I DON'T see why the critic should escape criticism—public criticism. Personally, I could get quite as much enjoyment out of writing reviews of my colleagues' first-night performances as I can out of reviewing Jacob Ben-Ami's or Jim Barton's. It would give me extraordinary pleasure, for instance, to review a collected volume of the criticisms of one of my aisle-seat friends under the title, "Mash Notes".

I don't see why the critic shouldn't have to defend himself—publicly. If he spends the winter explaining the weaknesses, as well as the virtues, of the ladies and gentlemen of the theater, I don't see why they shouldn't spend the summer doing the same by him. I suspect that once in a while the rafters of the Lambs' Club catch a faint echo of rebuke, but, as the critics are barred from sharing membership in that austere association with drunken baseball magnates, they don't hear much about it. Not to mention the general public.

I offer the foregoing as an excuse for this piece of what may seem pure exhibitionism, this attempt to put myself and my profession on trial before the actors and actresses who read The Billboard.

I don't suppose I know all the charges against the critic. I couldn't know them all. They are legion. Find out the number of critics in New York, the number of players appearing there during the season, and the number of parts in which each appears; multiply these three figures together and you would have the number of separate charges. Perhaps you ought to correct that by subtracting half the total for the complaints of the players whose names aren't mentioned. They all agree: The critics can't recognize talent when they see it.

I know a few of the principal charges, however, for I, like many another, am able to afford the services of the postman. From the evidence of letters received, I should say that the critic is liable to the following charges: Inconsistency, ignorance, favoritism, prejudice and incompatibility with the public temperament.

On the charge of inconsistency, I refer you to Heywood Brown. Twice a week he makes the most charming and convincing defense of the man who changes his mind. With honesty, wit and sincerity Brown pillories the critic who says: "That's my story, and I stick to it."

To return to a critic nearer home: One day during the past season I reviewed "To Love" in The New York Globe and wrote rather chillily of Robert Warwick's performance. Two weeks later, reporting the entertainment for Vogue, I modified my transports of dislike a trifle. Warwick promptly wrote me an indignant letter. He objected to my liking him better on second thought. Apparently he didn't care to profit by maturer judgment. If he had waited till I wrote my monthly review for Shadowland his ink would have been vitriol.

There is obviously nothing to be said about this charge except that, so long as human judgment is fallible, inconsistency, thou art a jewel. Shaw would probably add that if only a critic would change his mind often enough he would stand a reasonable chance of being right once in a while.

As to ignorance, it isn't the critic's fault. It's the managing editor's. Taking thought never added a cubit to a man's mental stature, because it is mental stature that makes thought possible. So long as managing editors are softhearted enough not to fire friendly and amusing incompetents

they will always be kicking them up stairs into critical and editorial jobs to get them out of the city room. Shooting is the only cure for ignorance in critics. And usually it will be necessary to shoot the managing editor, too.

Even Shaw would have trouble making out a case for favoritism. It is quite indefensible—and human; all too human. In the theatrical profession there are any number of the most entertaining companions in the world. Critics seem occasionally to exercise the same fascination over good—which means "praised"—actors and actresses. Between admirer and admired there is always a fatal fondness. Yet the fact of the matter remains that a critic ought to cultivate stock brokers and butchers instead of players or playwrights. So far as the theater world goes, he ought to be as lonely as a telegraph pole. A critic should have no friends in the theater—not even playgoers.

Which brings us to the next charge—prejudice—and likewise to the last—

from the Babbitts and Robots that combine to dominate mankind.

I am not in the least disturbed by the fact that I didn't go into raptures over five of the greatest successes of the past season. I am not at all bothered by the fact that I didn't even suspect they might be popular. I thought "Rain" lacked the kind of truthful, utterly human dialog which it ought to have had to match the seriousness and power of its story. I felt that, tho Jane Cow's production of "Romeo and Juliet" had youth and speed, it also had enough grave faults not to make it such an occasion of epoch-making eulogies as Barrymore's "Hamlet". "Seventh Heaven" was and is artificial twaddle, but I never suspected that Helen Menken's acting and the exploitation of our inferiority complex by whip and armistice would make it into a success. The fact that I didn't like "The Fool", and the fact that I didn't have so low an opinion of the public as to think it would like it, is my proudest accolade. I took the precaution of being in Europe

a personality or as a writer of English. Study his tastes, his idiosyncrasies, his prejudices. Interpret the plays in the light of his temperament. Some critics can never see any good in English comedy, others in melodrama. A few are so colorblind that a good production with modern scenery convinces them that the play must be poor. I myself am likely to spill over with enthusiasm about a costume play if one of the new stage designers has given me something to rest my eyes on, or about a musical show in which young people like Johnny Dooley and the Astaires are allowed the center of the stage. Heywood Brown yells for the heroine who asserts her rights, and Alexander Woolcott weeps over the tribulations of the righteous. Bob Benchley will attack any drama which implies that the Negro is not of a superior race. George Jean Nathan, with the advantage of writing for a monthly, applauds anything Continental which the others disapprove. But all this matters little if you are merely looking for a guidepost. It is the colorless critic who is hard to follow.

I don't want my defense of the critic to present him as a faultless being, or to prove that his faults are altogether his virtues. I think he is a very annoying person even at his best. And he is most decidedly not at his best when he is a critic on a daily newspaper. I can write this now because the fortunes of journalism—the annihilation of my own job along with The New York Globe—permit me to think about daily criticism—or, rather, nightly criticism—somewhat disinterestedly.

When I left The Ledger in Philadelphia to be a press agent in New York I remember that this same aloof outlook enabled me to wax wrathly over the never-ending pressure to which theaters and their managers and publicity men subjected us. At the present moment I tend to see with a very clear eye how baleful is the hurry of midnight reviewing and anxiety to be smart and snappy enough to arrest the eye of the casual newspaper reader who runs but does not always read.

Writing quickly for people who read quickly is bad business. Time is needed for the maturing of judgment just as much as wine—tho not so long a time. And time is needed if a writer is going to work up his own personal expression—his own personal display, if you like—into such shape that it is not only effective but at the same time doesn't interfere with what he has got to say. The critic has got as much right as the dramatist or the actor to make an impression on his audience. His problem—like the dramatist's or the actor's—is to reach real artistic expression in his self-display. Otherwise he is simply making a nuisance of himself. It is only the very exceptional writer who can do this in the hour and half which he has for reaching a judgment and giving it form. This matter of being entertaining, of reaching an attractive and artistic form in criticism, is important to the true purpose of criticism. This purpose—which is its only defense—is education, cultivation, expansion and betterment of the mind of the playgoer. If a man is embarked on this undertaking he can't afford to be dull merely because he fears he may be clever at the expense of the truth as he sees it. The import of what he has to say and the effectiveness of his voice are bound up together. He must think as straight as he can, and he must write as effectively as he is able.

Unless the critic is a very exceptional man, he simply can't do this to the best of his ability under the halfrigger of a midnight review. To turn personal again, during the past year I have been reviewing Broadway for a daily paper, a fortnightly news syndicate, a bi-monthly magazine, a monthly and a quarterly, and I have other judgment besides my own for saying that my reviews have grown

(Continued on page 31)

## LONG RUN DRAMATIC PLAY RECORDS

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

### IN NEW YORK

Able's Irish Rose.....	Republic.....	May 22.....	535
Aren't We All.....	Gaiety.....	May 21.....	111
Breaking Point, The.....	Klaw.....	Aug. 16.....	12
Brook.....	Greenwich Village.....	Aug. 20.....	8
Children of the Moon, The.....	Comedy.....	Aug. 17.....	11
Devil's Disciple, The.....	Garrick.....	Apr. 23.....	141
Fool, The.....	Times Sq.....	Oct. 23.....	378
Good Old Days, The.....	Broadhurst.....	Aug. 14.....	15
Home Fires.....	Thirty-Ninth.....	Aug. 20.....	8
In Love With Love.....	Ritz.....	Aug. 6.....	21
Jolly Roger, The.....	National.....	Aug. 30.....	21
Little Miss Bluebeard.....	Irene Bordoni.....	Lyceum.....	Aug. 29.....
Magnolia.....	Liberty.....	Aug. 27.....	—
Merton of the Movies.....	Cort.....	Nov. 13.....	334
Polly Preferred.....	Little.....	Aug. 20.....	8
Rain.....	Jeanne Eagels.....	Maxine Elliott's.....	Nov. 7.....
Red-Light Annie.....	Morocco.....	Aug. 21.....	7
Seventh Heaven.....	Booth.....	Oct. 30.....	362
Senap.....	Princelown.....	May 24.....	87
Thumb's Down.....	Forty-Ninth Street.....	Aug. 6.....	21
Tweedles.....	Frazee.....	Aug. 13.....	16
Two Fellows and a Girl.....	Vanderbilt.....	July 19.....	43
We've Got To Have Money.....	Playhouse.....	Aug. 29.....	8
Whole Town's Talking, The.....	Rijon.....	Aug. 29.....	—
Woman On the Jury, The.....	Empire.....	Aug. 15.....	13
*Zander, The Great.....	Alice Brady.....	Empire.....	Apr. 9.....
Zeno.....	Forty-Eighth.....	Aug. 25.....	1

\*Closed August 25.

### IN CHICAGO

Dangerous People.....	William Courtenay.....	Cort.....	July 1.....	60
Up the Ladder.....	Central.....	Mar. 25.....	176	
Whispering Wires.....	Princess.....	Aug. 12.....	16	

inability to reflect public taste and forecast the verdict of popular success. The critic has no more business to be on good terms with playgoers than with actors. His business is not to be a guidepost to the lowest common denominator of the human mind. Before I get thru I will try to tell you what I think his business actually is, but it is certainly not turning into an intellectual chameleon who can be equally at home upon "Able's Irish Rose" and "Loyalties". I certainly don't believe that he should be a prostitute to public opinion and pretend to consort with "The Fool" with the same joy as "Six Characters in Search of an Author". And I am just as sure that he shouldn't—for his own soul's good—go round insulting people by telling them that "Seventh Heaven" is the sort of trash they will like and that "Peer Gynt" will be over their heads.

Obviously the critic ought to have prejudices—plenty of them. The more the better. Being different from the mass is his only virtue, and prejudices—whether they are against Shakespearean actors or capital punishment, realistic plays or dollar-mark success, pink dining room sets or clinging-vine wives—are what set off any real mind

when "Able's Irish Rose" was produced.

The biggest satisfaction that I got out of the past season as a professional critic was that I detected and supported only one good play which failed to interest a considerable number of other people—Guitry's "Pasteur". And the secret of my satisfaction was that, so far as my prejudiced eyes could see, the playgoers were getting to be better critics than of old. In other words, they agreed with me.

But, as I say, it is no more important for a critic to agree with the public on the success of plays than on their artistic value. And, even if you cut down the importance of a critic's job to a mere matter of guiding you to the play you will like, he doesn't have to be any such perfect paragon of disinterested intelligence as you are yourself. He can be just as prejudiced as he pleases. His prejudices will only guide you the better. I remember defending the critic on this score in The Philadelphia Evening Public Ledger and maintaining it was just as indiscreet to agree with a critic as to go to the plays he recommends.

Follow a critic, but don't follow his advice. Read him assiduously—the one you find most enjoyable either as

# PLAYS ABOUT PLAYERS

By BRANDER MATTHEWS

I. NEARLY half a century ago I was told by a veteran playgoer that only rarely had any play been popular which had taken for its background either the French Revolution or the theater itself, the world behind the scenes. My elderly friend was learned in the lore of the stage, and I was not a little impressed by his assertion. But in the years that have passed since he delivered his dictum I have seen reason to doubt its validity. I have remarked the success of dramas dealing with the times that tried men's souls in Paris, the "Marie Antoinette" of Giacommetti, in which Ristori was superb; the "Paul Kaurvar" of Steele MacKaye, and the "Only Way", which was made out of the "Tale of Two Cities". I have also taken count of a host of pieces in which actors and actresses were the principal characters. So I was led to form two opinions of my own; the first is that any background will be acceptable to an audience if the play itself is appealing in its plot, if its story arouses and sustains and steadily increases the interest, and the second is that there is nevertheless a certain danger in choosing any one profession, whatever it may be, the theater or the church, law or medicine, as the important element in a play, since this tends to restrict its attraction to those who have no special knowledge of the calling on which attention is focused. The wider the scope of a story, the more general its theme and the less this is limited, the more likely is it to touch the hearts of the main body of theatergoers.

We all know physicians and lawyers and priests, and we all know, or think we know, about actors and actresses. What is more to the point, we are all glad to enlarge our acquaintance with these professionals and to have them revealed to us as in the exercise of their calling. Yet to interest us they must be shown in relation to other characters outside the profession, whichever it may be; we must behold them not merely as professionals, but as fellow human beings, creatures of like passions with ourselves. When we consider the history of these several callings we note that the professionals of our time inherit characteristics from their ancestors of long ago; the doctor of medicine is the direct descendant of the medicine man and the priest throws back to the soothsayer and the augur.

So the actor in his turn has his purely professional peculiarities, probably not unlike those of his remotest predecessors in Greece and Rome. However dissimilar Roscius and David Garrick may have been as men and as artists, they must as actors have been stamped with the mark of their special calling. In personality and in character Mrs. Siddons and Rachel were at opposite sides of the circle; but insofar as they were both actresses they had many things in common. So it is that when we consider the plays in which a player figures prominently we find them resembling one another in different countries and in different centuries. It would be an overstatement to assert that these plays about players are monotonous in the situations they set on the stage; but it would not be altogether a misstatement. We discover in the "Frogs" of Aristophanes an opportunity for the imitation of the mannerisms of contemporary Athenian tragedians and we observe the same opportunity in the "Impromptu of Versailles" of Moliere. And in this little improvisation of Moliere's there is unmistakable kinship with the scene in which Hamlet instructs the actors in their own art.

Perhaps it is because playwrights have often been players themselves that they have presented in their plays many more actors than poets or painters or sculptors, physicians or lawyers. Shakespeare brings before us a company of actors in "Hamlet"; he makes us spectators of an amateur performance in "Love's Labor's Lost" and of an amateur rehearsal in the "Midsummer Night's Dream". Massinger wrote a drama called the "Roman Actor", and Rotron composed a play, entitled "Saint-Genest". The elder Dumas took an English actor as the hero of his "Kean, or Disorder and Genius", and the younger Dumas took a French actress as the heroine of his "Comtesse Romani". Scribe and Legouviez collaborated in "Adrienne Lecouvreur" and Charles Reade and Tom Taylor collaborated in "Peg Woffington". Sir Arthur Pinero is the author of "Trelawney of the Wells"; and Henry Arthur Jones is the author of "Cock o' the Walk". Sir James

drama requires him to pretend to kill his enemy he seizes the opportunity and kills him actually. This is a startling situation, as effective in the present as it has been in the past. So far as I have been able to trace its history it appeared first in the "Spanish Tragedy" of Thomas Kyd, produced in the last decade of the sixteenth century; yet I should not be surprised if the English playwright had borrowed it from some unidentified Spanish original—which in its turn may have found its inspiration in some unidentified Italian story. It has the bloody violence common in the tales of the Italian Renaissance and it has the stark surprise which is a dominating characteristic of the fertile and ingenious playmakers of the Iberian peninsula. It is too early to have come from Calderon, yet it is exactly the sort of situation he would have delighted in.

In the "Spanish Tragedy" the play-within-the-play is performed by ama-

## WINNIE MELVILLE MARRIED



The marriage of Winnie Melville, actress, to Derek Oldham, actor-vocalist, who is now playing in "The Merry Widow", took place at St. Margaret's, Westminster, recently. Photo shows the bride and bridegroom leaving the church. —Photo: Wide World Photos.

Barrie has made us his debtor for his two charming little comedies, "Rosalind" and "Pantaloen". And more recently David Belasco has produced with a most artistic sympathy the "Deburau" of Sacha Guitry, an actor himself and also the son of an actor.

## II.

SOME of these plays are tragic and some are comic. In some of them we are taken into the playhouse, into the green room or on the stage itself; and in others the central figure is the only character who lived, moved and had his being in the theater, the other characters having no connection with the playhouse. In the plays in which the larger proportion of the characters are playfolk we find one situation recurring again and again, varied in its presentation and yet fundamentally the same. This situation is like the Flying Dutchman in that it never dies; and it is like the Wandering Jew in that it is forever turning up in different countries.

It brings before us a play-within-the-play, a drama performed by the theatrical characters in the presence of other characters who do not belong to the theater. One of the performers in the play-within-the-play has reason to hate another of the performers; and when the plot of the intercalated

tears. Hieronimo, in pursuit of his revenge, persuades Balthazar and Lorenzo to take parts in a play with the wronged heroine, Bel-Imperia. When Balthazar, as Solomon, bids Hieronimo kill Lorenzo, as Erastus, Hieronimo stabs Lorenzo, whereupon Bel-Imperia stabs Balthazar; almost immediately she stabs herself; and so justice is satisfied. Then Hieronimo bites out his tongue, which does not prevent him from getting possession of a knife with which he stabs first another of his enemies and then himself—thus fulfilling the counsel earlier given to him by Revenge (who stalks across the story at intervals to keep Hieronimo screwed up to the stabbing point):

Then talkest of harvest, when the corn is green;  
The end is crown of every work well done;  
The sickle comes not, till the corn is ripe.

It is nearly three centuries later that this situation again emerges into view—in "In Drama Nuevo" of Tamayo y Baus, produced in Spain in 1867. So far as I have been able to ascertain this Spanish play, immediately popular in the peninsula, has never been seen in either England or France. I happen to know that Coquelin had a French version prepared for him, but he never produced it. In the United States, however, two different adaptations were brought out; the first was

made by Augustin Daly not long after the play had established itself as a favorite on the Spanish stage, and the second was prepared by Howells for Lawrence Barrett. The original is in prose, but (if my memory serves me) Howells employed blank verse, which was appropriate since the story of "Yorick" (as Howells called his version—Daly had called his "Yorick's Love") introduces us to the actors of the company of the Globe Theater with Shakespeare himself as one of the characters.

Yorick has a young wife, who is an actress—which is not in accord with the fact since the women's parts in the Elizabethan theater were all played by beardless boys. Yorick has an adopted son, also an actor in the company. There is a guilty intrigue between Alicia, the wife, and Edmund, the adopted son. In the play-within-the-play, which fills the final act, Yorick has to read a letter. What is handed to him is not a property mislabeled, but a real letter which informs him of the relations of Alicia and Edmund. So when the action of the play-within-the-play requires it he kills his young rival, turning fiction into bloody reality.

I may note that a Spanish critic, Francisco Flores Garcia, has seen fit to suggest that Tamayo y Baus was indebted for part of his plot to a play of the elder Dumas, which he refers to as "Geneau". Dumas never wrote a play with that name; but this is unimportant since Garcia supplies information enabling us to recognize this alleged source as "Kean" (a play to which I shall have to return later). This identification is fortunate since it permits the assertion that there is really no relation between "Kean" and "In Drama Nuevo", save that the chief character in each is an English actor, who loses his self-control while playing a part.

In modified form, but without the actual killing, this histrionic triangle reappears in the "Tabarin" of Paul Ferrier, which was produced at the Theatre Francais in Paris in 1874, with Coquelin as the comedian, who discovers his wife's love affair with a younger actor, at the very moment when all three are playing their parts before the public gathered about the platform of the strolling players on the Pont Neuf. Coquelin once told me that Ferrier had planned his plot with the intention of using it in a libretto for the baritone Faure; and I have the impression that it was used as the book of an opera after it had ended its career at the Theatre Francais. I do not recall the name of the composer; and I think I should be able to remember it if this opera had met with any prolonged success.

However, the situation has been set to music triumphantly as all who have heard "I Pagliacci" will testify. In this case the composer was his own librettist; and he denied that he was indebted to any predecessor. When he was charged with having borrowed his plot from the "Femme de Tabarin" of Camille Mendes, Leoncavallo admitted that the central situation was not his invention. He declared that it had been treated long before it had been handled by the French poet and he denied that Mendes had any proprietary right in it. Quite possibly also, he may have derived it from Mendes or Ferrier or Tamayo y Baus, consciously or unconsciously. Quite possibly also, he may have reinvented it with no knowledge of its earlier employment by any one of the half-dozen dramatists who had already found their profit in it.

## III.

I PROMISED to return to the elder Dumas' "Kean, or Disorder and Genius". It was produced in France when Thackeray was writing the pleasant papers he was to gather into the "Paris Sketchbook". One of these lively little essays is on "French Dramas and Melodramas", and in this

Thackeray holds Dumas up to scorn for the absurd ignorance of English manners and customs displayed in the piece, the scene of which is laid in London. It must be admitted that "Kean" is not one of Dumas' best efforts as a dramatist; it is trickily theatrical; it was improvised as a vehicle for Frederick Lemaitre, and its success was due mainly to the power and fire of that actor of intermittent genius. Yet it had a vitality of its own or it would not have survived in the repertory of the Italian tragedian, Rossi, who acted it in America forty years ago. Not long after Rossi's visit to this country Charles Coburn prepared an adaptation for his own acting which he called the "Royal Box".

The outstanding scene of "Kean" was laid on the stage of Drury Lane Theater, when Kean was appearing in one of his tragic parts. Dumas had invented a rivalry in love between Kean and the Prince of Wales; and he made Kean catch sight of the prince in the royal box, whereupon the erratic tragedian is so infuriated that—in Thackeray's phrase—"he cruelly insults the prince." Plainly enough this episode would afford a tempting opportunity to an actor who would rise to the height of temporary insanity and who could powerfully move an audience by the exhibition of a brainstorm.

This same effect, the insulting of a spectator by a performer, is to be found also in what is perhaps the most widely popular of all plays of theatrical life, the "Adrienne Lecouvreur" of Scribe and Legouve. But there the scene is far more discreetly and debately managed. In "Adrienne Lecouvreur" an actress and a duchess are rivals in love, just as in "Kean" an actor and a prince had reason to be jealous of one another. But where the actor had to go outside of his part to hurl invective at the prince, the actress stuck to the words of the poet, finding one speech which poured contempt upon shameless women and pointedly addressing this speech to the duchess. The insult was subtler, but it was equally direct; and while the prince in the Dumas play is content with the banishment of the actor, the duchess in the Scribe-Legouve play is satisfied only with the death of the actress—which is accomplished by the aid of a poisoned bouquet.

In his memoirs Legouve has given an interesting account of the difficulty he had in persuading Rachel to play Adrienne Lecouvreur; and he has described a midnight rehearsal of the last act in which Adrienne dies from the effect of the deadly perfume of the envenomed flowers. The house was empty and there were only half a dozen persons on the dimly lighted stage. Rachel gripped Legouve's attention with the first words she spoke. "I had never seen her so true, so simple, so pulsantly tragic. The smoky lamp cast a frightful lividity on her features and the empty house lent a strange sonority to her voice. It was funeral. At the end, as I happened to pass in front of a mirror, I was struck by my pallor and even more by the paleness of the two actors who had taken part. Rachel was seated, silent, shivering and wiping away the tears which were still streaming from her eyes."

Legouve went up to her and told her that she had played that act as she would never again be able to play it. She agreed with him and then she asked him if he knew the reason why. He answered that he supposed it was because there was no one to applaud, so she had not had to think of the effect she was making and had therefore identified herself with poor Adrienne, dying in the middle of the night in the arms of two friends.

"No," she responded. "It was a far stranger phenomenon than that. It was not over Adrienne that I was weeping; it was over myself. Some-

thing told me that I should die young, as she did. It seemed as if I was in my own room, at the last hour of my life—as if I were present at my own death. So when I had to bid farewell to the triumphs of the theater, to the art that I had loved so well, I thought with despair that time would carry away all trace of what had been my talent and that soon there would remain nothing of her who had been Rachel!"

"Adrienne Lecouvreur" is now rarely seen on the stage; it is old-fashioned in its methods; it is adroitly articulated; but it lacks the veracity and the vitality which alone enable a play to survive changes of taste. But it is a masterpiece when we compare it with the "Masks and Faces" of Charles Reade and Tom Taylor, which has Peg Woffington for its heroine. Where the French collaborators were dextrous, the English collaborators were clumsy. There is a certain calculated cleverness in several of the scenes; there is a liveliness in the portrayal of the fascinating heroine; but nowadays the play reveals itself as a fabrication, artificial in its character-drawing and arbitrary in its plotting. It is a mere mechanism and we can see its wheels go round and hear them creak.

Nor is it possible to say much more about the long-popular play, "David Garrick", which misrepresents the facts of that actor's marriage almost as flagrantly as the facts of Kean's marriage were distorted in Dumas' play. A French play, called "Sullivan", by Melesville, may or may not have been suggested by an unidentified German piece. "Sullivan" had a fair measure of success on the Parisian stage and it provided the great Italian actor, Salvini, with a part in which he could display his versatility and his histrionic virtuosity. He acted it occasionally during his visits to the United States nearly forty years ago. The plot of this French piece was taken by Tom Robertson as the basis of "David Garrick", written for the elder Sothorn and since Sothorn's death performed many hundred times by the late Sir Charles Wyndham. Thanks partly to the supporting framework of its French original, the David Garrick play is better in its construction and in its craftsmanship than the Peg Woffington play, but it is scarcely less stogy.

Hopelessly stogy also, and even more mechanical, is the one-act "Comedy and Tragedy" which W. S. Gilbert wrote specially for Mary Anderson. Even her beauty and her charm were insufficient to carry it off. The little piece has none of the felicity of dialog which is characteristic of the librettos written by Gilbert for Sullivan's music. In fact, no one would have been swifter than Gilbert to point out the infelicities of the language of his play if only it had not been his play.

IV.

MOST of the dramas which have been here discussed present a wide range of possibilities of the dramatic profession. Some of them are, in the most of them are pathetic, even if their emotion is now and again relieved by humor. Other plays about players there are, and not a few of them, which are comic, seeking not to move us, but only to amuse us. They may rise to the level of sentiment, but they never soar to the heights of passion. They set before us the more laughable vicissitudes of the actor's career and they take us into the green room and playfully reveal the secrets of life behind the curtain.

It was in his youth that the elder Sothorn appeared as the semi-heroic David Garrick; and toward the end of his career he chose to impersonate the entirely unheroic figure of Fitzaltamont, an elderly actor, whose lofty ambitions had always been blighted. Sothorn found this figure in an unpretending piece, the "Prompter's Box", of H. J. Byron. He kept the simple

story, but he completely transformed the character; and he changed the name of the play to the "Crushed Tragedian". In his hands Fitzaltamont was a superbly exuberant caricature of the aspiring and unfamously unsuccessful actor. Sothorn was then in the full maturity of his skill as a comedian and his performance of Fitzaltamont was one of the most laughter-provoking which it has ever been my good fortune to see upon the stage. Altho highly colored and frankly exaggerated, it was fundamentally veracious. Sothorn dealt freely with Byron's dialog and he often gave it a keener point by delivering it with a different emphasis. For example, when Fitzaltamont meets a purse-proud banker who contemptuously declares that it is twenty years since he had been in a theater, Byron made the actor sadly admit that it was as long since he had been in a bank. But when the financier mentioned to Sothorn the lapse of time since he had condescended to enter a playhouse, the crushed tragedian drew himself up with a lofty superiority and delivered himself of what he sincerely believed to be an annihilating repartee: "And it's about the same time since I have been in a BANK!" And then he took the stage, that is, he crossed down to the footlights not doubting that his insulter was writhing at his retort.

I have noted that the play of 'David Garrick' had been adapted from the French by Thomas W. Robertson, who was, three or four years later, to begin the series of original comedies, "Society", "Caste" and "Ours", in which he tried to bring the English drama into a closer conformity with the facts of English life. To us today, after the drama of our language has come to life again, the slight and sketchy comedies of Robertson seem thin and pale. But if their fame is now pitifully faded and if they are seen to lack the substance and the solidity we find in the plays of the stronger men who have since come forward, they served their purpose in their own time; and we are ungrateful if we do not recognize that Robertson was a pioneer.

One, at least, of the successors of Robertson has shown a proper gratitude to the man who had made his path easier. The hero of Sir Arthur Pmero's "Trelawney of the Wells" is called Tom Wrench, and he is indubitably intended for a portrait of Tom Robertson. "Trelawney of the Wells" is one of the most delightful of comedies and any comparison of its simple truthfulness with the tawdry falsity of "Masks and Faces" is sufficient to show us how far the drama of our language had advanced in the fifty years which intervene between the two plays. And if any doubt remained as to this advance it would be dissolved by anyone who chooses to contrast the poverty-stricken employment of Byron's "Prompter's Box" with the full richness of Henry Arthur Jones' "Cock of the Walk". I do not mean to declare that it would be difficult to find in the long and honorable history of English comedy a scene of more compelling humor, of comic character imaginatively contrasted and always rooted in observation, than that in "Cock of the Walk", when a conclave of four bishops of the established church and four actor-managers (all of them knighted, of course) is convened to debate upon a delicate point of honor.

I should be glad if I had space to deal adequately with the comedies of theatrical life for which we are indebted one or another of our American playwrights—the "Green Room Fun" of Bronson Howard, the "Toast of the Town" and the "Frederic Lemaitre" of Clyde Fitch, the "Mistress Nell" of George Hazelton, the "Sweet Nell of Old Drury" of Paul Kester, the "Great Lover" of the Hattons, the "Chorus Lady" and the "Show Shop" of James Forbes. But I cannot refrain

from recording my regard for the "Show Shop", which marked an improvement on the "Chorus Lady". Clever as the earlier piece was, its action was occasionally forced; and toward the end the plot got in the way of the characters, whereas in the "Show Shop" the plot was the creation of the characters themselves. They were what they were, and what happened to them was what had to happen. The story might be a little fantastic; it certainly was not a little whimsical, but it rang true because those who took part in it were true to themselves. The play set before us the humors of stage life, and it gave us a hint of the pathos of that life without any romanticizing or even sentimentalizing.

CRITICS—A NECESSARY EVIL

(Continued from page 29)

sounder and more significant in more or less direct ratio to the length of time between seeing the play and writing about it. Perspective adds distance and makes details less vivid, but it brings other objects into view and scales down the whole thing to reasonable proportions.

The solution for the critic may be writing for a magazine. But what about the newspaper and the newspaper reader? The answer ought to be the kind of reviewing done on the Continent—a serious, thoro discussion once a week of what is really worth talking about in the theater. The news of what has happened and of plays too insignificant for serious treatment should be left to reports of fact—and nothing but fact—on the morning after the premiere. But how can this be done in New York? No reporter going to limit himself to the story of a play and its general nature when he sees a chance for criticism—even surreptitious, roundabout criticism—before him. The critic himself could write such a report. But what paper could dare—or should dare—a reform like this while nine others hastily feed half-baked provender to an eager, gobbling public?

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## TO AUDIENCES

By HELEN GAHAGAN  
(In The Drama)

WHEN I was in college I was asked to make a scale showing the relative importance of the various factors in the theater, namely: The play, the actor and the audience. Bravely I set to work to make what I thought was a very fair scale of comparison. Taking six-sixths as my whole, I gave to the play half of that; to the actor two-sixths and to the audience one-sixth. And at that I hesitated a long time over the last sixth. I felt that I was being very generous with it. Any silent factor could not really be that important in the theater. That was a short two years ago. Today if I were asked to make that same scale, I should give that sixth that I hesitated over to the play and the actor and the whole of the five-sixths to the audience, feeling that it was not half enough. Nor should I stop there, but I should again divide that one-sixth that I begrudged the play and actor into six-sixths, give one of them to what actually is the theater (play and actor), and five to the producer. Then I should sit back, shed a tear or two, and pray and wait; wait and see what was going to become of the theater in the next ten years; wait and see what those people who nightly have our destiny, that of the playwright and the producer in their hands are going to make of it.

Are you startled at your power? Well, you might be. You are the life of the theater. You are the very life of the art that can exist only thru you. And never forget that it is a living art. A perfect performance may be given—a rare and beautiful thing. That performance may never be repeated. We have no power to preserve it. But the memory and appreciation of you, the audience, can make it a living monument to beauty. But such a performance is scarcely possible without the intelligent co-operation of those in front of the footlights. If you could but begin to know the power you have, the force that you send across to us, and how that force is misused! I am not speaking of applause or boisterous laughter, but of a deep root of love of the theater. If you would come to the theater as the old Greeks did, as the English and the Europeans do today, eager and keen for the best, quick to appreciate when you find it, we would truly then begin to have an American theater. Five minutes after the first curtain has gone up we know what you want. If it is the mediocre—worse, horseplay—if we are sincere, we battle with you for the rest of the evening, and leave the stage after the last curtain, exhausted and discouraged. If we are weak, we give in; let you make of us what you will. And in consequence the performances and the play become warped and out of shape.

You always act as a united effort—the audience has a character of its own. Your united strength is greater than ours. You, when you make possible such audiences, are every day helping to make bad actors—are every day making it possible for inferior plays to be produced, or every day destroying an art that is older than Christianity itself. And, oh, the difference between such an audience and one which figuratively sits on the end of his chair, breathlessly waiting and wanting to take what we can give. Such an audience carries the play along. We leave the stage actually refreshed and invigorated on such a night—the play becomes a living thing, and the theater takes its rightful place in the world of creative beauty. This reminds me of an essay I read once about a family symphony. In a big living room the household were all gathered together, each with his or her own instrument. The father was the conductor—the youngest child played the something or other. They practiced and they practiced; discord after discord rent the air, mixed with wailing from the youngest and angry words from the oldest, and so that evening wore on. When the atmosphere became almost unbearable, it suddenly cleared—they were all in harmony. This disunited little band became one, and peaceful ecstasy seemed to settle down over them. They put away their instruments and went to bed. The father shut the windows—locked the door—hesitated a moment before he followed the others, and pondered: "Was that short time of happy journey worth all the struggle?" He said it was and went to bed. One good audience out of one hundred bad audiences makes us feel very much like that.

Now, if the theater of today were in the same condition as the family symphony, we could accept our good audiences with gratitude—grin and bear the bad ones—but at every side we hear the incessant questioning—"What is going to become of the theater?" On every hand we hear people complaining that our theater is on a very uncertain foundation. Bad plays are streaming into the theater, meeting with success. The managers justify themselves with the cry—"That is what the public wants." And that is what you must want or you would not patronize them.

Good plays are opening and closing for the want of support. You have the power largely

to remedy this. Are you doing it? Are plays read in America as you would read any other form of literature? Are you acquainted with the old playwrights? Have you acquired for yourself a standard by which you may judge the new plays? Do your schools and colleges insist that you become acquainted with the drama? Or do you just wander into a theater with no background and think the actors up there are having great fun, and make some remark as "That actor is clever," or "Did you ever hear such lines?" or "That actor is dull." I have heard this phrase innumerable times. This reminds me of a story I heard in Buffalo last winter. Walter Hampden was playing one week there in Shakespeare. I had gone to the box-office to procure some tickets. There was a man in front of me inquiring about the performances. Shakespeare's "Othello" was the play that night. It was "Shakespeare—'Othello.'" The man inquired at the end of his conversation if Shakespeare himself was playing. Of course I take it for granted that this man is in the minority, but the same time he was a good red-blooded American, and looked as tho he had had a few advantages in life. And I have heard things, perhaps not as obviously stupid, but equally as unforgivable, from college graduates. When it comes to judging the actual technique of a play, as one would in short story or a novel, the majority of our public is woefully ignorant, and for no other reason than that they never think of reading plays, and I assure you they are one of the most interesting forms of literature that we have.

There is perhaps no audience in the world more sensitive than an intelligent American audience. Our fault is that there are not enough of them. Is it just because we are a new country and have neglected this old art that we in our hurry have failed to dignify it? Actor, play and theater are rather scoffed at by us. But when we realize what the theater has done in the past for progression, what it can do in the future, what a large influence it plays on all our lives, when the audience realizes its importance in the theater, when we begin to know plays as we know books, when we begin to recognize a fine piece of acting in comparison with poor acting, as we detect a discord from a harmony, then we will begin to use our unbounded raw material that shall make for greatness, and an American Art Theater will become a reality.

### NEW FIRM SETS OPENING DATE

New York, Aug. 27.—Nancy, Inc., the latest addition to the ranks of Broadway producers, has chosen October 15 as the date for the New York premiere of their new production, which is yet unnamed. The play has been seen in several of the European cities.

### BARRYMORE IN BELASCO PLAY

New York, Aug. 23.—David Belasco announces that Lionel Barrymore will star under his management. This marks the first association of the star and Belasco and links together two celebrated names. Irene Fenwick will also be associated with the Belasco management in a new play.

## COMING TO BROADWAY

New York, Aug. 25.—There will be a slight slackening down of the Broadway openings next week. Instead of the usual half-dozen there will be but four premieres.

The first in order is "Magnolia", another play from the pen of Booth Tarkington, which will be presented on Monday night at the Liberty Theater by A. E. Aarons. The featured member of the cast is Leo Carrillo and in his support will be seen Martha Bryant Allen, Malcolm Williams, James Bradbury, Jr.; John Rutherford, Elizabeth Patterson, Phyllis Schuyler, J. K. Hutchinson and Barrington Carter.

The first production of the Charles Frohman Company to be made this season will be seen on Tuesday night at the Lyceum Theater. This is Irene Bordoin in "Little Miss Bluebeard", a play by Avery Hopwood, with a few songs scattered thru it. Miss Bordoin will be supported by Bruce McRae, Stanley Logan, Eric Blore, Margaret Linden, Arthur Barry, Jeanette Sherwin, Eva Leonard-Boyne and William Eville.

The several times postponed opening of "The Whole Town's Talking" will occur on Wednesday night at the Bijou Theater. This comedy, the work of John Emerson and Anita Loos, will have in the cast Grant Mitchell, James Bradbury, Catherine Dale Owen, Gerald Oliver Smith, June Bradley, Harold Salt, Lucia Moore and Violet Dunn.

Walter Hampden, who has the National Theater for this season, will make his production there on Thursday night, tho he, personally, will not appear in the play. The piece is a fantastic comedy by A. E. Thomas, entitled "The Jolly Roger." The cast includes Pedro de Cordoba, Carol McComas, Ernest Rowan, William Santer, Allen Thomas, Reynolds Evans, Le Roi Operti, H. E. Humphrey, William

### PLAYERS' GUILD CLOSES

Milwaukee, Aug. 25.—The Players' Guild brought its summer season of stock at the Davidson to a successful close with the presentation of "Barnum Was Tight" this week. Members of the Guild will return to Broadway to fulfill contracts for the coming season. So well pleased were the managers of the company with the work done by their organization and the manner in which they were supported here that they have promised to return with practically the same players next summer. The Guild gave relatively new successes that had not been here recently in road companies with a polish that drew them big houses. The organization of the group of Broadway players who sojourned here during the summer was perfect. Handicaps of the regular stock organization were overcome with all the ease possible. First nights with awkward pauses and jumbled lines were rare. Sets were always well executed and the actors produced work that showed interest and capable direction. They were indeed a stock company de luxe. James Gleason acted as director, with the assistance of Desmond Gallagher, Thomas E. Jackson was in charge of business affairs and Robert Lynn looked after back stage. The leads were successfully held by Elizabeth Risdon and Robert Armstrong. John Dwyer, George Meeker, Warburton Guilbert, Clara Weldon, Audrey Baird, Elynn May, Mrs. M. C. Gleason and John Thorn made up the Guild. Florence Peterson, Elton Hackett and Miss Brown, daughter of Sherman Brown, manager of the Davidson, were given trysts with the Guild. These local players received favorable comment.

### RELIGIOUS DRAMA

Chicago, Aug. 24.—A Bible course will be started Monday at the Frances Parker School, 330 Webster avenue, under the direction of the Drama League of America. The announced idea is to present Bible truths in dramatic form. Mrs. A. Starr Best, president of the above organization, will sponsor the entire program. It is understood that pastors of Chicago, generally, will be in attendance with their families. Assisting Mrs. Best will be Hugh Porter, Rita Benton, Mrs. Charlotte Choppening, Edith Hall, Helen Hobart, Irving Chapel and others.

### GILLETTE MUST PAY TAX

New London, Conn., Aug. 25.—William Gillette, according to a decision handed down by Judge George E. Hinman of the Superior Court here, is obliged to pay tax on the house at his summer estate at Lyme, on which a valuation of \$50,000 was placed by the Town Board of Relief. The actor's appeal from the board of Relief and Assessors was tried several weeks ago. The valuation of \$102,000 was placed on Gillette's house by the Board of Assessors, in addition to \$1,000 on his boats and dock and \$3,000 on the water basin at the Lyme estate, while the Board of Relief fixed the valuations respectively at \$50,000, \$1,000 and \$3,000.

Stephens, P. J. Kelly, Joseph Latham, Marcel Gill, C. Norman Hammond and Ruth Charpenning.

There will be two closings tonight, "Zander the Great" at the Empire Theater and "Dew Drop Inn" at the Astor.

### WORCESTER TO SEE

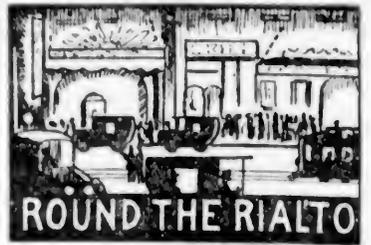
#### MANY FAMOUS SHOWS

Worcester, Mass., Aug. 25.—The Worcester Theater has been put in excellent condition for its opening Labor Day. Many big shows have been secured for the forthcoming season. Channing Pollock, in "The Fool", will be the opening attraction, followed by "Lightnin'". Other offerings to follow will include "The Barney Stone", "The Bat", "The Cat and the Canary", "Rain", "The Clinging Vine", Robert Mantell, Thurston, "Sally, Irene and Mary", Ted Lewis' "Frolics" and Harry Lander. The majority of the engagements will be for a week.

### ROBERT AMES DISCUSSES BARBERS, GOLF AND PLAYS THAT PAY

(Continued from page 28)  
spirit that proclaimed that he loved dearly ever rounded vowel and upright consonant in the long narration that makes the play. So, after counting no less than fifty telegrams of congratulation from stage celebrities on the walls of the dressing room, we had adieu to one of the best looking young "shavers" it has ever been our privilege to interview, a being suffused in that aura of happiness that is reflected from a perfect honeymoon. And, hear all ye bachelors, he says he's the luckiest man in the world!

ELITA MILLER LENZ.



AS MR. PICKWICK once said, we have been "ruminating upon the strange mutability of human affairs." : : : We were led to doing this by a chat with Paul Whiteman. : : : We first met Paul when he came East and before he made his big hit here. : : : He was then affable, friendly and confident. : : : Today we find him famous and rich, but still the same friendly soul he was then. : : : Here is one fellow who has not let success run away with him. : : : Paul tells us that he had a great time in England, but was glad to return here. : : : He reopens at the Palais Royal about September 20. : : : Tom had a call from Eddie Stembler, who says that he may go with a production next year instead of playing dates in vaudeville. : : : He informed us that Sallie Stembler has just returned from a trip abroad. : : : She played some dates in England and was a sizable hit. : : : Eddie says Sallie cried all the way over and laughed all the way back. : : : We met Leslie Austen, who will shortly be seen with Florence Reed in "The Lullaby". : : : Leslie tells us that he played a part in the film version of "The Governor's Lady" this summer, which accounts for his absence from Broadway. : : : Tom had an interesting chat with Fannie Levine, who is the guardian of the box-office of the Equity-Forty-Eighth Street Theater. : : : Fannie is one of those great rarities, a courteous and attentive seller of seat coupons. : : : She told us a few things about her work, from which we gather it is not all peaches and cream, but interesting, nevertheless. : : : While Tom was having his tea and crumpets George Lottman walked in on him. : : : George, who has a real gift for the bizarre in advertising, looks after that commodity for Jack Mills. : : : He tells us that "Mr. Gallagher and Mr. Shean", that popular epic of the ridiculous, is still a big seller and threatens to emulate the well-known brook in its passage thru the ages. : : : While we have a great regard for George and the genial Jack, in all frankness we hope he is wrong. : : : There are too many phonographs in our cliff-dwelling to make that enjoyable. : : : Tom has received a letter from his friend, Carl Pederson, one-half of the Pederson Brothers. : : : It was mailed from Christiania, Norway, where Carl is spending the summer. : : : He writes that he has seen many wonderful sights and sailed for this country from England on the Mauretania August 18. : : : Carl will be seen in the varieties again this season. : : : We had a welcome call from Sam Harris, who left the minstrel shows flat some years ago and is now selling automobiles in Stamford, Conn. : : : Sam was in to see the new models of his firm's car. : : : He tells us that business is good and that the stage will see him no more. : : : Tom is told that Frank J. Willetch, who now is "historian" for Sam H. Harris, has presented a collection of several thousand theatrical clippings to the New York Public Library. : : : They are mostly concerned with theatrical doings in the Middle West between 1880 and 1890, and Frank picked up the collection in a St. Louis book shop some years ago. : : : It was generous of Frank to part with the collection, but quite in keeping with the many nice things he is continually doing.

TOM PEPPER.

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

# DRAMATIC NOTES

George Cohan will reopen Cohan's Grand Opera House, Chicago, September 24, with "The Song and Dance Man", with Lynn Overman in the leading role.

John Green, who appeared in "Not So Fast" at the Morosco Theater, New York, has been engaged by A. H. Woods for "The Whole Town's Talking", set to open this week at the Bijou Theater.

"The Talking Parrot", a three-act comedy by Hutchinson Boyd, will be produced by the Triangle Players at their New York theater early in the season. Kathleen Kirkwood will stage Boyd's drama.

A. E. Matthews, who appeared in New York several seasons ago in "Bulldog Drummond", is expected in this country this week, when he will begin rehearsals in "But for the Grace of God", under the direction of the Selwyns.

Donald Brian, who appeared last season in "Barium Was Right" at the Frazee Theater, New York, has accepted an offer to appear on the Keith Vaudeville Circuit in a singing and dancing act.

Richard Bennett will be starred this season under the management of William Harris, Jr., in "The Outsider", by Dorothy Brandon. This English play has proved to be one of the big successes of the London season.

Alla Nazimova is another legitimate star to enter on a season in vaudeville. The Russian actress, who starred recently in "Dagmar", will appear in a sketch especially written for her.

Harry Seamon is the author of a new play called "The One-Ball in the Side". In hazarding a guess it is a pretty safe bet to predict that the work has something to do with a pool tournament. Tom Gill will head the cast.

And now Sam H. Harris finds that he cannot call it a season unless he too has a Frederick Lonsdale play. The result of suiting action to the word has gained for the producer Lonsdale's latest play, "The Workers", which he intends to produce in the fall.

The policy of the very handsome little Harris Theater, Chicago, seems to remain unsettled so far as coming attractions are concerned. The latest prediction is that "Icebound" will land there a week hence if nothing happens in the meantime.

"The Dust of Erin", by T. W. Gibson, with Tom Moore, the film star, playing the leading role, will probably be shown in a New York theater during the winter season. Moore was recently seen in this drama at the Mason Opera House in Los Angeles, Calif.

John Golden has accepted a new comedy, "Chicken Feed", from the pen of Guy Bolton, which he contemplates giving a preliminary production early in September. Winchell Smith, who will direct the piece, has issued a call for rehearsals.

Stella Larrimore has contracted to appear in A. A. Athenson's play, "The Goats", which will be presented in New York early in October. Miss Larrimore, who is the sister of Francine Larrimore, will play the leading feminine role.

Louis Mann, who has been appearing in vaudeville following his run in Max Marcin's comedy, "Give and Take", will forsake the variety stage and reappear with George Sidney in the Marcin piece, opening on Labor Day in Brooklyn.

"Why Not?", Jesse Lynch Williams' comedy, which was produced last season by the Equity Players, will be sent out on tour this fall with the Barthlines Company as sponsors. This organization has several new plays which they hope to present on Broadway this season.

"Forbidden", a new play by Sydney Rosenfeld, will be presented by John Ort about October 1, featuring Cyril Keightley and Mary Young. Others in the cast are Harry Minturn, Rose Winter and Anna Marston. The drama will be given a try-out performance on September 17.

Hugh J. Ward has secured the Australian rights to "Rain", to be presented at his own theaters in the Antipodes in the early winter. The Australian producer in negotiating for the Harris drama is said to have paid the highest amount for the foreign rights to an American production on record.

John Peter Toohy, author and dramatist, is now acting in the capacity of general manager for Richard Herndon, the producer of "Kempy" and Philip Barry's "You and I". Toohy will direct the publicity campaign for

the attractions coming to the Belmont Theater, New York.

"Icebound" will open its season under Sam H. Harris' management at the Bronx Opera House, New York, on Labor Day. The cast will be practically the same that played at the Harris Theater, with the exception of Robert Ames, who is now appearing in "We've Got To Have Money".

Mrs. Marguerite A. Barker, who has secured the rights to Lulu Vollmer's new play, "The Shame Woman", also contemplates doing "The Flight to Venice", by George Kaiser, author of "From Morn to Midnight". The Vollmer piece will follow Thomas P. Robinson's "Brook" at the Greenwich Village Theater.

McKee & Stevens disposed of the English rights to "Brook", now appearing at the Greenwich Village Theater, to J. T. Grein, who hopes to produce this American drama in London this fall. The author, Thomas P. Robinson, has been invited abroad by the producer to supervise the staging of his play.

Nedda Harrigan, daughter of the late Ned Harrigan, of Harrigan and Hart fame, is the latest to be added to the cast of "Mulholland and Wife", now in rehearsal and which will make its New York appearance about October 1. Others in the cast are: Alphonse Ethier, Eva Benton, Coats Gwinn, Ann Mason and Lolita Robertson.

Avery Hopwood's play, "The Alarm Clock", will come to New York about Christmas time, with Blanche Ring, Bruce McRae and Marion Coakley in the leading roles. The Atlantic City premiere will take place on December 17. This will be the second production that A. H. Woods will produce in association with Gilbert Miller, who will probably go to the Eltinge Theater, New York, later.

Edna Hubbard and Claude King will be seen in the leading roles in "The Crooked Square", by Samuel Shipman and Alfred C. Kennedy, scheduled to open at the Hudson Theater, New York, next month, under the management of Mrs. Henry B. Harris. Georges Renavent, who was with the Shipman-Kennedy drama when it was tried out last season in Chicago, will play his original role.

Frank A. Egan will leave his Little Theater at Los Angeles, Calif., next month just long enough to produce a group of new plays in New York, the first of which will be "Morphina". This drama will probably undergo a change of title before it reaches Broadway. Egan sponsored "The Humming Bird" produced here last winter, starring Mande Fulton.

The Yiddish Art Theater, with Maurice Swartz as director of the organization, will open its sixth New York season on September 7 with Julius Shulavsky's "Sabbat Zev" at their playhouse, Twenty-seventh street and Madison avenue, New York. Swartz holds a lease on the theater for another term of ten years.

Victor Sutherland will appear in the part of Dan Murehison in "Zander the Great", when Alice Brady and her company open their Chicago season this week at the Powers Theater. Sutherland, last seen in New York in Rachel Crothers' comedy, "Thirty-nine East", succeeds Jerome Patrick, who has been engaged by the Frohman management for a new production.

Lynn Overman is to be starred in George M. Cohan's new comedy, "So This Is Broadway", which will open in Detroit early next month, and from there move into the Grand Opera House, Chicago, for a run. Other than that the first act of this play is entirely taken up by the male members of the cast, there is very little known about the production.

Mrs. Henry B. Harris has selected for her initial production "The Crooked Square", written by Samuel Shipman and Alfred C. Kennedy. Rehearsals will begin next week at the Hudson Theater under the direction of Frederick Stanhope. The first out-of-town performance before coming into New York will be given at Stamford, Conn., September 7.

Charles Dillingham will present the Teatro del Piccoli, a famous Italian marionette company, on September 6 at the Dresden Theater. This house, which is on top of the New Amsterdam Theater, will be renamed the Frollic. The present plan is to play the marionettes for a short season, with the Grand Guignol Players replacing them at the Frollic later.

Maurice Swartz, director of the Yiddish Art Theater, announces "The Seven Who Were Hanged" as his first production of the season. This dramatization of Andreyeff's morbid story is being played now at the Yiddish Theater in Warsaw. Swartz will later offer the Yiddish production of Eugene O'Neill's "Hair

Ape" and a new play, "Childress", by Jonab Rosenfeld.

Lulu Vollmer, author of "Son Up", one of the few impressive plays now current in New York, has written a new play, "The Shame Woman", which is scheduled to open at the Greenwich Village Theater on October 15. Gustav Blum will stage the production while John Wenger has been commissioned to design the settings.

Gilbert Miller, general manager of Charles Frohman, Inc., is negotiating for the American appearance of Mme. Simone, noted French actress, according to dispatches received from Paris. The tragedienne made her last appearance in New York three years ago. She will be presented in a new play from the pen of Samuel R. Golding.

Norman Trevor is said to be slated for "The Outsider", to be presented by William Harris, Jr. Previous announcements had it that Richard Bennett, recently returned from Europe, was engaged by Harris for this role. Trevor was to have played the leading part in the Selwyns production of "But for the Grace of God", by Frederick Lonsdale.

"The Devil's Disciple", current at the Garrick Theater, New York, will go on tour early in October, playing the principal cities. The Theater Guild announces the presentation of John Galsworthy's new play, "Windows", on October 8, to be followed shortly by other plays, one of which, taken from the Hungarian, is "Fata Morgana", a comedy by Ernest Vajda.

Lewis & Gordon, producers of vaudeville acts, and formerly associated with Sam H. Harris in several New York productions, will branch out as legitimate managers in their own right with their presentation of Owen Davis' latest play, "The Nervous Wreck". This comedy, with Otto Kruger and June Walker in the leading roles, will be launched some time next month. Addison Pitt is directing the rehearsals.

In the support of Walter Scanlan, star of Edward E. Rose's Irish play, "The Blarney Stone", which will open in New England this week, will appear Jack McClelland, Pat Rafferty, Ivan Christy, Jack Kearney, Larry Wood, Emerin Campbell, Margaret MacArthur and Helen Smith. George M. Gatts, who sponsored Eugene O'Brien and "Steve" last season, will eventually move his production into Boston to the Plymouth Theater for an indefinite stay.

Ida Rubenstein, who appeared in the star role in d'Annunzio's "Phaedra" at the Opera in Paris last June, is contemplating a visit to this country this season under the management of a New York producer, whose name to date has been withheld. The French actress is said to have received three offers to appear in New York, but, according to cable reports, she is reserving her decision until November.

Judith Anderson has been engaged by Sam H. Harris for the leading feminine role in "Peter West", in which Frank Keenan will be starred. Miss Anderson appeared last season in "On the Stairs", playing opposite Arnold Daly. She has also been seen with William Gillette in "Dear Brutus". Miss Anderson is from Australia, where she starred under J. C. Williamson's management.

"The Top Hole" is expected to make its appearance on Broadway early next month under the management of William Sharyl, who is casting director for the Shubert enterprises. The cast will be comprised of Ray Raymond, Claire Stratton, John Dunsmuir, Lee Patrick, Walter Walker and Charles McNaughton. Earl Carroll, the producer of "Vanities of 1923", is expected to be declared in on the production.

August Pitou is rigging out "The Old Homestead" this season with all the original scenery, properties and costumes that were used in Donnan Thompson's production. Walter Ayers will play the part of Uncle Josh and the supporting cast will include Harry Barker, Fred Coulter, Robert Ellsworth, Johnstone Flynn, Rene D'Arvy, Margaret Farrell, Lucille McGuinness, Mary Ross, David Morris, Alan Wallace, Maud Nolan, Oscar Sidney and Henry Stevens.

"James J. Mulholland and Wife", Alice Leal Pollock's drama of divorce, will open in Stamford on September 14, under the direction of Broadway Play Producers, Inc. The principal members of the cast include Ann Mason, Alphonse Ethier, Lolita Robertson, Eva Benton and Dave Lodge. Clifford Brooke will stage the play and George Cochrane will head the production company. Several other offerings have been promised by this new organization.

Belle Bennett, who played in "Lawful Larceny" for more than a year, has left for San Francisco to begin rehearsals in "Half a Chance", by Blanche Upright, which is to be produced by Sam H. Harris and Thomas Wilkes. Miss Bennett had recently returned

to New York following a thirty weeks' engagement as star of the Forsyth Players in Atlanta, Ga., when she received a hurry call from the Harris management to leave for the Coast. In previous seasons she has appeared in A. H. Woods' productions of "The Demi-Virgin" and "Happy-Go-Lucky".

Arthur Klein, formerly identified with the Shuberts in their vaudeville venture, will branch out as a producing manager within the next few weeks, when he will begin rehearsals for his first offering, a farce by Herbert Hall Winslow and Emil Nyltray, called "For Love of Money". J. C. Huffman, general director for the Shuberts, has been engaged to stage the production. The cast includes Glenn Anders, Dorothy Mackaye, Louis Simon, Isabel Leighton, Robert Cummings, Shep Camp, Jack Trainor, Guy Voyer and Harry Liford.

## THE WILKES PLAYERS

Denver, Col., Aug. 20.—"Madeleine and the Movies", a George M. Cohan production, is being presented by the Wilkes Players at the Denham Theater this week to crowded houses. "Madeleine and the Movies" is presented in two acts, with an introduction and an explanation, and the Wilkes Players give a splendid performance, keeping up the speed that is necessary in making this type of play a success. To Gladys George falls the role of Madeleine, and she leaves nothing to be desired. She doesn't have nearly as much to do as you would suppose Madeleine would, but that little is very powerful in effect and she fires her bombs with just the right degree of innocence and naivete. The movie idol, who is much more of a hero in real life than in reel life, is portrayed by George Barnes. Ben Erway shares working honors with Mr. Barnes and performs strenuously as the scenario writer. George Cleveland gives a very neat performance as Harvey, the butler. Ned Doyle and Guy Usher made a tremendous hit with the audience and gave a good account of themselves as the czar of the movies and the detective. El Coadit, Walter Siegfried, Laurine Friend, Katherine Graham, Laura Mae Whitfield and Heron Blyden are in the cast this week.

"Madeleine and the Movies" is a merry melange and you will like it.

## SAENGER PLAYERS

New Orleans, Aug. 22.—This week "Peg o' My Heart" is doing the usual business at the St. Charles Theater and the Saenger Players are living up to their reputation as one of the best stock companies South. Isabelle Lowe, guest star, as Peg, was exceedingly clever throughout the action of the play. Foster Williams was excellent as Jerry. Others in the cast were: Lora Rogers, as Mrs. Chichester; Donald Gregory, Jarvis; Orria Holland, Alarie; William Melville, Christian Brent; Julian Noa, Montgomery Hawkes; Shirley Gray, as the maid, and Kathryn Givney, as Ethel. Miss Lowe will remain thru the week of September 9, after which Leona Powers will have returned from her vacation and again head the company as leading woman.

Next week "Happiness", to be followed by "The Little Wife" and "The Man Who Came Back".

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## MARY FARRELL

**A Decided Favorite in the South  
—Now Owner of the Jimmie  
Hodges Musical Comedy  
Company**

ON this page appears a likeness of Mary Farrell, who for the past several years has been with the Jimmie Hodges Musical Comedy Company. Miss Farrell is a very successful little lady, a decided favorite with the Southern theater public, and with her winning smile and sweet Colleen type she has at last achieved stardom. But that is not all. She now owns, in conjunction with James Evlston, her manager, the Hodges Company, its good will, properties and all the rest. Jimmie Hodges has left the stage for the screen. And of Miss Farrell and her company now playing Norfolk and Richmond, alternating each week, there is scarcely a performance at which she isn't presented with bouquets or something of remembrance from admirers. Norfolk honored her by naming its favorite club "The Mary Farrell Club", and she has a standing invitation in most of the leading homes in Richmond and Norfolk for luncheon and teas.

Miss Farrell hails from St. Louis. Last winter she appeared in Miami, Fla., for three solid months, during which time the lovely little lady won unstinted praise from press and public. One reviewer, who met her personally, had the following to say: "In comedy-drama, light comedy, musical comedy and as a farcical Miss Farrell is ideal. She lives for her work. Not only is she delightful on the stage, but she possesses the sweetest sort of disposition. She is beloved by her fellow artists. Some there are in the company who call her 'Miss Flip'. But just the opposite is the fair Mary. The name, in fact, is a term of endearment. Miss Farrell is most congenial. She does not step at her own work, but helps others. Her motto is," continues this reviewer, "If you cannot say anything good about a person you can at least remain silent." Her hobbies are few. One is driving an automobile and another swimming. She does, however, enjoy plenty of fresh air, and she makes it a point to be out of doors as much as her profession will allow."

The past several weeks the mercury has been hanging around 90 degrees in Norfolk and Richmond, but the Jimmie Hodges Company still continues to turn people away. Practically every performance is crowded. Great credit is due Miss Farrell. She has worked long with the Hodges company. She has been faithful. Now that she owns the show, more than ever the Southerners seem to patronize the company, and more than ever she is making good.

All of which proves one can climb if he or she sticks and works and is true to his or her ideals.

### PAUL SCOTT

Dean of Dramatic Agents

New York, Aug. 22.—For many years past dramatic stock companies thru the country have depended on Paul Scott and his agency in the Knickerbocker Theater Building for their players. Paul has seen them come and go; some of them who came into his agency some twenty years ago as juveniles seeking their first real engagement are now recognized Broadway stars. Many of those who have not made Broadway are leading men and women in well-known stock companies.

About two months ago, when we were assigned to conduct the dramatic stock department, we called on Paul in quest of news, thinking that we could get it from him without going into ancient history, for we first met Paul some thirty-five years ago in Philadelphia and assumed that he would not recognize in us the youth he knew in those days, but in that we were mistaken, for he glimpsed us at sight and called us by our moniker of many years ago.

Talk about a talkfest; it was one that we will both remember for a long time to come, for it went back to the days when Paul first saw the light of day in Ireland in 1863 and followed him aboard a ship for this country in 1872 as a barefoot little Mick who made friends with everyone aboard ship, so much so that when he was held up by the authorities for coming into this country as a stowaway without visible means of support several of the attaches of Castle Garden smuggled him thru the lines and he became a stranger in a strange city, where his Irish brogue and wit, supplemented with juvenile ambition and energy, won a job bundling kindling wood that enabled him to earn sufficient for his needs until he secured something better in various other jobs.

With the true-born Irishman's thirst for knowledge he obtained an education the best he could until he became a dyer of feathers in a feather foundry. He mastered the art sufficiently to enable him to establish himself in business at Ninth and Arch streets, Philadelphia, at the age of 16, and he conducted the

business along profitable lines for several years.

At that time Ninth and Arch streets was the popular rendezvous of showfolks due to the proximity of Woods' Museum, which has been noted as a graduation school for many famous players.

Being a good mixer with congenial spirits it did not take Paul long to form an extensive acquaintance with the showfolks, and this led up to him becoming an agent for a short time in Philadelphia and it was during these days that we became acquainted with him and many of his associates.

Seeking a broader field he came to New York City some twenty-odd years ago and opened an agency in the Knickerbocker Theater Building, which at the time contained the offices of many producing firms. Many of them have since moved further along the Rialto, but Paul has stuck to the old suite of offices, and any agent, dramatic or otherwise, who can maintain the same agency for twenty years and continue to do business must of necessity be reliable. It has been the reliability of Paul Scott that has earned for him the title of the "Dean of Dramatic Agents" among theatrical producers and players alike.

Paul is still a good mixer, at the same time a man of domestic taste who prefers the congenial companionship of his wife at home to that of Broadway, which in all probability accounts for the purchase of house and grounds at Great Kills, Staten Island, N. Y., some years ago, long before it became colonized by the numerous theatrical folks who now make

include 'Les Sylphides' and important revivals of 'Giselle', 'Le Pavillon d'Armelde' (Tcheropline) and 'Le Lac des Cygnes' (Tchaikovsky). January is to be devoted to a festival of French music and will include the following ballets: 'Giselle' (Adam), 'L'Après-Midi d'un Faune' (Debussy), 'L'Avare' (Lafont) and a revival of Ravel's 'Daphnis et Chloé'. The next two months will be given over to grand opera, with ballet performances twice a week. April is reserved for a Saison des Ballets Russes, when 'Contes Russes', 'Petrouchka', 'La Boutique Fantasque', 'Le Tricorne', 'Noce', 'L'Oiseau de Feu', etc., will be presented. This last is to have new scenery and costumes. But the feast is not yet ended. Among other novelties promised are four operas, 'La Colombe' (Gounod), 'Le Medecin Malgre Lui' (Gounod), 'Milemon et Baucis' (Gounod) and 'The Education Manquee' (Chabrier), and four new ballets, 'Les Riches' (Poulenc), 'Le Faucheur' (Auriel), 'La Concurrence' (Satie) and 'La Tentation de la Bergere', with music by Monteclair. In May (1924) it is hoped to give a Paris season, at the conclusion of which it is very probable that the company will be seen again in London."

### PLAYERS' GUILD, MILWAUKEE

Milwaukee, Aug. 22.—James Gleason, male lead in the road company of "Dulcy" last season and director of the Players' Guild, which has scored so heavily during its summer season of stock, made his bow as a playwright in conjunction with Richard Taber

### MARY FARRELL



The popular and talented leading lady with the Jimmy Hodges Musical Comedy Company.

their home there the year round when in or around New York, or their summer home in between seasons on the road.

The Scott home faces two of the main thoroughfares, resting on a high terrace surrounded with five acres of floriculture and fruits, and it is one of the show places of Great Kills. Only recently we were a guest there and the hospitality of Paul and his charming wife will be remembered by us for a long time to come.

ALFRED NELSON.

### DIAGHILEFF COMPANY STILL IN EXISTENCE

A long article appeared in The London (Eng.) Observer of Sunday, August 5, written by Cyril W. Beaumont, contradicting the reports that the Diaghileff Company of Russian Dancers was no longer in existence. "M. Diaghileff, as always, is the director, and has recently accepted the important posts of director of ballet and director of opera company at the Theatre de Monte Carlo," says The Observer in part. "At present the company is on its annual holiday until August 15, when it assembles in Paris for a fortnight's rehearsal prior to its Spanish tour, which will last until the commencement of the Monte Carlo season next December. This promises to be of extreme interest. It is proposed to give 'ballets classiques' during December, four or five times a week, and the program is to

at the Davidson last week in "Thursday Night".

"Thursday Night" revolves around a prize-fight manager who is ever grooming his ward for a chance at the championship of his weight. From present indications it has a good chance of making Broadway.

### THE BELLS OF TIME

By WILL H. LOCKE

THERE is a charm about places that made history. Theatrical history is always fascinating to the wandering Theopian. It is a rare privilege nowadays to visit the old theaters in Nevada—and there are very few of them left. A recent visit to some of them gave me a feeling of mingled awe and reverence. At Carson City there is the old Grand Opera House. It stands there today an firm as in the days of yore—but not as proud. The quaint interior of the house has not been changed much. Back on the stage there is still the splendid old scenery, the kind that was up to date half a century ago. There are the big "Flats", "Palace Arches", "Gothics", "Wings", "Tombstones", "Graves and Graveyards", the "Prompts" and "O. P." sides, the "Gas Plot" with its "By-passes",

etc., and the many things which the young actor of today knows little of.

This splendid old house was dedicated August 18, 1878, by Henry Ward Beecher, with a sermon entitled "The Prodigal Son". Then on September 9 following a grand ball was given by the Good Templars for the yellow fever sufferers in the South. The regular opening of this house was on September 20, 1878, by J. H. Haverly's Minstrels (40—count 'em). The next attraction was "Struck 101" October 19. Then came a long line of bookings that included the noted stars of the time, John McCullough in "The Gladiator", Lotta, Lawrence Barrett, Nat Goodwin, John Dillon, Frank Mayo, Frank Bauleis, Willie Collier and many others. Many a time Mark Twain sat among the audience here, as did Bret Harte and other celebrities.

Today the old house is used for pictures only. The stage has been boxed off with a picture screen, blocking it for dramatic purposes. Few who sit there in the gloom and watch the flickering movies give a thought to what once took place upon that stage. As I stood back there on that old stage and gazed with moist eye on that old dust-covered scenery and the cobweb-festooned loft I closed my eyes and in fancy I could see the splendor of those ancient days when men and women trod that sloping stage. A lump arose in my throat and I took off my hat.

At Virginia City, Nev., the old Piper Opera House still stands—stands like a tomb of long-forgotten days—a thing of old and dusty by-gones. Within its walls are enshrined the memories, the griefs, the joys and woes that can only be recalled to mind by Belasco and a few others who are still in the land of the living. The old house is seldom used—the local picture interests do not encourage its use. The present generation must listen to jazz music and look at celluloid netors instead of the fine old overtures and the sincere players of the spoken art.

At Eureka, Nev., I walked into the office of The Sentinel, a paper that has been continuously published since 1865. Its present editor is a descendant of its founder, and the family has ever been a friend of the stage and its people. Pasted on the walls of the print shop there is a confusion of ancient theatrical paper that fairly teems with history. Quint old lithographs of M. B. Leavitt and his All-Star Specialty Company, featuring "Alphonse", the Globe Walker, and others. Several lithos of R. E. Graham and Minnie Palmer in "My Sweetheart". There are the lithographed faces of Flora Moore, Alice Atherton, and many others that are scarcely legible. Haverly's Minstrels played here two nights in 1878. There are many old heralds, programs and other small bills pasted thickly on the walls. Coming down to more recent days (but twenty years ago at that) I noticed a bill of the J. G. Stutz Company presenting "A Celebrated Case", "Regina", "La Bastille", "Bitter Atonement" and "East Lynne". Also the Ruble Theater Company with Buddy Ruble and Freddie Shemons in "Fanchon the Cricket" and other plays. In its balcony days Eureka, Nev., was a very live little city with a good theater (which was destroyed by flood) and many of the best of them played here. But today it is only a ghost of what it was—a relic of yesteryears. The population has dwindled to a few hundred and not many are left who can tell of the early days. An endless procession of auto tourists passes along the Lincoln Highway thru these towns, but few of them ever pause to contemplate that once there flourished here the richest silver mines in the world. The younger generation knows little and cares less about those old days when these towns were peopled by men and women some of whom were God's best and some were the world's worst, when the Vigilance Committee was the code of law, when side by side could be found the college graduate and the unkempt renegade, and when the "Colt 45" was the scepter supreme.

But the Bells of Time ring many changes. A few years more and the few oldtimers who can tell of those days will have passed on to bourne whence no traveler returns; the old walls now crumbling in their perpendicular will seek the level for all time. It is only rarely that some straying Theopian wanders into these historic places. If he does, he heaves a reverent sigh and wanders on his way.

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# A NATIONAL THEATER

By GRANT STEWART

ONCE upon a time there was in the theatrical world a certain group of commercial managers who had become very successful. For some years they had practically ruled the theater and with them rested the ultimate decision as to what sort of theatrical fare should be provided for the public.

Now every once in a while protests would arise from one quarter or another against the conditions which permitted the public only to see such plays as appealed to a small group of men who, as was broadly stated by many, were governed in their choice almost entirely by box-office possibilities.

An analogy might well be drawn from recent heavy-weight championship contests in the prize ring. To the public it has seemed that any question of sport has been completely obscured by the question of gate receipts.

Many a protesting voice was heard that the temple of Theatros seemed to be so firmly in the hands of the money changers. Nobody objected to these managers making money of course. The desire to make money is a laudable aim enough, but it is only too well known that when money is allowed to become the chief consideration it nearly always ends by being the only consideration.

Now a few stray protests might very well be disregarded, but the displeasure of the public is a thing to be very carefully avoided by those whose business it is to cater to that same public. There was beyond any doubt a feeling in many quarters that was apparently growing more and more pronounced that these commercial managers had done very well indeed for themselves, but, as a body, had not shown any uncontrollable desire to do anything that would further the dramatic art of the country.

There came a time at last when these managers felt that it would be expedient for them to do something to convince the public that in reality they were actuated by the highest artistic impulses and accordingly they took counsel together and called in a certain man whom they considered to be wise and consulted with him as to how they might best convince the doubters. More than that, they engaged this same man at a very large salary for a period of years, feeling that under the guidance of his wisdom they would be able to thoroly establish themselves with the public in the light they hoped for.

He himself, in accepting the contract, stated that one of his reasons for so doing was that he might carry out a long-cherished plan of his own, concerning which he had already from time to time spoken with individual managers.

This was the founding of a National Theater.

Our friends, the commercial managers, hailed the suggestion with strong approval.

There can be no doubt that if this project were to be successfully carried thru it would afford a magnificent smoke screen between the managers and those of the public who were skeptical thru which it would be well-nigh impossible to detect any disregard for artistic endeavor as compared with the main chance. It appeared to certain minds that this project might well be camouflage of the highest order, inasmuch as should success crown their efforts these managers would only be remembered by future generations as great benefactors to art, to the theater and to the nation. Quite apart from the attitude of the present public, posterity would undoubtedly point to the founders of a National Theater as men who had given of their best to the cause and who deserved unstinted

praise. To the present public it might be conclusive proof that the dramatic art of the country was, in the hands of the commercial managers, in the safest of safe keeping.

Now a National Theater as has been well pointed out recently by Kenneth MacGowan is made and not born. Moreover, as Mr. MacGowan was quoted recently in The Billboard as writing, in each case where a National Theater has been successful the credit therefor belongs to an actor—to Moliere in France, to Stanislavsky in Russia, and, in so far as it has been successful in Germany, to Max Reinhardt there. In other words, the experience of other lands seems to show that a National Theater owes its success to the exponent of art rather than to the exploiter of art. However, undeterred by any such consideration, these commercial managers dashed in with a courage to which they took care full attention should be drawn. In their positions as managers controlling a great many attractions they naturally advertised freely and plentifully in all of the great dailies. Each firm of managers had its own established press men whose duty it was to secure publicity wherever possible. With these advantages it may be readily seen that the publicity secured for such a venture on the part of the commercial managers was very great indeed. It was pointed out, or perhaps one should say rather it was shouted from the housetops, that with the great financial power of these managers, with their long experience in the theater, with the business qualities that had already earned them personal success, and above all with, as they claim, their fingers upon the pulse of the public, there could be no doubt whatever that their venture would be crowned with the glory of success.

The country was to have a National Theater where not only the great classics might be represented, but where the American drama would be nursed and cherished until it took its rightful place amongst the drama of the world. Youthful aspirants to histrionic honors were to be given every opportunity of cultivating their talents under the best and most favorable auspices.

In short, as one shrewd observer remarked from the side lines, "The rosy picture drawn by Claude Melnotte in the 'Lady of Lyons' of his magnificent palace on Lake Como which, alas, turned out to be an airy figment of his imagination, faded into insignificance beside the halcyon hopes held out by the managers and their publicity men."

But an awakening followed. The mountain rumbled but it hardly even brought forth a mouse. One production was made which failed to meet with the approval either of the public or of critics, some of the latter of whom forsook the rapier for the meatax in dealing with it. A fairly considerable sum of money was lost and, not to put too fine a point on it, the commercial managers quit cold.

It would seem a pity that their determination did not survive so short a spell of discouragement.

IT IS with mingled feelings that one turns to another and different picture, the venture undertaken by the Equity Players. When this group of actors first got together and promulgated the idea that eventually was launched as a concrete theatrical enterprise it was realized by all concerned that beyond any question many mistakes would be made.

Many mistakes undoubtedly were made. Some that were inevitable, some that could possibly have been avoided, but the one big point that stands out prominently is that the

promoters of "Equity Players" refused to be discouraged.

True it was that by comparison with the financial resources of the commercial managers those of the Equity Players were almost negligible, and when dame fortune frowned at first and effort after honest effort failed to provoke her smiles Equity Players might well have been excused had they decided to accept their losses and give up the venture.

Not only were the first plays put on losers from a financial point of view, but, in addition to that, the Equity Players had to face a great deal of ridicule from the partisans of the commercial managers. The idea of actors making a success of a theatrical enterprise without the skilled guidance of a commercial manager was stigmatized as being simply ridiculous. When at last one of the plays began to show results on the right side of the ledger even then the actors were laughed at for "not knowing a success when they had it," and were informed in no uncertain terms that, had a commercial manager been in charge of this particular play, profits would have been infinitely greater.

And so, when the play had been given for the stipulated number of weeks by Equity Players, it was turned over to one of the aforementioned commercial managers who had expressed the opinion that Equity Players did not know how to take full advantage of the play in question. This manager ran the play for two losing weeks and then relinquished it, having failed to prove his point.

But in the face of all discouragement and all opposition the Equity Players, having put their hand to the plough, refused to turn back.

For behind them was arrayed something even more important than money, namely, almost all the artistic and altruistic wealth of the profession, a godly asset indeed. The guarantors never lost faith for a moment. They realized that it was simply a case of girding up their loins and trying harder. The circumstances of the case were explained fully and frankly to a number of the most prominent members of the profession and right nobly did they respond. Star after star volunteered his or her services, should their other contracts permit, for rehearsals and four weeks of performances without pay for Equity Players next season. Among the first to so pledge themselves were George Arliss, Ethel Barrymore, Jane Cowl, John Drew, Elsie Ferguson, Grant Mitchell, Helen MacKellar, Edith Wynne Mathison, Nance O'Neil, Florence Reed, Mary Shaw, Laurette Taylor, Francis Wilson, Peggy Wood and Mrs. Thomas Whiffen. Indeed this promise has already been carried out by one of them, Miss Laurette Taylor, to wit, who gave her splendid performances of "Sweet Nell of Old Drury" for several weeks to Equity Players without any compensation of any kind.

A splendid spirit indeed and a fine example! Who could feel fainthearted when artists such as these, in the very forefront of the profession, come forward in such a wonderful, unselfish way?

Whether or not the enterprise of Equity Players will ever eventuate into the National Theater of this country is something that no man can say, but it is surely not being overoptimistic to realize that the foundation is being laid for a temple wherein may be seen the final expression of acting as an art. And it must be clear to everyone that there is a far better chance for a National Theater when the spirit that is behind it is that of a whole-souled love for dramatic art, irrespective of financial considerations. Self-sacrifice is sure-

ly the keystone of the monument that is to last.

THE result of the experiment of the commercial managers along the lines already indicated has undoubtedly set back for a time the hope of a National Theater. So many claims had been made of great financial strength, the significant expression "Our War Chest Is Full to Bursting" having been repeated more than once, that no wonder a certain amount of disappointment has been felt that the golden promises held out by them and by their protagonist died a-borning.

If, therefore, the hopes of eventually establishing a National Theater rest with the actors it will be more than ever interesting to watch the venture of the Equity Players, Inc.

It would be curiously interesting should their experiment lead them to deem it advisable to approach the project from a somewhat different angle. It has been suggested, and the suggestion seems to be very deserving of careful consideration, that it might be well for the Equity Players to concentrate at first upon acting rather than upon plays.

This requires a little elucidation. There is no question whatever but that the Equity Players do not have the first call upon the work of the successful dramatists of today. Naturally their output is more or less pre-empted by the commercial managers. On the other hand, the Equity Players do undoubtedly have the call upon the players of the day.

There are many different "schools" or "styles" of acting. I am not referring so much to the differentiation between farce and comedy, which after all is mainly a matter of tempo, but to the "declamatory" school for instance for which there is very little demand at the moment—the ultra-natural or colloquial style of acting being apparently the order of the day.

But customs change, and it would be a bold man who would prophesy that the declamatory performances would not be in demand at some future period, be that near or far distant, and there is no question but that many of the finest and most vigorous plays ever written absolutely demand this style of acting. There are plenty of good actors still with us who have their spurs in the declamatory school, tho the type of plays in vogue at present enjoins on them the employment of the other methods. It would seem a pity, however, if the public should never have an opportunity of witnessing the results of the experience gained in that kind of work.

Possibly the Equity Players in choosing their season's program might think it worth while to select plays—revivals or otherwise—that would give the public the opportunity of seeing all the standard accepted styles of acting.

It was very interesting during the past season to note in the revival of the old comedies, when an "aside" or a "soliloquy" happened, the different methods by which they were handled by the players. The veterans in the cast, so to speak, tossed the soliloquy into the air, but in such wise that it reached every member of the audience as a "soliloquy", whereas one or two of the younger members of the cast, who had been brought up in the colloquial school of acting that has held sway of late years, seemed to address their "soliloquies" directly to the audience.

Is it after all such a tremendous advantage that "asides", for instance, have been practically done away with? In the effort to be absolutely realistic it not infrequently happens that an extraneous character has to be introduced and a scene that would be otherwise unnecessary written in in order to convey something that the earlier dramatists were able to establish in a momentary "aside".

This is a question after all for the

(Continued on page 41)

# DRAMATIC STOCK

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

## DRAMATIC STOCK

### Its Beginnings and Intricacies

By ALFRED NELSON

**T**HE GENESIS OF DRAMATIC STOCK may be found in the inherent and inborn impulse to act which is manifest almost from birth in babies and evidenced by their imitation of the smiles, frowns, laughter and tears of their adoring mothers.

As their sense of observation becomes more fully developed they imitate the mannerisms of their elders—the little girl in the mothering of her doll and the boy in imitating the actions of his father.

In fact, they are naturally born actors, without knowing what the name implies, and this inclination for acting on the part of children is fostered by their parents for the admiration of relatives and friends, as a sort of parlor entertainment.

At this stage in child life environment plays a great part in its future development.

The child of wealth is left to the novel-reading nursemaid for its entertainment; seldom, if ever, is its imagination encouraged along the lines of acting.

The child of theatrical parents, reared in the atmosphere of the stage, oftentimes becomes an embryo actor, and, later in life, a real professional.

The child of the stage-struck mother is taught by her to give expression to that which she has been unable to express herself.

The foregoing types of children are not the cause of dramatic stock.

The foundation upon which dramatic stock has been built and built well lies with the great so-called middle class of people, as it is children of these people who find ways and means to give expression to their imagination, with the makeup and mannerisms of their elders under a small tent in the backyard or in a miniature theater in the cellar or attic. This practice enables them to become parlor and church entertainers.

Let the boy or girl once get a taste of applause, it will be a hard matter to keep them from developing whatever acting talent and ability they may have.

About this stage in child life environment again plays a prominent part in the future of the aspiring actor, for with the ending of elementary school days many of them are forced thru circumstances to go to work, and this is especially so of the children in the larger cities. As their daily toil leaves them but little time for further studies they turn to the concert and dance halls for their recreation. If they still retain aspirations for a stage career they develop it along the lines of singing and dancing, and therein is little cause for dramatic stock.

Children enabled to pursue their studies thru high school, who still retain their aspiration for the stage, find an opportunity to gratify it by taking part in the plays under the auspices of their schools, and therein is much cause for dramatic stock.

It is a conceded fact that, for the most part, dramatic actors and actresses are the products of small towns in which they have acquired a high school, academic or college education, which gives them a great advantage over those denied a like education.

Boys and girls lacking in imagination outgrow their childish habit of acting and whatever aspiration they had in childhood for a stage career is obliterated for the more prosaic pursuit of a business career.

Those who still retain their imagination and aspiration, turn to the productions and presentations of plays and players in the dramatic stock theaters, for the reason that they are conceded to be eminently respectable and a safe place for the entire family to attend.

Watching these players and wishing to become one of them has been the means of making many an actor and actress, for if the will is there they will find ways and means of becoming a part in the play.

Oftentimes this is accomplished by influence and oftentimes by a production and presentation of a play that calls for extra actors in minor roles, whom the discerning manager will select from the local talent as a matter of good business, for let it once become known that a local boy or girl is to become a real

player in a real play, in a real theater, it's a preassurance that all of his or her relatives, friends and acquaintances will attend the play.

A real cause for dramatic stock is due to the fact that the great middle class with their moderate income can see the same plays that the more wealthy have seen only a short time previous presented by the original companies, and this is the greatest of all causes for dramatic stock, for it means popular plays at popular prices, enabling the entire family to become paying patrons of that form of entertainment.

**THE EFFECT OF DRAMATIC STOCK** is made manifest in all communities, for it provides entertainment for the entire family, old and young alike, and in doing so brings to the community many who otherwise would

not come into it, for the reason that human nature demands variety and one theater begets another theater and a theatrical town develops quicker than a town without any theater.

#### Dramatic Stock as a School for Players

Dramatic stock and its effect on players is more far-reaching than dramatic productions are on their players on Broadway or on tour.

The average dramatic play calls for about four principals and an average of six minor players, who are usually selected according to type, talent and ability, past experiences and successes while playing.

In Broadway or shows on tour the players interpret and portray the same characterization week after week for an entire season and, oftentimes a year or more, according to the success of the play and players.

Given a type part to portray, be it a principal or minor role, the average actor or actress will concentrate on that particular role in an effort to become famous. In doing so they oftentimes become sufficiently famous for their one characterization as to be unacceptable for any other in the eyes of the average producing manager. Many an actor and actress who has become identified with a particular characterization find it almost impossible to

obtain an engagement when show after show is being produced which has no call for their particular type in characterization.

There is always a chance that a type actor may become successful and sufficiently famous to induce managers to produce plays which they are so eminently fitted to fill, but they are the exceptions to the general rule which many type actors and actresses have found to be absolutely true.

In years gone by producers of dramatic stock worked along the same lines in engaging their players, but in recent years there has been a tendency on their part to give their players ample opportunity to demonstrate their versatility in many and varied characterizations, and this is especially true of dramatic stock today. For the dramatic stock player of today is a player of many parts in plays that oftentimes call for a comedian or minor player to play a principal role. Therefore dramatic stock is a school from which many of our present-day Broadway stars have graduated.

For the boy or girl who aspires to become a successful actor or actress there is no field more fertile than dramatic stock and, if properly cultivated, the fruits of their labor will result in gratified ambition and success. But for the young man or woman unwilling to work and work hard in the study of manuscripts and the memorizing of its lines prior to their morning rehearsals, followed by matinee and evening performances, dramatic stock is a field that should be left untouched, for there is no field of theatricals that requires so much time and labor as dramatic stock.

Granted that a player adopts dramatic stock, there is much in it that repays them for all their endeavors. For the home life is far more congenial than that of players in other branches of theatricals. It is also engaged by the social life in the community in which they are playing, for if their department on and off the stage is what it should be they soon attract the attention of the playgoers, and they are recipients of many invitations to take part in the social life of the neighborhood in which they are playing.

It is this mingling of players and playgoers that oftentimes takes from the stage an actor or actress to become part of the playgoer's home life and business and oftentimes it takes from the home those who are seeking the opportunity to become players upon the stage.

Never in the history of theatricals have dramatic stock players been accorded the opportunity of distinguishing themselves in plays that they are today, for the reason that several of our most prominent Broadway producers have taken advantage of the dramatic stock theaters' modernized equipments and the versatility of their players to give preliminary production and presentation of new plays.

Heretofore it has been customary with the big producers of dramatic plays to invest many thousands of dollars for the proper staging of their plays and the organization of companies to present them in "dog towns", prior to their acceptance for Broadway or the road, but that is a thing of the past, for many of them today are calling upon dramatic stock houses to try out their new plays prior to their presentations in the larger cities.

In doing so big producers come in direct contact with the dramatic stock players taking part in their presentations, and if any of these players stand out prominently in the role assigned to them they are then eligible for an engagement for the big production that follows.

#### Dramatic Stock and Its Invisible Actors

The average playgoer knows little or nothing of the "invisible actors" who are important and indispensable factors in the production and presentation of the plays, and oftentimes the managements of theater and company alike give so little thought to them personally that their names seldom appear on the printed programs.

This negligence on the part of the management is reflected by the newspaper and theatrical journal reviews, for the reviewer depends on the printed program for the names and characterizing of the players and seldom consults the management as to who directed or managed the production and presentation.

The "invisible actors" include the director, stage manager and scenic artists, likewise the stage carpenter, props, and the crew, for without their aid the play could not be produced or presented by the players.

The management decides on the play to be produced and then secures it from the play broker in the form of manuscripts and individual parts, which are carefully read by the director, who casts the players for their various characterizations, granted that he is given full authority to do so according to his own judgment. He must be a diplomatic disciplinarian in pleasing all of his players and offending none, for players are noted for their temperamental weakness in wishing to play certain roles, whereas the director deems it advisable that they play others which he considers them better qualified for. Granted that he has cast his company and given the members their various parts to study his work is not ended by any means, for there is a scene plot for which he must consult the scenic artist and carpenter, for the carpenter must build his scenery and the scenic artist must paint it.

Then comes the morning rehearsals in which the director is the guiding hand that pilots the players into the parts of playing perfection for their forthcoming week. He has one week only in which to accomplish that which the original director took many weeks.

**THE STAGE CARPENTER**, with the scene plot before him, looks over his stage sets and utilizes what material he has on hand, for the stage carpenter of a dramatic stock house can not draw against the backlog of the original financier of the production but must content himself with second-hand material, or, if it be absolutely necessary to buy new material, the expenditures must be kept within the small appropriation made him for that purpose.

**THE SCENIC ARTIST**, with the scene plot before him, co-operates with the stage car

STUART WALKER AND JULIA HOYT



In the accompanying photograph are shown Stuart Walker, Colonel W. F. Beauvine, Julia Hoyt, actress member of the Stuart Walker Company, and Colonel U. V. Vibray, aide to General Henri Gouraud, of the French army, who was in Indianapolis for the Rainbow Division convention.

not come into it, being a family entertainment, it brings families together in congenial companionship, thereby extending acquaintanceship to such an extent that oftentimes community clubs are organized for no other purposes than attending the dramatic stock presentations.

This tendency on the part of playgoers has attracted the attention of "Big Businesses", which have established factories, stores and homes in towns where dramatic stock is being presented, for the reason that "Big Businesses" know by many years of experiences that they cannot hold workers in towns lacking some form of wholesome entertainment and "Big Businesses" recognize the fact that dramatic stock is a form of entertainment that will satisfy the families of their workers.

The average dramatic stock company and its players and the theater in which they play, with its attaches, means an approximate outlay of \$3,000 weekly, and 80 per cent of this amount is circulated in the community, in the way of real-estate investments, interest and taxes which cover water, light, heat, schools, street and other city improvements, likewise the living expenses of those connected with the theater.

If one movie theater can draw several hundred people weekly from the outlying districts, it stands to reason that a dramatic stock company will draw as many thousand for plays at its theater, supplemented by profit to the tradesmen of the town.

Dramatic stock, plays and players are of great educational value to the playgoers, like-

utilizing much of the old and making appear like new, and his work is the work of the artist, not one of those who paint the artistic environment, but one who is the "bridge" suffocating in the torrid summer and freezing with the cold of winter.

**STAGE MANAGER.** with the scene plot and decides on how the players should be arranged for their characterization and the costumes when necessary. He also has out the prop list and sees that props are obtained by the property man. He also is in the wings during the performance with a prop book in hand to aid the players.

**THE ELECTRICIAN** prepares in advance for the lighting of the stage and spotlights as required. With all the essentials in readiness and the play properly rehearsed for the Monday opening, everyone, from the principal players to the minor players and the "invisible actors" waiting the director to grips, is on the anxious look awaiting the seal of the playgoer's approval. If it comes the players take the encores and applause. Some of that applause may be due the scenic artist, stage carpenter, stage manager, electrician or prop, for a beautifully colored, realistically built, properly well-lighted stage, with all the props in their proper places.

But the "invisible actors" cannot acknowledge the approval of their handiwork, for that is a stage license not est and they must be content in the knowledge that they are just as important and indispensable to the play as the players, and this is made manifest in the fact that for the most part their salaries are higher than those of most of the minor players.

More power to the "invisible actors" of dramatic stock—their names should appear in the programs of every theater in which they play an important part.

**MINNEAPOLIS WANTS HITS WHILE THEY ARE HITS**

A. G. Bamberidge, Jr., has taken initial steps in the carrying out of a plan to give Minneapolis theatergoers the opportunity to see the 12 New York hits while they are still running on Broadway, or immediately after they have left New York. He has asked leading New York producers for the option on the Minneapolis stock rights to these hits while they are still in the first flush of prosperity. At the present time only a small percentage of these plays, artistically and financially successful in New York, are sent here, and several of the producers to whom he wrote have not sent an attraction to Minneapolis in years. "I am sure some arrangement could be worked out that would be mutually advantageous and profitable," he wrote. "Of course, it would be revolutionary, but changed conditions in the theatrical world demand changed methods, I believe."

In Mr. Bamberidge's letters he also pointed out that the proposed plan would eliminate all financial risks for the producer and probably would net him bigger profits. In most instances, when he sent a road company here in the past because of the excessively high transportation and other operating costs.

**POLI PLAYERS OF WORCESTER**

Worcester, Mass., Aug. 22.—Many unusual features combined to make the Monday evening performance at the Grand Theater a memorable "first night". Few of the audience were aware that Al H. Van Buren, the leading man of the Poli Players, left the company on August 13 for an extended vacation and that his return to the Poli Players here would result in the results obtained from his successful rest. William Bismard, Italian comic star, acceptably filled in for the week of August 13. Frank Lyon, popular juvenile of the Poli Players at Worcester, just returned from a month's vacation, was promoted to the position of leading man. Full of pep, he put "Sally and Love" thru at full speed to a successful finish. Whiffred St. Claire, leading female, gave a natural and convincing characterization in Italian Brigs, comedian, was the first hit of the show. (reville Harris had a successful part as the beazy automobile salesman. Maude Blair and Chalro Nette filled supporting parts most acceptably. Local Poli Players fans were glad to note the return to the company, after an extended absence, of Aysida Fowler in a vividly acted part. Herb Carrel, brought on from New York especially for this week's engagement arrived in Worcester on Sunday evening without having seen his part and gave one of the best characterizations of the play in the rather unimportant role of a despicable, loudmouthed old. Cliff Stage Carrel proved to be a regular funny and a very delightful companion. Burt Smith, a popular Poli Player and associate director of the company, had one of his characteristic roles, which he put over successfully. Amy Aronson Siff, a Worcester girl, well known locally as a finished musician, dramatic arts teacher and actress, made her first appearance with the Poli Players as the maid in the play and put over this minor part with surprising ease and natural characterization. "Tom Slim", an original musical composition,

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with both words and music by Burt Smith, of the Poli Players, was featured by Crosbie's Grand Theater Orchestra under Arthur W. Crosbie, between the second and third acts on Monday evening. Evelyn Barry, a Worcester girl, singing the number from a lower box and putting it over successfully to repeated encores.

**ELITCH GARDEN PLAYERS**

Denver, Col., Aug. 24.—Ernest Glendinning and Lily Cahill are putting over William Archer's play, "The Green Goddess", at the Elitch Gardens this week in a great manner. It is one of the best that the company has been seen in this season. Glendinning makes a wonderful Rajah. Miss Cahill is perhaps more natural in the role assigned her than she has been since she joined the company three weeks ago. The Elitch Players have made the most of every opportunity the story presents and the background is particularly noteworthy, especially the first and last acts. The cast has been selected with excellent care this week, each character fitting perfectly his role.  
Ernest Glendinning plays the role made famous by George Arliss and gives a splendid account of himself. There is just the right degree of cunning and snavity, and he carries the picture, a fascinating role of a veritable fiend off with an air. Lily Cahill does an excellent piece of work as the woman in the case. Grant Mills is particularly fortunate in his role this week and is pleasing. Richie Ling is good as the husband, while Ralph Stuart makes a striking English butler and villain for the Rajah.

**HAZELE BURGESS PLAYERS**

West Hoboken, N. J., Aug. 22.—Another large first night audience greeted "The Demi-Virgin". Presented with lavish costumes and expensive mounting this laughable comedy scored one of the greatest comedy successes of the season of hits which this company has inaugurated and the many funny episodes were received with gales of hearty laughter. Unlimited praise is justly due to Jack Hayden for the letter-perfect performance given on Monday night. The members of the company again scored a series of personal triumphs by reason of their clever individual performances and numerous curtain calls were the result. Charming Hazele Burgess as Gloria Graham was never seen to better advantage and again proved her remarkable versatility and acting ability. Jack Roseligh, the new leading man, appeared as Billy Dean and won many new friends by his delightful and artistic performance. Dorothy Holmes, who is appearing with the company for the first time in this production, is the new ingenue and as Betty Wilson gave a delightful performance. Day Manson, the handsome and gifted juvenile lead of the company, appeared as Chicky Reiden

**MAJESTIC PLAYERS IN UTICA**

Utica, N. Y., Aug. 23.—"Dreams for Sale", as presented by the Majestic Players Monday night, proved the best play of the present stock season here, said The Utica Observer. It is the comedy drama, written by Owen Davis and produced by William A. Brady early last season, which first brought Helen Gaghan to notice. The piece had a very brief run in New York and was not the success local ads would lead one to believe. Dorothy Beardsley has a great role, that of the flapperish, strong-headed, rich young schoolgirl who develops into a fine specimen of womanhood. Two other fine parts fall to Willard Foster and Percy Bollinger, the former playing that of the tempestuous, tarty Rufus Baldwin, and the latter that of his bitter enemy, Peter Nash. Mr. Foster and Mr. Bollinger both received high praise from the critic of The Observer. Mr. Bollinger's clear enunciation was the object of special mention by the reviewer. Cay Clement does "excellent work" in the role of Jim Griswold. Others who contribute to the success of the presentation in no small part, says The Observer, are Margaret Robinson, as Rufus Baldwin's sister Anne; Ann Wilson, as Mildred Hope; Hal Dawson, as Terry; Douglas Cosgrove, as Arthur Nash; Albert Moore, in the role of Little Joe, and Florence Arlington, as Rosalie Fallon. "Dreams for Sale", with its four acts, each requiring a different set, calls for quite a production.

**BLANEY PLAYERS IN MOVIES**

New York, Aug. 23.—Charles E. Blaney, of the Blaney Bros., famous for their former melodramatic and present dramatic stock productions, is apparently going to make the movie producers look to their laurels, for Charles is at the head of a moving picture corporation that will put on a number of the former melodramas of the Blaney Bros., and, considering the artistic and realistic settings that they gave the stage in the Stair & Havlin days, the present-day movie folks will have nothing on Charles when it comes to direction, for he is now preparing to put on the screen "King of the Optim King", "The Love Bandit", and if he goes so far as to put on Harry C. Blaney in "Across the Pacific" it will be a call for the old guard and gods of the gallery to overflow the theaters wherever shown, for Harry was the idol of the juvenile stage aspirants some thirty years ago.  
Chief among the players to be featured in the Blaney productions on the screen are Doris Kenyon, Victor Sutherland, Cecil Spooner and others to be selected.

**JOSEPH PAYTON PLAYERS**  
Hoboken, N. J., Aug. 22.—The Joseph Payton Players' current offering is "Twin Beds". The chief burden is borne by Dagmar Linette, leading woman, who appeared as Blanche Hawkins, and kept the audience greatly amused by her original sense of humor and clever acting ability. Philip Quinn was especially engaged for this week only by Manager Joseph Payton to play the part of Signor Monti, which he played for two seasons with the original Selwyn road production. Mr. Quinn gave a very intelligent interpretation of a temperamental Italian tenor who was constantly getting himself into matrimonial tangles on account of his numerous love affairs with other men's wives. The audience enjoyed Mr. Quinn's clever characterization. Francis Gregg as Signora Monti had a very important comedy role and put her part over in an agreeable manner. Walter N. Grezza as Harry Hawkins gave a creditable performance. The above members were ably supported by Frank Westley, Mary Young and Ethel Mott. The settings and costumes made an especial appeal by their quiet elegance. Next week is farewell week for the Payton Players and by special request "Up in Mabel's Room" will be the last bill of the special stock season. Business has been very satisfactory since the company opened.

**MALCOLM FASSETT PLAYERS**  
Louisville, Ky., Aug. 22.—Mrs. Julia Morton, otherwise Mrs. Malcolm Fassett, was overcome by the heat last week and required the services of a physician, who ordered her removal to the Seelbach, where she has been confined to her room for several days, but hopes to be sufficiently recuperated to appear in "Seven Chances", the closing play of the company, which has had a very successful season of twenty-two weeks at the Macanley Theater.

**PROCTOR PLAYERS**  
Troy, N. Y., Aug. 23.—For the next-to-the-last week of their engagement the Proctor Players are giving "The Goldfish". The piece affords Ruth Rickaby a splendid opportunity for the display of the histrionic ability that she indisputably possesses in the role of Jennie Jones. Russell Hicks plays in his usual fine style the husband, John W. Cowel, has a big role again, that of the impetuous count who acts as Jennie's social mentor. William I. Amsdell is seen as the wealthy Hamilton J. (Continued on page 40)

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### LEM THOMPSON SIGNS LONG-TIME CONTRACT

#### Company Will Play Hostettler Circuit of Thirty-Seven Theaters

The Lem Thompson Stock Company has just signed a six months' contract with the Hostettler Amusement Company, of Omaha, Neb., to play its circuit of thirty-seven theaters. The past season the former company played a twenty-four weeks' engagement at the Majestic Theater, Council Bluffs, Ia.; then went to the Alhambra Theater in Omaha, where it stayed sixteen weeks. Following this run the Hostettler firm bought the show to open one of its houses in Kearney, Neb., and shortly thereafter the long-term contract was signed. The company will stay in Kearney a few weeks longer, then go to Hastings, Neb., for a run, to be followed by a ten weeks' engagement in St. Joseph, Mo. The members of the Thompson company are: Lem Thompson, comedian and manager; Flo Russell, leading lady; Opal McIntosh, Harry Warner, Jess Hall, Mr. and Mrs. Jimmie James and Little Jimmie, Jr. The plays used by the company are furnished by the Chicago Manuscript Company and Geo. Crawley, of Irondale, Mo. Lem says he is using all hokum bills, but they get the money.

### BONNELLI SELLS INTEREST IN "SUNNY SOUTH" SHOWBOAT

James Bonnell told a Billboard representative in Cincinnati last week that he has withdrawn as a partner in the ownership of the "Sunny South" Showboat, having sold his interest to Roy L. Price, his former partner, who becomes sole owner. The transaction was made and papers signed before a notary in Cumberland, W. Va., August 17. Mr. Bonnell says that he and Mr. Price parted the best of friends. Fred DeLong is manager of the showboat, Mrs. Roy L. Price, treasurer; Geo. Wick, advance man, and Art Newman, stage director. Capt. E. P. Mathews is in charge of the steamer "Lucy Coles". The floating theater is headed up the Monongahela River with twenty-six people on board. Mr. Bonnell probably will put out a 1923-'24 production of the Price-Bonnelli Minstrels and travel overland by trucks.

### CHAS. McDONALD REHEARSING

The McDonald Stock Company, under the management of Charles McDonald, began rehearsing for the regular season last week at Paris, Tex. (Mr. McDonald's home). The company will play the same territory that it has played for the past several years. Mr. McDonald will present as his feature bill this season "The Swamp Rose", a drama in four acts, written especially for him by Edward DeGroot. The plot of the play is laid in the Louisiana sawmill camps and in one of the scenes a large practical sawmill will be shown in full operation. Mr. McDonald writes that he feels positive that the bill will be one of the strongest that he has ever presented, and he has had a quantity of special scenery painted for it. "Mr. DeGroot," writes Mr. McDonald, "is now busy writing a dressy opening bill which I will have substitute for the play I will use for an opener at the beginning of the season." Mr. DeGroot will personally direct the rehearsals of his play "The Swamp Rose".

### COMPANY GOES ON ROCKS

It has just been learned that the Princess Stock Company, of which Col. Fred Locke and Sherman L. Jones were the owners, was forced to close at Wellington, O., the first part of August, when the tent and chairs were said to have been taken over on a note held by a Rochester (N. Y.) man. It is said that the company was not doing a paying business and salaries of the players and other expenses were also in arrears. The Princess company has been playing thru Ohio for the past several seasons.

The Gray Breeze Players and the Tom Brown Stock Company played day and date last week in a Wisconsin town. On Tuesday night, August 21, Tom Lock Hoskins, one-night stand tent show of "Mutt and Jeff" played the same town, making a "tent opus" in town on the same day.



Henry Eastman is the son of Chas. H. Eastman, the late manager and publicity man. His mother is Florence Elliston, well known in repertoire. Henry made his first appearance on the stage at the age of four months in the old melodrama, "Hearts of the Blue Ridge", with the Garrick Stock Company in Salt Lake City, Utah. He is conceded to be a lad of unusual ability and that the years to come will find him in the first rank as a comedian. Henry, now 13, is doing a strong line of Toby parts with J. D. Kilgore thru the Southern States, where he is a decided favorite.

## REP. TATTLES

Neil Hickey left Chicago August 22 to join the Clyde Gordinier Stock Company at Regina, Can.

Jack Hoskins is rehearsing a "Mutt and Jeff" Company to play one and three-night stands to the Coast.

V. J. Bernard and Hazel Bensley (Bernard and Bensley) have closed with the Jake Bonagan show.

The Mona Lee Players filled an engagement at Albany, Mo., last week. The company is carrying twenty people and has with it the Royal Syncopters' Jazz Orchestra.

Mr. Carpenter has "Bringing Up Father" and will put out a Western show under the management of Eugene Yarnell. The company is now rehearsing in Chicago.

Kennedy Swain, a son of Col. W. I. Swain, is assisting Mr. Weldeman this season in the direction of the Swain Company's tour. The Colonel considers his present organization the best he has ever sent on the road.

B. G. Amsden, of the Amsden Beveridge Tent Show, and members of the company spent August 19 in Chicago on their way to Mokena, Ill. Several of the members dropped in on Bob Sherman, the playwright, for a short visit.

Don Dixon and wife left Chicago last week for Burlington, Ia., to open their stock company. Monty Montrose, comedian for the past four years with J. Doug Morgan's No. 1 show, went with them for juveniles and Lawrence Goss for general business. Mr. Dixon took several new plays along, including "Spooks" and "Crackers and Codfish", and placed an

order with Bobt. Sherman for two new Toby bills.

Mrs. Munday (Munday and June), who has been quite sick with typhoid fever at the Good Samaritan Hospital, Cincinnati, will leave the institution in a few days, according to her husband, who has been a daily visitor to her bedside.

Frank Cohen, trap drummer and entertainer, has joined the Original Williams Stock Company, of which he was a member last year. Cohen divided the early part of the summer season as a member of the Newport and Mildred Austin stock companies.

Best and Nelda Lamb have left the Jas. Adams Floating Theater. They will visit Mrs. Lamb's aunt in Rock Hall, Md., where their children, Maudie and Lester, have been summering, after which they will resume work in vaudeville.

Grayce Mack and Harry E. Blackiston will open their Mack-Blackiston Stock Company in Altoona, Pa., Miss Mack's home on Labor Day. They were the leading players with the Grayce Mack Stock Company, which is now touring the South on the commonwealth plan under the title of Kilgore's Comedians. Harry Lloyd has closed with the latter and arrived in Cincinnati in preparations for the winter season.

The county court of Andrain has announced that tent shows giving performances in Mexico and Vandalia, Mo., the two largest cities in the county, in the future will have to pay \$100 for six days' performances. In the smaller towns of the county the charge will be \$50 for the week, exclusive of Sunday. The ruling heretofore has not been specific and was made

years ago. The present ruling was made for specific purposes. Chautauquas are not included in the ruling.

The showboats have experienced some terrible storms on the Kanawha River this season. Only recently the "Water Queen" miraculously escaped probable destruction while anchored at Dunbar, W. Va., as a result of a twenty-foot rise of the water. The high banks and large-sized trees at that point prevented the boat from breaking loose from its anchorage.

Toby Wilson's Comedians recently filled an engagement at the Jefferson Theater in Jefferson City, Mo., and made a big hit, getting much favorable publicity from the newspapers of the city. "Won by Waiting", featuring Wilson as the farmland drew a large audience and was well received. The vaudeville sketches also were in great favor with the audience.

Porter Rhodes, of Eureka Springs, Ark., former violinist in the orchestra of Toby's Comedians, a tent show, has arrived in Clinton, Mo., to open a studio as violin instructor. He will be assisted in the work by Prof. Matson and already has a large class of Clinton girls and boys enrolled for the fall and winter season.

The J. B. Rotnour Players are reported doing a wonderful business in Northern Wisconsin with their tent theater. The company has not lost a night or made a change in the personnel since the opening early in May, it is said. The roster follows: J. B. Rotnour, Lem Parker, Robert B. Nelson, Andrew Sterling, Jack Harvey, Loren Sterling, Otto Keller, Janet Griffith, Irene Harper, Catherine Cameron, Mrs. Parker and a working crew of four men.

Mona Lee, leading lady of the Mona Lee Players, is an Eastern Star member and a cousin of Stephen J. Cory, a high official of the United Christian Missionary Society. Many of the male members of the company belong to prominent fraternal organizations. The company recently played a week's engagement in Mound City, Mo., and, among other good things, The Mound City Journal said the organization was worth while and will be welcomed back to that city any time.

It's beginning to look like "old times" again at the Revere House, Chicago's famous theatrical hotel. Louis Mayer, who conducted this hotel with his brother, Oscar (now dead), has returned. There are very few actors and actresses, except the newcomers, who do not remember these popular hotel men. They have been the actors' friends for many years, catering exclusively to the theatrical profession, and during the panic year there was probably not a man in Chicago who did more for dramatic people out of work than Louis Mayer—a kindness that has never been forgotten by the oldtimers.

Business with Price's "Columbia" showboat continues good along the Illinois River, according to E. Deacon Albright, advance representative, who further writes: "E. A. Price and the writer were in St. Louis on business last week. I had a very pleasant visit with Bill Menck on the 'Golden Red' showboat at Beardstown, Ill., August 1. Bill has a real show and is doing nicely. There seems to be a scarcity of call-players this season, as I have received wires from three troupes in as many weeks, but I am 'off the top' this season. At the end of the season I will make my home in Tate Springs, Tenn., where I will enter mercantile business."

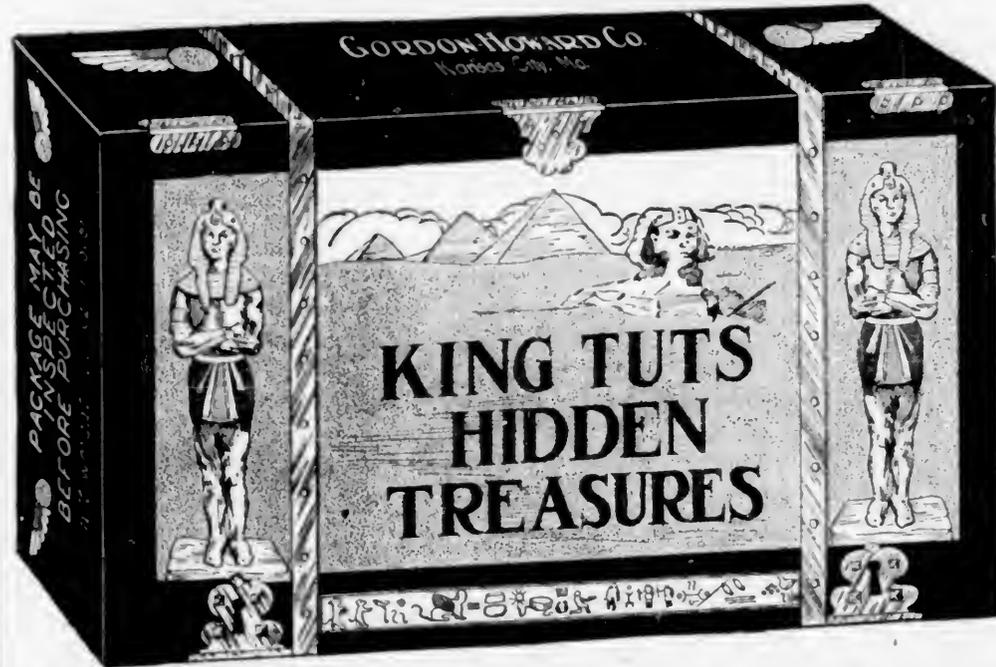
The Parr-Grey Repertoire Company (under canvas) did an extra good business in Tuckerville, Ill., the week of August 13. The company consists of twenty-five people, including a ten-piece band and orchestra. The company did a wonderfully good business at Edwardsville, Ill., the first week in August. This was the opening city for the company seventy-three weeks ago. The show exhibited last week at Ashland, Ill. Quite a number of the men on the Gentry Bros. & Patterson Circus advertising car No. 1 were entertained at the performance given August 17.

Helen K. May writes: "I have just returned to Okmulgee, Ok., from an auto trip to Colorado where my son, Dr. R. J. May, of Okmulgee, his wife and myself have been camping out for a month in the mountains. We crossed the Continental Divide three times and played in snow on top of Milner Pass, however, did not miss one copy of the old reliable 'Billboard', as we drove into Estes Park for the mail and papers once or twice a week. I have not been working since closing with the Frank Winninger Company last May, but am going into Chicago feeling rested from my trip and all ready for the fall season's work. I had a wonderful time, and greetings to all friends."

Hille Maxwell, Carthage's (Mo.) comedian is spending his vacation in the home town and he says that boarding the New York literary critics in their den is child's play

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compared with umpiring a ball game between your home town and a rival aggregation from some nearby town. Maxwell essayed the role at the request of Manager Cochran, a former member of the Kansas City Blues, of the American Association, until one of his decisions at second base brought a yelp from the rosters of the Nevada (Mo.) team, the opponents of Hartage. When the Nevada umpire, working behind the bat, reversed Maxwell's decision, he decided that was too much and threw up the job of arbiter. He retired and ventured that the job was one for a tragedian rather than a comedian.

Lewis Sacker dropped in at the Cincinnati office of The Billboard early last week en route to Waco, Tex., to join the W. D. Sacker Players to do leads. Mr. Sacker spent the summer, and he says it was a most pleasant one, with the Robert McLaughlin Players, doing leads, playing Midwestern territory. Robert Oswald and Jess (Toby) Myers, comedians with the McLaughlin company, will take out their "Bookie" Players after the McLaughlin show closes, which will be in about five weeks. Mr. Sacker says that Manager McLaughlin is one of the best and most pleasant managers he has ever had the pleasure of working for. The Sacker company will play at the Orpheum Theater in Waco all winter. W. D. Sacker is manager of the Orpheum in addition to being manager of the stock company that will play there. Lewis Sacker and W. D. Sacker are brothers.

When Patricia (Patsy) Salmon opened with "The Follies" in New York Monday night, August 13, she took three encores and six bows and did not show a trace of nervousness as she sang and guided her way to success, says a writer in The New York Morning Telegraph. The Gotham writer further says: "Miss Salmon has been the center of much interest in the theatrical world since joining 'The Follies'. She has been invited to lunch, to dinner and to supper by many well known actors of the profession who have taken a wonderful interest in the young lady because of her remarkable bump from a tent show in the West to the Ziegfeld 'Follies'. Nan Halperin, the star of 'Little Jessie James' at the Longacre Theater, sent her a long telegram Monday night reminding her that they had met in Seattle just one year ago. Patsy visited Miss Halperin Wednesday night and saw most of her show after doing her own act in 'The Follies'. She also visited the Boden at the Yankee Stadium on Thursday afternoon attired in her Western

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costume and gave an exhibition of her broncho riding before the performance began that convinced everyone who saw her that she is a true daughter of the Golden West."

The old Globe Theater, Washington, Pa., will soon be reopened under new management. After securing surrender from the court of the lease held by the William Penn Theater Company, J. R. Forrest, Robert Forrest and W. D. Roberts, owners of the popular playhouse, have leased the property to Forrest R. Hallam. The auditorium and stage will be completely renovated and a number of important improvements added. Mr. Hallam, the new lessee, it will be remembered, was manager of the Globe when it was first opened in 1890 as the Lyric Theater. During his management the theater drew a wide patronage and his regime proved successful from the beginning. Mr. Hallam had charge of the house for more than five years. It will be the policy of the new management to play largely repertoire and stock companies with good

musical attractions when obtainable. It is Mr. Hallam's plan to reopen the house with the Coburn Minstrels, which attraction, if plans are carried out, will appear there two nights, Friday and Saturday, August 24 and 25.

From LaFayette, Ga., under date of August 9, comes the following from Harry E. Blackiston: "In a notice recently published in The Billboard it was stated that the Grayce Mack Stock Company was operating on a commonwealth system in Tennessee. The company has been out for the past forty-two weeks. During its tour of Georgia, which lasted four weeks, business was terrible, and for this length of time the show was on commonwealth. Fred Lytel joined the show as a leading man in Harriman, Tenn., and remained two weeks. He is now doing advance work ahead of the Paramount Players. Miss Mack closed with the company and has gone to her home in Altoona, Pa., where she will rest for two weeks before opening her permanent stock company in Altoona. The company is under the management of J.

D. Kilgore. Everybody is on a salary list and getting it every week. Mr. Kilgore, who is well known to hundreds of showfolks, is well deserving of all the success that comes his way. The company is carrying twenty-three people and will remain out until October 1"

Mrs. L. J. Moss, a member of the Spaul Family Show, informs that Mrs. Wm. Flannigan of Adelphi, N., visited the show for a few days at Middleport, O., and during her stay made many friends, who were sorry when she returned home. On August 7, at Chesapeake, O., a double celebration was held after the night show, the most important event being the fifteenth birthday anniversary of Mrs. Spaul. As it rained the night of August 3 (Mrs. Moss' birthday) the celebrations were observed simultaneously. Many beautiful and useful presents were received by both. The Water Queen showboat played day and date with the Spaul show at Chesapeake August 5. Those visiting friends of the Spaul show were Mr. and Mrs. G. B. Flaher, Wm. F. Crockett, Ole Estenberg and Morris Steffid. Mr. Spaul recently purchased three more trucks and disposed of a large four-wheel drive truck. The company now travels in six trucks, three touring cars, a tractor and three trailers. At Rutland, O., last week, groom was cast over the show by the death of Beauty, a genuine toy fox terrier and the pet of the show. The little canine was run over by a passing automobile.

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## PERSONALITIES Here and There

S. Z. Poli, of the Poli Theatrical Enterprises, paid a visit to New York City in the interests of his various stock houses last week.

Publicity Man Prager, who has been connected with the Poli Theater in New Haven, Conn., for the past seventeen years as a lobby decorator, also scenic artist, is seriously ill in the New Haven Hospital from cancer. Attending physicians have no hope for his recovery.

Lon Chaney, of a "thousand faces", stopped in Denver, Col., Saturday, August 18. He arrived from the coast on a morning train. He is on his way to New York, where he will make a "personal appearance" at the premiere of his most recent picture, Universal's "The Hunchback of Notre Dame".

During the recent national convention of the Rainbow Division at Indianapolis the Stuart Walker Company at the Murat Theater invited as their guests at performances of Martin Browne's comedy, "A Very Good Young Man", all wounded, gassed or disabled ex-soldiers who were in the city attending the convention. Many veterans took advantage of Mr. Walker's hospitality.

When the Malcolm Fassett Players close their season at the Macaulay Theater September 1, Charles Squires, the popular scenic artist, and his equally popular wife and daughter, will step on the gas in their touring car and drive to Atlantic City, then Washington, D. C. Mr. Squires has signed up with Robert Mantell, who recently returned from London and who is now summering at Atlantic Highlands, where Mr. Squires will join him prior to their opening, which will take them to the Pacific Coast.

George V. Fisher, the clever scenic artist of the Wood Players, Lancaster, Pa., is a very proud man, for he painted two sets for "A Pair of Silk Stockings", one an English colonial hall in dark rich tones with plum-colored hangings, tapestries and frieze thru entire set, the other a beautiful bedroom in blue damask and white wood. Linoleum cutouts have been introduced indoors. Both were very pleasing sets. After Samuel Small Russel, the assistant director, put the finishing touches on a storm of applause rang thru the house at the rise of the curtain.

Martha Hedman, known in private life as Mrs. Henry Arthur House, of Duluth, who has been guest star of the Orpheum Players, Duluth, for two weeks, beginning August 22, is spending her summer at the home of F. E. House, president of the Duluth & Iron Range Railway. Miss Hedman opened her engagement in "Outcast", her former London success. Last season Miss Hedman made a great hit there in "Lydia Vane", a play written by herself and husband. It is possible that this play will be produced in New York this season.

Leona Powers, former leading woman of the Orpheum Players in Duluth, Minn., was the guest star of that company during the week of August 13 in "The Ladies". The playgoers gave Miss Powers a rousing welcome, as she is one of the most popular stock actresses Duluth has ever had. Miss Powers recently closed a season at the St. Charles Theater in New Orleans, where she was given a great reception during the year. She formerly played with the St. James Stock Company of Boston and in Detroit.

The troubles of a director of dramatic stock are many and varied and this was made manifest recently when Samuel Small Russel, the genial assistant stage director of the Wood Players, Lancaster, Pa.; William Williams, leading man, and Borden Harriman, general business man, drove to Atlantic City and returned Monday just a half hour late for the scenic rehearsal of "A Pair of Silk Stockings". Raymond C. Capp, the managing director, gave the boys a good hard look, whereupon Mr. Williams, with that smile that never comes off, said: "Excuse us, Governor; we only went for a swim."

The Marguerite Bryant Players will soon open their winter season at the Schenly Theater, located in Oakland a suburb of Pittsburgh, and a most fashionable neighborhood. Nothing but the very best plays will be presented. Marguerite Bryant is enjoying her vacation at her brother's camp at Long Lake, Minn., but will return in a few days to join Charles Kramer and start the wheels going. Miss Bryant's many friends in Pittsburgh and the surrounding towns, where she has played for the past ten years, are already flooding the Schenly with letters expressing their gladness of her returning. Her manager, Charles Kramer, is now in New York selecting plays for the coming season.

## PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

### Press Agents vs. Advance Agents

The difference in the duties of the average press and advance agent have been set forth in these columns on numerous occasions, and more especially in recent issues in calling attention to the press and advance agenting of burlesque, in which we have called attention to the "News Bureau" established by the Columbia Amusement Company in the interest of the theaters and shows controlled by it on what is known as the Columbia Circuit.

Prior to the opening of last season Sam A. Scribner, general manager of the Columbia Amusement Company, conceived the idea of the "News Bureau" and in casting about for a competent man to handle it settled on Walter K. Hill and gave him carte blanche to go to it and make good.

Mr. Hill, on opening a suite of offices in the Columbia Theater Building, issued notices to theater managers, producing managers, company managers and advance agents setting forth the aims, intent and purposes of the "News Bureau" and requesting their co-operation in the interests of theaters and shows alike.

Those notices caused a commotion among the recipients, who for the most part resented them on the ground that they had been accustomed to advertise their theaters and shows along their own lines and they did not propose to co-operate with anyone new to burlesque who would in all probability show up their deficiency by the introduction of new methods.

Instead of becoming discouraged by the antagonism of those who were so blind that they couldn't see the handwriting on the wall and reporting their resentment and negligence to Manager Scribner, Mr. Hill proceeded along his own lines and at the end of the season made a detailed report of what he personally had done, which was in direct contrast to what some of the managers of theaters and agents had not done, and the "News Bureau" is now an established factor in burlesque that must be recognized by managers of theaters, managers of shows and advance agents alike on penalty of dismissal for neglecting to follow along the lines laid down by Mr. Hill for the proper publicity of shows on the circuit.

The foregoing article is not written as an eulogy to Sam A. Scribner or Walter K. Hill, but as a warning to the \$100-a-week sine-courists who are now reveling in the possession of contracts to press-agent Broadway productions for next season, for we have good reasons to believe that there is a movement on foot among the Broadway producing firms to take cognizance of the methods employed by Mr. Hill in checking up and compiling all the advance notices and photos carried by newspapers in the cities in which their productions are presented during the coming season and then checking up on the salary and expenses of the press agent with a view to eliminating the press agent who fails to get results.

We have it on good authority that one of the most prominent producers has gone so far as to consult an equally prominent press representative along these lines and engage him to act as a confidential investigator to keep tab on the press publicity given his shows, likewise the activities of the press agents in advance of his shows until the end of the season.

This move on the part of the producer gave the press representative the idea of becoming an unofficial checkerman on other shows along the same lines, with the view of laying his findings before the producers at the end of the season and then showing them how they can get better results at less expense.

This press representative has in mind an organization to be incorporated under the laws of the State of New York by three well-known and efficient press representatives who will write all the advance notices and handle all the photos and cuts from a central office thru special arrangements with newspapers in the cities in which the individual show is to be presented, thereby eliminating the press agent ahead of the show and the press agent of the theater and leaving the billing and heralding to advertising agents of the show and the theater. The aforesaid press representative promoter of a general "News Bureau" for all

The way Ernest Glendinning played Pierrot in "Prunella" had much to do with his playing the "Rajah" in "The Green Goddess" at Elitch Gardens, Denver, Col. Both plays were produced by Winthrop Ames. Glendinning, playing opposite Marguerite Clark, gave a memorable performance in "Prunella" and won the lasting admiration of Mr. Ames and many others. When J. M. Mulvihill tried to get the rights to "The Green Goddess" he was told that the play was not on the market, as Mr.

shows is prepared to go further and make arrangements with local billers, lithographers and programmers to handle all small stuff, thereby doing away with advance agents and second men ahead of shows.

This scheme is now in its infancy, but like all infants if properly nourished it may grow into something really big; therefore it behooves all press and advance agents ahead of shows en tour for the forthcoming season to get on the job and convince the producing managers that they are worthy of their hire.

We do not wish to commend or criticize the new plan, but it has worked out sufficiently well in burlesque and it may work out as well for Broadway.

### Negligent Agents and Managers

Advance agents are oftentimes responsible for a poor review of their shows in newspapers and theatrical journals, for the reason that the reviewer has but little time to look up the company manager and ascertain if the house program is correct and characterize on the program for the cast and characterizations, and if the program is wrong the reviewer is wrong. The reviewer is not supposed to be personally familiar with the actors in the presentation and he is just as sensitive to the criticism of the actors for being wrong in his reviews as the actor is to the criticism of the reviewer. On Monday last we reviewed a burlesque show at the Columbia Theater, New York City, and on seeing the manager of the company during intermission inquired if his program was correct and he said that it was, and depending on his statement we left at the close of the show and hastened to our office to type the review and get it on the wire within an hour, only to find that the program was lacking in many essentials; therefore our review is open to criticism thru no fault of our own, which gives us a justifiable grievance against both the advance agent and manager of the show.

Just as we had finished typing the review to an accompaniment of much cursing we received a visitor in the person of Max Michaels, general business manager for the Izzy Weingarden attractions, who inquired as to the cause of our grinch, and on informing him the reason he handed to us a printed program of the "Follow Me" Company and it is a revelation of what can be done in the way of house programs by one who knows how, and in the hands of a practical reviewer it means the saving of much time and labor in the writing of his review under pressure.

Walter Messinger exited from New York on Saturday, August 18, for Schenectady, N. Y., to prepare the natives to receive "Molly Darling" and, according to a report from the town made famous by the General Electric Works, Walter did all and more than he set out to do in the interest of the show.

Jim Conner, formerly of Rockwell's "Sunny South" show, has left that attraction to go in advance of Ackerman's Stetson's "Uncle Tom" show. Dave Carroll will replace Conner in advance of the "Sunny South" show.

A. D. Cameron, better known many years ago among advance agents and managers as "The Duke", made his appearance on Broadway one day recently for the first time in thirteen years. "The Duke" has been connected with the Rialto Theater at Providence, R. I., for many years past, and prior to that time was a regular trouper in advance of such attractions as Walter Lawrence's "Mrs. Temple's Telegram", and prior to that with May Howard's Burlesquers. He first started out in advance of Sam K. Hodgman, manager of the McNeal Family, out of Meadville, Pa., in 1880, and is now stepping around like a juvenile and says that he wouldn't turn down a profitable engagement if offered him.

John E. Barnett, of Cumberland, Md., who spots every advance agent the moment he lands in town, has a lot to say relative to those who make Cumberland, but it will have to lay over until the next issue, for we have filled our allotted space for this week.

Ames had plans for a Western tour. In the conversation it was brought out that Ernest Glendinning was to play the Arlec role if it were presented at Elitch's. Mr. Ames thought it over for a day and decided to let Mr. Mulvihill have it.

Lily Cahill is pleased, for several reasons, to be in the Elitch Gardens Stock at Denver, Col. One of them is that this is her first experience in the theater outside of New York.

She was fortunate enough to have obtained an engagement immediately on her arrival in the metropolis after having convinced her parents that it was wise for her to seek fame and fortune on the stage and to leave San Antonio, Tex., to find them. Since then she has played exclusively on Broadway. Miss Cahill's other reason, she says, was the opportunity to play the name part in "Dulcy". She has wanted to do this ever since she first saw Lynn Fontaine in the role.

That the life of a property man is not all roses was demonstrated last week at the St. Charles Theater, New Orleans, when Director Sterrett demanded that two dogs be added to the cast which must measure up to the true-to-life standard adopted by the St. Charles Theater "Baby", nursed by Kathryn Grayson, representing a daughter of wealth, was rescued from a fashionable home on St. Charles street, while Michael, the pal of harmin-scarum Dog (Isabelle Lowe), was borrowed from the dog pound by Raymond Hughes, the house property man. Michael, however, will retire from the stage at the end of this engagement, having been adopted by a patron of the theater. Every dog is supposed to have his day and this one can thank his acting days for future days of comfort.

What looked like a near riot took place at the Fulton Opera House, Lancaster, Pa., when the Wood Players were appearing in Booth Tarkington's "Seventeen". After the curtain rang down on the last act at the matinee Saturday there was a mad rush of ladies back stage. The reporter went back to ascertain what the trouble was and he found about twenty-five of the best ladies of Lancaster on the stage chatting and laughing and in the center was Edna Bern, lovely character lady of the company. They were congratulating her on the wonderful performance she gave of the mother of Willie Baxter, and the delightful way she won the father over to give her boy what his heart desired—a dress suit. Miss Bern is a very clever actress, and her work as the vicious Chinese mother in "East of Suez" was just as much of a delight as the lovable mother in "Seventeen". The people of Lancaster love Miss Bern and look forward to something good from her each week.

Irene Bright, leading lady of the Leonard Wood, Jr. Players at the Fulton Opera House, Lancaster, Pa., is a San Francisco girl and was educated in the Sacred Heart Convent of that city. On leaving the convent Miss Bright played a season of stock at Ye Liberty Theater in Oakland, Calif. She closed with the company and came East, where she signed up for a part in the Julian Eltinge show, "Cousin Lucy". She also played under the management of David Belasco in "Seven Chances", "Nothing But the Truth", with William Collier; had quite a delightful season with "Spanish Love" at the Maxine Elliott Theater; also created the lead in "Nightie Night" under the management of Adolph Klauer; "I Love You", under Weber & Anderson in the Chicago engagement. During a recent conversation with our correspondent, Tom Williams, she said: "Just a little incident I will never forget. After the earthquake in San Francisco I went to visit my people in Goldfield, Nev., and the morning I was to leave I called a taxi and instead a big bus seating sixteen people came after me. I happened to be the only passenger in the bus. All the gambling houses were closing and we stopped in front of the city prison, and they loaded all the prisoners and the three sheriffs, each with a shotgun, into the bus with me. You must understand that the bus was used for the Black Maria to convey the prisoners from the jail to the train, as they were going to Hawthorne, the county seat. Imagine my feelings when I heard expressions of sympathy on the street. 'So going to be a prisoner.' I cried all the way to the train and one of the big sheriffs said 'Come, little girl, you are perfectly safe,' whereupon he took my arm and my bag and placed me safely in the Pullman, to my great relief." Miss Bright is an unusual young person. While really a production woman, she can step into stock and play any role given her in the most competent and distinguished manner.

### PROCTOR PLAYERS

(Continued from page 37)

Powers, Herman Krauss is played by Harry Huguenot with a German accent. Joseph Crehan, a newcomer, disports himself as the Duke of Middlesex, and Martin Ansell (Mrs. Ansell) as Magnolia who's not a few laughs in her part. Harold Barnett and Mildred Stewart round out the cast.

That never-failing laugh provoker, "Fair and Warmer", will be used for the closing production next week.

### BERKELL IN DAVENPORT

Davenport, Ia., Aug. 22.—Charles Berkell, head of the Grand Players, has returned with Mrs. Berkell from an auto trip thru the East and is preparing for the new season which opens September 2. He announces he will have a new leading man to alternate with Eddie Waller and a new leading woman. Davenporters welcomed the news that Joseph Reed, Isabelle Arnold, Eddie Waller, Larrie Sullivan and Alice Mason are to return.

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WANTED: Musical Team, male. Must double (Haller, Comedian, Singer and Dancer). Sister Team, (Haller) Musicians to do bits, Piano Operator, and Cook, Agent, Canvas Boss. State all No. Refs. Salary low. First class. Work stands. Open Sept. 10. P. E. PAPER, Box 22, Seale, Georgia.

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ELLA KRAMER COMPANY

Hershey, Pa., Aug. 23.—The Ella Kramer Stock Company is giving the patrons of the Hershey Park Theater many of the former successes of the larger cities, and its presentation of "East Is West" was exceptionally good.

BOSTON STOCK COMPANY

Boston, Mass., Aug. 22.—The popularity of the Boston Stock Company, which recently closed a second season at the St. James Theater, has been made manifest during the past month by the numerous requests for the reopening of the theater with the Boston Stock Company, its plays and players.

George A. Giles, managing director, has decided on August 27 as the opening date with "The Mountain Man" cast, viz.: Sam Godfrey, stage director; Walter Gilbert, Adelyn Buchanan, Edward Barney, Viola Roach, Ralph M. Bentley, Mark Kent, Anna Layng, Harold Chase, Houston Richards, Marie Laloz, Agnes James and Ruth McIntyre.

A NATIONAL THEATER

(Continued from page 35)

public to decide. The public must be the final judge as to what it wants. The only point that I am trying to make is that by deciding himself what the public wants instead of allowing it to have a choice in the matter the manager is apt to defeat his own purpose.

To make my point clear, what the public expects of actors is acting. Equity Players have the call upon the actors of this country. Would it not be an excellent idea to present to the public plays which call for the most varied styles of acting that have been accepted in their day, provided of course that those plays have intrinsic merit, rather than to concentrate first upon the play that seems most likely to win public favor, thereby competing with the managers who, as before mentioned, have the first call upon the present output?

Of course illusion in the performance of a play is of the utmost importance, but it should not be forgotten that a very large proportion of the theater-going public loves to have its imagination given a chance to function. Many theatergoers there are who, in true Elizabethan spirit, would gladly forego technicalities of realism in a performance so long as the true dramatic heart of the play beat sound.

When the Equity Shop has been definitely established and, as a consequence, the economic difficulties of the actors smoothed, to a very great extent, it would naturally be very much easier for the Equity Players and their supporters to devote far more of their attention to their dreams of establishing the dramatic art of this country in the position which it should rightfully attain.

These dreams would be appreciably nearer were the contents of the "war chest" above referred to, instead of being held for the apparent purpose of endeavoring to establish absolute control of the theater in the hands of a small group of managers, to be used in a concerted effort by both managers and actors to further the dramatic art of the United States until it is second to that of no country in the world.

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# AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

## MANY AND VARIED

**Are the Changes Taking Place in the Concert World—Programs of the Present Day Show Wide Divergence From Those Offered Even in the Last Decade**

YEAR after year those who watch the concert world find the scope of the field broadening—broadening in point of territory covered and number of people served, and broadening most decidedly in the type of programs and artists offered. Formerly concert managers confined their bookings strictly to musicians—vocal, instrumental soloists or music organizations. But not so in these days, for now they arrange tours not only for artists from the concert field but also dancers, vaudeville artists who have invaded the music world, an entire troupe of comic opera singers and dancers, a lecturer or two, etc.

Let us look backward a bit. Concert, which was originally "consort", meant the union or symphony of various instruments playing in concert to one tune. According to Groves, a "consort of viols" in the 15th or 16th centuries was a quartet, sextet or other number of stringed instruments performing in concert—concerted music. From this to the modern present-day meaning of the term, a musical performance of a varied or miscellaneous program is not such a vast change as one might perhaps believe.

The first concerts in London at which there was a regular audience

which had paid an admission charge, were said to have taken place in 1672 and 1678 and, by the latter part of the 18th century, London was having a great many concerts.

In Vienna the periodical concerts began one century later than in England, as they started in 1772. In France, authorities assert, concerts were instituted in 1725, when what was known as the Concert Spirituel was presented on certain special dates. In Amsterdam we hear of symphony concerts as far back as 1777.

All of the programs during these years, in which musical history was in the making, were confined to symphonic and orchestral music and the concerts were much more lengthy than in later periods. For over fifty years the Philharmonic Society, of London, gave at each concert a program consisting of two symphonies, two overtures, a concerto and, frequently, a sonata and several smaller compositions. This order was changed in 1872 to a program which in length corresponds with those of the present day.

The next phase of musical entertainment was that given by the chamber music societies or quartets. In London the first such group was

formed in 1852 and six concerts were given during a season, but due to lack of interest on the part of the London public they were discontinued after the third season.

Gradually there came a change in these programs by introducing vocal soloists, then came special concerts by artists who had established a reputation in opera; by pianists or violinists; and soon, in many of the principal cities, there were presented what were termed "artist concerts". These consisted at first of programs offered by strictly artists from the concert world; then, if the writer is not mistaken, the first innovation was the presentation by a manager of the Diaghileff Russian Ballet over the route taken by many concert artists. Then followed Pavlova and her Russian Ballet, Isadora Duncan and her Dancers, the Morgan Dancers, Ruth St. Denis, Fokine and Fokina, the Denishaws and others.

Other years brought concerts by chamber music groups which are now famous, but the presentation of which in the earlier years was a decided innovation for the general public audience; and given at a considerable risk on the part of a manager.

Slowly but surely the caliber of the audience has been and still is changing due to many and diverse causes. To enumerate a few: The phonograph has had an influence, which it is impossible to estimate, in developing a desire among the masses for the better music—artists and organizations heard thru their records whetted the appetite to hear them at a concert. Immeasurable and far reaching has been the work by the various women's organizations in the cause of music. Their morning musicales, their music study clubs, opera study clubs, con-

cert courses, their influence in obtaining better music in the public schools have aided, more than any other factor, in widening the scope of the concert field and educating the public to a deeper appreciation of the finer music. Another vital factor which has been and will continue to affect the concert domain is the movie theater musical program. Thru these the public learns to enjoy symphonic music, arias from the operas, beautiful ballads, exquisite ballets and interpretative dancing, all of which leads it to visit the concert hall for longer programs of good music and beautiful dancing.

Due, we believe, chiefly to the intelligent work of the extension music courses by the large universities throughout the country and again to the various women's organizations, to the National Bureau for the Advancement of Music and, particularly, to C. M. Tremaine, its manager, who had the vision to institute the Music Memory Contests, which in the last two years have been universally used thruout the country, there is a greater interest in another new phase of the concert program, namely, the Lecture-Recital. Not very long ago to have advertised a lecture recital as part of a concert course, would have meant a very, very small number would attend. Now, however, we have lecture recitals by many eminent musicians, including Dr. Daniel Gregory Mason, Katherine Ruth Heyman, Olga Samaroff, Marlon Rous, Walter Damosch and others and large audiences are the rule instead of being the exception, as in former years.

Other causes which have influenced the concert world and widened its appeal thru a diversity of programs

(Continued on page 43)



The Chicago Civic Opera Company will again this coming season include in the list of artists many American singers, and among them will be those shown in the accompanying picture. They are, top row, left to right: Charles Marshall, Myrna Sharlow, Mary Garden, Cyrena Van Gordon, Marjorie Maxwell. Bottom row: Edith Mason, Kathryn Meisle, Mary McCormic, Florence Macbeth, Forest Lamont.

**MUSIC AND MOTION PICTURES**

By HERMAN HELLER

(Conductor of Grauman's Metropolitan Symphony Orchestra)

IN NO other country have film plays gained the popularity which they have reached in America. This is due to several interesting conditions, but the most significant is the fact that we have as yet no national opera or drama of our own and motion pictures are the chief amusement of millions of people.

In the early days music was merely incidental to the picture, but, as the artist's values increased, music became the very soul of the film dramas, and illuminating musical scores, especially arranged for each picture, became an important part of the daily programs.

The problem of wedding music to the action on the screen—emphasizing the atmosphere, stimulating the emotional reactions and timing the musical phrases to the second in order that there shall be no conscious break in the accompaniment—is of vital importance to film presentations. The score must be held together by a definite motive and should be as articulate as a glorious symphony.

Naturally this takes time and a wide acquaintance of music. My idea is to use good music when possible, tho I enjoy introducing the popular airs and "jazz". I consider "jazz" a rhythmic expression distinctly American and class it the same as the Hungarians class the "Czardas", the French their Minuet or the Russians their beautiful Mazurka. If properly arranged, "jazz" will in time find its way into our classics.

At Grauman's Metropolitan Theater, here in Los Angeles, these musical settings have reached the acme of perfection, due to the genius of

Sid Grauman. I say genius advisedly, for Mr. Grauman is a thoro artist, and music is as important as the picture and he spares neither time nor expense to bring the best of this art to his programs.

His encouragement and appreciation is a continual inspiration not only to me as conductor, but to the other musicians who comprise the splendid Symphony Orchestra, and we are spurred on to our best efforts.

To my mind, the only improvement possible in these musical accompaniments will be when original scores are composed for each picture by great masters. This will result in screen musical comedies and film grand operas. Until then we shall continue to surround our photoplays with contrapuntal blending of themes typical of the principal characters to emphasize their action on the screen. These should be composed with as much care as a Puccini score and they should prove as satisfying.

**MANY AND VARIED**

(Continued from page 42)

are: More intelligent musical instruction in the public schools; more concerts, either free or at a low cost of admission, in school auditoriums; influence of various civic musical organizations working towards creating a greater interest in music; widespread observance of Music Week, with its diversified style of programs; and, last but by no means least, the elimination of the barrier between the theater and the concert field, whereby the concert artist appeared in vaudeville, in musical comedy, in light and comic opera and, in turn, we find many capable artists from those branches of entertainment entering the concert halls.

This opens new avenues for the

concert manager and an examination of their announcements to those who book the concert courses thruout the United States shows lists including Irene Castle, Margaret McKee, whistling concert artist; Elsie Janis, John Charles Thomas, a lecture by a hunter of wild game in Africa, a lecture recital on the history of America in Song, and then there is to be had as a number on any concert series, Ruth Draper, famous for her interpretations of the plays of the day; also an artist noted for his impersonation of characters from Dickens' works.

As a further departure from the former type of concert, one New York manager will this year, it is said, bring over to America the famous Folies Bergere, from Paris, for a limited engagement in New York. In 1924 he also plans to present the Russian Opera Quartet and later, if arrangements can be made, he will import the Ballet de l'Opera from the Grand Opera of Paris.

With the public taste ever changing, ever desiring that which is different as well as that which is good, one cannot surmise the changes that may take place in the type of program to be offered in a concert course in the years that are to come. The door is opening wider and wider to the artists of capability. Almost limitless is the opportunity for concert audiences to hear the best of the theatrical talent as well as of the music realm, and to the artists likewise the opening of the door gives greater scope for the utilization of their talent.

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# Over Two Hundred Thousand Dollars Will Be Spent This Year for Musical Programs at One Hundred and Thirty Fairs

## A Questionnaire Sent to Fair Associations Brings Amazing Information as to Music's Part in Fair Celebrations

FROM time to time information concerning musical programs presented at State, county and district fairs has reached the Concert Department, especially ever since the editor endeavored to have the officials at the fairs assign to music a more important place on their programs of entertainment. An examination of the data on hand indicated that fair organizations were expending greater sums for music and doing more to create a desire for more and better music than the music world doubtless realized, therefore, with the idea of obtaining more tangible evidence, a questionnaire was sent to about 2,000 fair secretaries. This questionnaire contained a number of questions pertaining to music at the fair and one was an inquiry as to the maximum amount spent annually for music.

### 130 Fairs Spend \$239,197

Not all the questionnaires have been returned as yet, but those received show that 130 fairs to be held this year will spend \$239,197 for music at their celebrations. Think of it!!! What will be the aggregate when all the questionnaires are in? These figures astounded the concert editor and will, we believe, likewise astonish our readers. In like proportion for all the fairs still to be heard from, the grand total will probably reach one million dollars. The accompanying partial report shows the number of fairs heard from, also the sums expended in each State and in Canada.

Perhaps the first question some of our readers would like to ask is: To whom do the fairs pay all this money—what class of musicians do they engage? The programs range from a concert by the small local band to those offered by the highest priced bands obtainable, from the small sums paid to local soloists to large sums expended for the most expensive concert and operatic artists, for band contests, singing contests, for large organizations presenting excerpts from operas, and for historical or musical pageants.

In illustration the California State Fair will this year pay \$2,800 in cash prizes for its annual band contest among school bands, and, in addition, will pay \$3,000 for concerts by a celebrated band and between \$500 and \$700 for musical programs by a local band. The Eastern States Exposition of Springfield, Mass., will spend \$8,000 for its music and the program will range from music by a famous band and a soloist to a public school music contest in which thirty-five or forty school organizations will compete. C. A. Nash, general manager, when sending in questionnaire wrote: "Music forms a very important part in our program and we use bands and orchestras wherever possible to place them." Horace S. Ensign, manager of the International Wheat and Farm Products Exposition at Wichita, Kan., has the following to say: "Music is the predominating feature of our entertainment program. Thavlu and His Band has been engaged for the first week of the Wheat Show and will give a concert with soloists in the afternoons and in the evening will present the second act from 'Aida' with the assistance of about 100 local singers in addition to several of his own artists engaged especially for this production."

### One Fair Pays \$40,000

To the Canadian National Exhibition of Toronto, Canada, goes the palm among the fairs reporting to date, as D. C. Ross, superintendent of attractions, states \$40,000 will be paid out for music during this year's exhibition. The programs include band contests (last year nineteen bands entered the competition), singing contests among children of the public schools, singing contests between organizations in Toronto and musical societies throughout the Dominion of Canada. There is a special day set aside as Music Day and Mr. Ross reports that last year the attendance on this day was 165,000. The programs on Music Day consist of band contests, all kinds of instrumental and vocal contests, special music by bands of strolling singers in costume, an excellent concert in front of the grand stand, also in the Coliseum, by a pageant chorus of 2,500 members drawn from Toronto and adjoining cities, and all directed by Dr. Fricke, conductor of the noted Toronto Mendelssohn Choir. The Canadian National Exhibition makes it a point to present each year one or more of the most famous bands and it has had the Mexican Band, Republic Francese, British Regimental Band, Cold Stream Band from London and all the noted bands of the world.

From the management of the Missouri State

Fair in Sedalia, Mo., comes report that there will be plenty of music at the State fair, as there are to be no less than fifteen bands. Among them will be two bands made up entirely of boys—one the Boys' Scout Band of Springfield and the other the Boys' Band of Bolivar. At Omaha, for the annual Ak-Sar-Ben Celebration, there is to be a "Mid-West Band Contest" in which the management has endeavored to interest bands from towns of less than 20,000 population. The Laporte County Fair of Laporte, Ind., in co-operation with the Kiwanis Club is financially and morally sponsoring a boys' band of sixty pieces and developing its desire for music, also giving the

Wilmington, N. C.; Lewistown, Ill.; Aurora, Ill.; Tipton, Ind.; Indianapolis, Ind.; Rochester, Minn.; Twin Bridge, Mont.; Omaha, Neb.; Trumansburg, N. Y.; Alden, N. Y.; Edenton, N. C.; Columbus, O.; Akron, O.; McAlester, Ok.; Gresham, Ore.; Aberdeen, S. D.; Bay City, Tex.; Cuero, Tex.; Keller, Va.; Pnyallup, Wash.; Madison, Wis.; Reading, Pa., and many others.

In divers ways the fair associations thruout America are accomplishing much toward developing musical talent among the young people. This is done thru competitive contests of many sorts—individual contests, group or organization contests and county, district and State contests. The Kansas Free Fair of Topeka, with a desire to encourage youthful musicians, holds Amateur Musicians' Contests which are open only to residents of Kansas under eighteen years of age. There are four classes—piano, vocal, violin and cornet—and in addition to this contest there is a competitive contest for Juvenile Bands which is open to town and community bands thruout the State of Kansas. Phil Eastman, secretary of the Kansas Fair, writes that both of these contests have proven great successes and stimulated greater interest in music. Each year the entries for the Amateur Musicians' Contest show an increase and, altho last year was the initial one for the Juvenile Band Contest, there were twelve entries and one band came 250 miles to participate in the contest. This fair appreciates music as an

## AMERICANS PREDOMINATE

### In Both Artistic and Business Management of Chicago Civic Opera Co.

Of much interest to those interested in obtaining greater recognition for native musicians and singers will be facts concerning the share Americans have in the business management, also the artistic success, of the Chicago Civic Opera Company. After a year's operation as a civic organization the Chicago Civic Opera Company is preparing for a new and better season of grand opera, with a list of artists, or artistic personnel, a majority of the principals of which are native-born Americans. The business administration of the company is wholly by Americans and the orchestra is composed wholly of Americans by birth and naturalization, while the musical director and chief conductor, Gloria Polacco, is a naturalized American, having become a citizen of this country several years ago. The technical director, who is chief of everything back stage, is a Yankee and the chorus is made up principally of native singers.

The roster of sopranos includes many Americans (native born): Edith Mason, Florence Macbeth, Margery Maxwell, Mary McCormick, Myrna Sharlow, Lella Barr, Beryl Brown, Elizabeth Kerr. Among the contraltos and mezzo-sopranos will be found Mme. Louise Homer, Cyrena Van Gordon, Kathryn Melsie, Kathryn Brown, Doris Fernanda, Irene Pavloska, and when one reads over the list of tenors there is noted Charles Marshall and Forrest Lamont, both natives of this country, and as guest artist another American, Charles Hackett.

The season of the Civic Opera at the Auditorium opens Thursday evening, November 8, and will continue for eleven and one-half weeks, and among the operas to be given are "Carmen", "Monna Vanna", "Louise", "Lakme", "Samson and Delilah", "La Boheme", "Madame Butterfly", "Mefistofele", "Siegfried", "Tannhauser" and "Die Walkure"; and two operas will be given in English, "Hansel and Gretel" and Stearns' "The Snow Bird". The novelties of the season will be "Boris Godunoff", by Moussorgsky, in which the role of Boris will be sung by Chaliapin, and "L'Africana", by Meyerbeer, which has never before been presented by the Chicago Civic Opera Company. Of revivals the principal ones will be "Cleopatre" (French), by Massenet, and "Zaza", by Leoncavallo. In the latter of which Mary Garden will make her debut in the name part of the opera.

The demand for subscription tickets and coupon books has been unusually great and, according to officials of the company, it appears that for the first time in its history the company will open its annual engagement with S. R. O. for a greater part of the performances.

### RALPH LYFORD

#### Begins Eighth Year at Cincinnati Conservatory This Fall

Ralph Lyford, who but recently completed his fourth season as managing director and conductor of the opera performances given by the Zoo Opera Company, of Cincinnati, will return to the Cincinnati Conservatory this fall as director of the operatic department. Mr. Lyford, with the opening of the fall term, will begin his eighth year as director of the opera department at the Conservatory and, as in preceding seasons, he will, in addition to his operatic work and classes in composition, also direct the Conservatory Orchestra.

## PARTIAL REPORT

### On Amount of Money Expended by Fair Associations for Music

State.	No. of Fairs Reporting.	Amount.	State.	No. of Fairs Reporting.	Amount.
Alabama	.....	.....	Nebraska	..... 4	\$11,400
California	..... 3	\$4,000	New Hampshire	..... 1	500
Colorado	..... 4	1,350	New Jersey	..... 1	500
Connecticut	..... 2	3,000	New Mexico	..... 1	500
Delaware	.....	.....	New York	..... 11	19,475
Georgia	..... 2	4,000	North Dakota	..... 1	1,000
Idaho	..... 1	500	North Carolina	..... 1	500
Illinois	..... 10	15,750	Ohio	..... 4	12,400
Indiana	..... 6	6,392	Oregon	..... 2	1,500
Iowa	..... 8	6,200	Pennsylvania	..... 8	6,550
Kansas	..... 5	6,350	Rhode Island	..... 1	400
Kentucky	..... 3	7,100	South Dakota	..... 2	2,425
Louisiana	..... 1	12,000	Tennessee	..... 3	7,000
Maine	..... 2	1,050	Texas	..... 3	13,750
Massachusetts	..... 1	8,000	Virginia	..... 2	1,350
Michigan	..... 5	4,350	Vermont	..... 3	2,100
Minnesota	..... 8	16,380	Washington	..... 2	2,700
Missouri	..... 3	3,400	Wisconsin	..... 8	10,750
Montana	..... 3	1,175	Wyoming	..... 1	500
			Canada	..... 4	42,900
	67	\$100,997		63	\$138,200

Total Number Fairs Reported..... 130  
Total Amount of Money Expended for Music.....\$239,197

(EDITOR'S NOTE—The above information was obtained from a questionnaire sent to about 2,000 fair associations. These questionnaires are still coming in and a more complete report will be published in a later issue. Also this later report will feature the name of the State expending the largest amount for music and also the name of the fair association paying the largest sum for music. All fair secretaries are urged to return questionnaire at once in order that each State may be credited with its full quota.)

boys an incentive to work, study and perfect themselves in music. The band has been taken to several adjoining cities and met with great success and this year will be presented during the fair.

As to the nature of the programs, they, of course, include the light or so-called popular music, but, especially where the expensive bands with soloists are offered, the classical music predominates. Selecting one of the programs mailed with questionnaire we find the following: Overture, "Oberon", by Weber; Aria from "Girl of the Golden West"; Act 2, "Traviata" (soprano, tenor and baritone), by Verdi. Following the intermission were: Overture "To William Tell", by Rossini; Aria from "Traviata", by Verdi; "Carolina in the Morning" (Jazz), by Remick, and Finale Act 2, "Bohemo" (soprano and baritone), by Verdi.

Many, many fairs are finding pageants an excellent way in which to entertain their patrons, as thru them local organizations may be utilized in the chesses, the dances, etc. Among the fair associations to present pageants, either historical or musical, this year are the ones to be held in Rome, N. Y.; Cortland, N. Y.; Anamosa, Ia.; Greenville, N. C.; Waterloo, N. Y.; Flemington, N. J.; Marion, Ia.; Atlanta, Ga.; Ottumwa, Ia.; Augusta, Ga.; Stillwater, Minn.; Parsons, Kan.; Hebron, Neb.; Warsaw, N. Y.; Hayward, Calif.; Perth, Ont.;

entertainment and educational factor to such an extent that \$4,500 is appropriated for the expense of this one feature. Innumerable fairs are affording an incentive for further study and development of their talent to local musicians by engaging them as special soloists for afternoon and evening concerts, also for Music Day, which is observed far more than many people realize. Another phase by which the cause of music is being advanced thru the fairs is the presentation of some celebrated speaker in a talk or lecture on music—the need of further organization of community and county musical resources, the striking instance of this is given by the Iowa State Fair at which Mrs. Anne Faulker Oberdorfer, chairman of the music division of the General Federation of Women's Clubs and known far and wide thru her lecture on "Hearing America First", will address the boys' and girls' clubs on August 28 and 29. She will talk to them concerning having more music and better music in their community and will also endeavor to interest the women in this movement. Mrs. Oberdorfer will endeavor to enlist the interest of Iowa boys and girls and women in a song contest which she is arranging for the young people of America and thru this means more music will be available in rural communities.

Interest in opera has been greatly stimulated thru the presentation of excerpts from operas

by large traveling organizations which utilize local singers in the chorus. Keen interest is aroused in this way and from the questionnaires there is indication that a number of fairs are preparing to put on opera with casts made up exclusively of singers and musicians residing in the community.

One could go on and on citing the several avenues thru which excellent and invaluable service is being rendered the cause of music thru the county, State and district fairs. Just as soon after the questionnaires have all been returned we will publish in the columns of this department a complete report showing the numbers of fairs featuring music on their entertainment programs; the total amount expended for music by all the fairs in this country; the number presenting historical and musical pageants; those featuring singing contests; the number of fairs observing a special Music Day; also much other valuable information which will demonstrate beyond a doubt that the fair associations are a vital and important factor in the advancement of music in this country.

Mildred Wellerson, the young girl who appeared as soloist in New York City last season and looked upon as a child prodigy, has been winning much praise in Europe. She has appeared as cello soloist in a number of the large cities of Europe.

# FRENCH PRESS REVIEW

## American Music Presented at Series of Concerts Given in Paris Under Direction of Lazare Saminsky

Believing many are interested in learning the opinion of the French of the American music presented at the series of special concerts given in Paris under the direction of Lazare Saminsky at the Salle Gaveau by the Colonne orchestra, we reprint the following, which reached us thru Ermie Kahn of the David Mannes School of New York:

"That America is about to produce a characteristic, distinctive and notable musical expression as evidenced in the work of the younger Americans is the unanimous decision of the French critics following the special concerts, devoted principally to Americans and to composers resident here, given by Lazare Saminsky, conducting the Colonne Orchestra, and soloists Raymond Delaunoy, Helen Tschner Tas and M. Alexandrovitch. In addition to the two orchestral concerts at the Salle Gaveau, a lecture-recital 'on American Music and Its Celtic Elements', presented by Mr. Saminsky, with Mme. Tas, Delaunoy, Dal Badi and Daniel Lazarus assisting, also was given. The music of Ernest Bloch, Charles Martin Loeffler, John Alden Carpenter and Lazare Saminsky—who were represented on the program—was already known abroad, but the group of younger native Americans was introduced to the European public at this time.

"L'avenir gives the American music performance an important place in the concerts of the season and speaks of them as 'a revelation to those of us who complacently think that America produces only music for jazz bands. Mr. Saminsky,' the writer continues, 'assisted by the Colonne Orchestra and excellent soloists, undertook the task of showing us to what extent this opinion is wrong. He presented to us works interesting indeed, among which we would note particularly the colorful symphonic poem, 'The Eve of St. Agnes,' by Frederick Jacobi."

"The reviewer in *Comedia* commends Mr. Saminsky and the participating artists for presenting 'this new school to the French public, which is generally not particularly interested in what is going on abroad,' and writes further: 'We must confess we did not know of any creator of profound originality living across the Atlantic and Mr. Saminsky's concerts have not made us change this opinion. But the artistic movement there is so prodigiously rich and active that we may expect great works in the future. Already the Americans possess all the elements, rhythmic and melodic, to produce great work.'

"One of the foremost Paris dailies, *Le Petit Journal*, speaks of the concerts as 'the prelude to a friendly offensive of American music', and devotes considerable space to an analysis of the works given. 'Emerson Whitthorne's 'New York Days and Nights', says *Le Journal* critic, 'has conquered us with its delicate, discreet and ingenious pictures. . . . Frederick Jacobi's 'Eve of St. Agnes' is charming, altho its brilliance is not entirely in accord with a nuptial dream. . . . there are life, movement and color in Saminsky's 'Rachal'. . . . remarkable force, purity and racial characteristics in Bloch's 'Hebrew Poems'."

"The compositions of Emerson Whitthorne, Frederick Jacobi and Walter Kramer are very well done, but these musicians do not seem to have found their own paths as yet," is the criticism in *La Revue Musicale*. 'We would prefer some faults of taste or some lack of mystery to this impeccable technique.'

"To all those who think that American music is limited to jazz," contributes *Le Monde Musical*, 'one must oppose this group of young talents. We know little of their efforts, but they are surely going to create a new musical world on the New Continent.'

"The American violinist, Helen Tschner Tas, had her first Paris hearings on these occasions. *Le Monde Musical* counts her among the foremost violinists. . . . and Mme. Helen Tschner Tas interpreted with an excellent style and charming virtuosity a 'Concerto After Ariosti', by Albert Elkus, and an 'Ekklos', by Walter Kramer. One circulates this violinist upon her magnificent tone,' comments *La France*. Mme. Tas played both the first and second sonatas for violin and piano by Louis Grunberg while in Paris, the first being given with Daniel Lazarus at Mr. Saminsky's lecture-recital and the second performed with the composer for a group of distinguished European and American musicians in the offices of *La Revue Musicale*.

"Raymonde Delaunoy, a favorite in her native France, was eagerly welcomed, as was Mr. Saminsky, who, altho noted in Paris as a composer, was heard for the first time in the role of conductor.

"The composers represented in the several programs were: Ernest Bloch, Walter Kramer,

Albert Elkus, Lazare Saminsky, Emerson Whitthorne, Frederick Jacobi, Carl Engel, Deema Taylor, Louis Grunberg, Charles M. Loeffler, O. G. Sonneck, John Alden Carpenter, H. O. Skogood, Charles Haubiel, Marion Bauer, Alexander Steinert and Albert Stoessel."

### SEVENTH ANNUAL ENGAGEMENT

#### Of San Carlo Opera Company in New York City Begins September 17

Fortune Gallo will present the San Carlo Opera Co. for its seventh annual engagement in New York City commencing September 17 and continuing for five weeks at the Century Theater. The Gallo organization has become an institution not only in New York City but thruout the country as well, for, in offering grand opera at prices half those usually asked for such performances, he has enabled thousands to enjoy these presentations. Perhaps it will be interesting to learn that last season during the tour made by the San Carlo Co. nearly one million people in all parts of the United States heard these singers.

For the 1923-'24 season Mr. Gallo will offer a repertoire of the greatest of the operas, a cast of distinguished principals, an orchestra of fifty, new costumes and scenery, and the famous Pavley-Gukrinsky Ballet of twenty-five dancers headed by Andreas Pavley and Serge Gukrinsky. A partial list of the artists includes such well-known singers as Anna Fitzin, Anne Roselle, Tamaki Miura, Marie Rappold, Josephine Lucchese, Dorothy Jardon, Stella Charlebois, Haru Ozaki, Ada Fagzi, Stella DeMette, Consuelo Escobar, Eida Vettori, Manuel Salazar, Mario Basola, Mado Valle, Gaetano Tommasini, Collin O'More, Adamo Chapin, Charles E. Gallagher, Pietro Deblasi, Carlo Peroni, Ernest Koch and others to be announced later.

The opera selected for the opening night has as yet not been announced but Mr. Gallo will release the repertoire for the initial week of the season within a few days.

### TWENTY-NINTH SEASON

#### Of Cincinnati Symphony Orchestra Opens With Pair of Concerts in Late October

The twenty-ninth season of the Cincinnati Symphony Orchestra is announced to open with the pair of concerts to be given October 26 and 27, and in accordance with the policy of the association to give a number of concerts without soloists there will be a strictly orchestral program. The first soloist of the season will be Eva Gaurier, who will be heard at the pair of concerts to be given November 9 and 10. Other soloists are: Mitja Nikisch, pianist; Emil Heermann, concertmaster of the orchestra; Charles Hackett, American tenor; Mme. Yolanda Mero, pianist; Bronislaw Huberman, violinist; Marguerite Melville Leszniewska, pianist; Carl Flesch, violinist, and Harold Bauer, pianist. And for the pair of concerts to be given February 8 and 9 the Brahms Double Concerto will be played by Emil Heermann, violinist, and Carl Kirksmith, cellist.

Again, as in many preceding seasons, there will be a series of twelve popular concerts on Sunday afternoons, at which local soloists will be presented with perhaps one or two other artists. An important feature of the winter season is the series of Young People's Concerts. Thomas James Kelly, who is in charge of this series, has been eminently successful in this field in Cincinnati and the audiences have shown a steady increase each year.

Other plans for the season include special concerts, for which the soloists will be announced later, and it is quite possible, according to Mrs. J. W. Darby, manager, that one or two prominent conductors who will be in America during the winter will be invited to conduct one or more concerts.

### MANY NOTED ARTISTS

#### To Appear Under Management of George Engles During Coming Season

In addition to having exclusive direction of the tour of Paderewski, George Engles is arranging tours for many other noted artists. Those who will appear under his management include the Barrere Ensemble of Wind Instruments, the Little Symphony Orchestra, George Barrere, director; Emilia deGorza, baritone; Paul Koschanski, violinist; Alexander Sliotti, pianist; George Barrere, futeist; Arthur Rubinstein, pianist, and Samuel Dushkin, violinist, and in addition to these Mr. Engles is manager and arranges all engagements of the New York Symphony Orchestra.

### A BEETHOVEN CYCLE

#### To Be Given by the New York Symphony Orchestra During Coming Season

The New York Symphony Orchestra, with Walter Damrosch conducting, will begin its forty-sixth season at Carnegie Hall with the pair of concerts to be given Thursday afternoon, November 1, and Friday evening, November 2. The plans include twelve Thursday afternoon concerts and the same number for Friday evenings at Carnegie Hall, sixteen Sunday afternoon concerts at Aeolian Hall, and six Saturday afternoons at the Brooklyn Academy of Music. In order to take care of subscriptions for the Symphony Concerts for children, for which there has been a long waiting list in previous seasons, these concerts will be given in Carnegie Hall this year on four Saturday mornings, and the Symphony Concerts for Young People will enter upon the twenty-sixth season of this series with the usual Saturday afternoon concerts in Carnegie. Bruno Walter, the eminent conductor who directed three concerts for the Symphony Society last year, will return as guest conductor for a period of five weeks beginning the first of February. Mr. Damrosch will direct all the concerts from the opening of the season to February 1, and again from the middle of March to the end of the season.

A striking feature of the season will be the presentation of a Beethoven Cycle in which all the nine symphonies will be given in chronological order in six of the regular Thursday afternoon and Friday evening subscription concerts in Carnegie Hall. Besides the symphonies Mr. Damrosch plans to include the performance of other Beethoven works, both vocal and instrumental. The dates for the Beethoven Cycle are as follows: November 8 and 9, November 22 and 23, January 3 and 4, January 10 and 11, January 24 and 25, January 31 and February 1.

Many important names appear in the list of artists engaged as soloists and among them are Harold Bauer, Pablo Casals, Florence Easton, George A. Enesco, Dusolina Giannini, Jascha Heifetz, Josef Hofmann, Paul Koschanski, Wanda Landowska, Mitja Nikisch, Sigrid Onegin, I. J. Paderewski, Frederick Patton, Moriz Rosenthal, Albert Spalding, Reinald Werrenrath and Efram Zimbalist.

### PROMINENT AMERICAN SINGERS

#### To Appear as Soloists With Apollo Musical Club of Chicago

The fifty-first season of the Apollo Musical Club will open November 12, when, under the direction of Harrison M. Wild, conductor, Mendelssohn's "Elijah" will be given. Two programs will be offered in December, one on Sunday, December 23; the second on Monday, December 24, and Handel's "Messiah" will be presented. St. Matthew's "Passion", by Bach, has been selected for the program to be presented February 25, and at the closing concert of the season "Statut Mater" will be heard. The soloists for the season are many and include Lois Johnson, Edith B. Normell, Muriel Kyle, Elsie Arendt and Alice Gentle, sopranos; Mildred Bryars, Betty Baxter, Katherine Meisle, Mary Welch and Leah Proft, contraltos; George Riegler, Arthur Kraft, Arthur Boardman, Richard Crooks and Walter Wheatley, tenors; Theodore Harrison, Edgar Fowlston, John Barclay and Barton Thatcher, baritones, and William Phillips, bass.

### ADVANCE SALE

#### For Philharmonic Society of New York Is One-Third More Than at This Time Last Year

The Philharmonic Society of New York, which enters upon its eighty-second season on Thursday evening, October 25, at Carnegie Hall, New York City, announces a number of novelties by American and European composers. Among the American works to receive first presentation will be Felix Borowski's prize-winning tone poem, "Youth", and two new works by young composers of the East whose names, also that of the compositions, are to be announced later. The Philharmonic will give seventy subscription concerts at Carnegie Hall, the Metropolitan Opera House and the Academy of Music in Brooklyn, ten concerts in a series for students at Carnegie Hall and sixteen concerts on tour.

For the concerts in the New York series the soloists include Paul Koschanski, Efram Zimbalist, Bronislaw Huberman, Albert Spalding, Harold Bauer, Erika Morini, Mischa Levitzki, Willem Bachaus, Yolanda Mero, Leo Schulz, Mitja Nikisch, Ossip Gabrilowitsch, Felix Salmond and Ernest Schelling.

According to the management the advance sale for next season is most gratifying and is one-third more than at this time last season.

Mrs. Frederick W. Abbott, who is the director of the Philadelphia Music League, that splendid musical organization which has made the Quaker City noteworthy in the National Federation of Music Clubs, has been appointed vice-chairman of the Past Presidents' Assembly of the Federation.

### COMMUNITY MUSICAL ACTIVITIES

If a vote were taken among American boys as to the most popular musical instrument, the chances are the harmonica would be about the highest on the list. For years boys have been coaxing tunes out of what are familiarly known as "mouth organs". No longer is this instrument held to be of little value as the harmonica is coming into its own and mayors, park commissioners, civic music leagues and other organizations are utilizing it as a means of rousing an interest in music among boys. In many sections of the country, harmonica contests have been held during Boys' Week. Boys from different schools and from Boy Scout troops competed in the contest at Philadelphia, New York City, Dallas, Tex.; St. Paul, Minn., and Wilkes-Barre, Pa., are among the cities which have taken up the plan. All the fun and the educational value of a harmonica tournament can be had in any town or community, large or small. Community Service, Inc., New York City, is issuing a bulletin giving directions for a tournament, which without much preparation, can be put on by school, Boy Scouts or other groups.

It is none too early to begin planning for the winter programs to be given under the direction of your community organization. Preparations should be under way toward reorganizing the community orchestra, the community chorus, in order that the various special holidays of the winter season may be fittingly observed with musical programs. Arrange for community sings at least once during each of the winter months and begin now to prepare a program of community music for celebration of Columbus Day in October.

Locust Valley, N. Y., has had a community building since 1914 the cost of which was \$27,500. The erection of the building was financed by contributions from 90% of the families of the village and surrounding farm people and the voluntary labor of over one hundred persons. A motion picture machine was installed some time ago and the community house has added very much in bringing interesting recreation to the people in that district.

As part of their special Music Day program the Savannah, Ga., Tri-State Exposition features community sings. Community organizations desiring to have a share in the musical entertainment at county, district or State fairs should make known to the fair officials their willingness to co-operate in order that their offer may be presented to the Board of Directors when the time comes to make arrangements for next year's fair.

### MOTION PICTURE MUSIC NOTES

The musical program at the New York Capitol Theater this week contains much of interest. Mr. Rothafel's opening with the "Mignon" overture, played by the Capitol Grand Orchestra and conducted by Erno Rapee. One of the principal numbers is the fourth in the series, "In Our Broadcasting Studio", in which Mr. Rothafel introduces some of the popular artists of the studio concerts which are broadcasted every Sunday evening from the Capitol thru Station WEA-F of the American Telephone and Telegraph Co. In this number Mr. Rothafel is presenting a new organization, the Lieblich Quintet, organized and trained by the well-known soprano and coach, Estelle Lieblich. The ensemble consists of Elinor Marie, mezzo-soprano; Fredonia Frazer, soprano; Evangeline Funk, contralto; Thomas Ryan, tenor, and Luigi dalle Molle, baritone. They are singing this week the Quintet from "Carmina". Request numbers make up the ballet diversissements, with a solo dance by Mlle. Gambarelli, the ballet mistress and ballerina, and in the other numbers are: Doris Niles, Ruth Matlock, Blanche O'Donohue, Lena Bellis and Jacques Cartier.

Estrel Buck, mezzo-soprano, was heard in a trio of favorites at the Sunday noonday concert given by Jesse Crawford at the Chicago Theater, Chicago, on August 10, with Vlova Dawley Smith as accompanist. Miss Buck's selections were: "No More at Evening", "Comin' Thru the Rye" and "In the Time of Roses". Mr. Crawford included in his numbers compositions by Lemare, Sousa, Chaminade, Mendelssohn and Donizetti!

A large number of patrons of the Riesenfeld theaters, the Rivoli, Bialto and Criterion, of New York City, will be interested in learning of the appointment of Joseph Littau as conductor of the orchestra at the Missouri Theater, St. Louis. Mr. Littau's ability and personality will undoubtedly be felt in that community.

For the week of August 10 Dwight Brown featured "I'm Just a Little Blue" on the Wurlitzer organ at the Palace Theater, Dallas, Tex., and for the eighty-seventh symphony concert, given on Sunday, August 26, Don Albert and his orchestra gave the Andante movement from Beethoven's "Fifth Symphony" and selections of Victor Herbert, Drigo and a number of popular hits.

# MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## MUSICAL COMEDY NOTES

### "G. V. FOLLIES" FOR WINTER GARDEN

New York, Aug. 21.—The Shuberts have definitely decided to terminate the New York run of "The Passing Show of 1923" on September 15, thus making way for the new version of "The Greenwich Village Follies", which will open at the Winter Garden Theater the following Monday.

In previous seasons the Bohemians, Inc., managed to identify their production with the Shubert Theater, of which house "Artists and Models" last week became the tenants.

### COLLEGE GIRLS IN CHORUS

New York, Aug. 21.—Neyssa McMein, who was commissioned by Sam H. Harris and Irving Berlin to select the feminine contingent for the new "Music Box Revue", conclusively proved that she preferred a chorus possessing a fine mental makeup, with beauty and grace as a secondary qualification.

Among the forty girls chosen this week out of a gathering of several hundred candidates, thirty-one were either college or high school graduates, and of this number all but three have had previous stage experience. Under the direction of Hassard Short, rehearsals for the chorus will begin next week.

Principals re-engaged for the new edition of "The Music Box Revue" include Joseph Santley, Ivy Sawyer, Florence Moore and Hugh Cameron.

### TRINI TO RETURN

Chicago, Aug. 24.—Trini, the Spanish girl for whom "The Dancing Girl" was named and who played the principal role while the production was in New York, is to rejoin the company, for months prosperously current in the Colonial Theater, next week. Miss Trini will hit for the prairies shortly when the "Girl" gets ready to make the one, two, three and seven-night stands. "The Dancing Girl" brought a notable assemblage of talent to Chicago and has made conspicuously good. But, like all of them, the time comes when the small burles claim their own and the "snit-see" begins starts.

### "NIFTIES OF 1923"

New York, Aug. 24.—Ray Perkins, associated with the George M. Cohan offices, will contribute several numbers for the "Nifties of 1923", the Bernard-Collier revue, which opens September 10 at the Majestic Theater in Buffalo. The New York premiere will take place at the Fun Shop, formerly the Fulton Theater. Dillingham's production makes another instance as to similarity of titles. Joe Hurtig's new burlesque show also bears the name of "Nifties of 1923". This may or may not cause some confusion, resulting in a possible titular change on the part of either management.

### TWAIN WRITE INDEPENDENTLY

New York, Aug. 25.—The fifth edition of "The Greenwich Village Follies" will not have the names of Kaufman and Connelly written in juxtaposition as in previous instances. George S. Kaufman and Marc Connelly have contributed sketches written independently of each other, which is a rare occurrence. The Kaufman-Connelly combination has contributed such stage successes as "Dulcy", "To the Ladies" and "Merton of the Movies". The new "Music Box Revue" will incorporate sketches written by the pair, who were seen last season in "The 49ers".

### O. E. WEE HAS "CUDDLE UP"

New York, Aug. 25.—A new musical comedy, "Cuddle Up", which has been in rehearsal for nearly two weeks, will open September 1 at Hanover, by O. E. Wee, producer of the piece, has engaged a cast of thirty people and intends bringing the show to Broadway after a preliminary Southern tour.

### "FOLIES BERGERE" COMING

New York, Aug. 25.—According to announcement by S. Huruk, a new edition of the Parisian "Folies Bergeres" will make its appearance in Broadway in January. The producer contemplates building his production here, and with the exception of Ida Rubenstein, French dancer, and Boris Borisov, Russian comedian, the cast will be made up in this country.

### COMEDIAN TURNS AUTHOR

New York, Aug. 25.—Billy R. Van, one of the principal comedians in "Adrienne" at the George M. Cohan Theater, has courageously taken pen in hand, and his book, "The Ten Commandments of an Actor", is expected from the publishers within the next two weeks. In it he recounts his experiences of many years on the American stage.

### FRED SANTLEY WITH HARRIS

New York, Aug. 25.—Fred Santley has concluded his vaudeville tour to appear under Sam H. Harris' management in "Topsy and Eva", in which the Duncan Sisters are being starred. He will join this musical version of "Uncle Tom's Cabin", now in its seventh week in San Francisco. Harris expects to present the show on Broadway in the autumn.

### "TORCHBEARERS" MUSICALIZED

New York, Aug. 25.—A musical version of "The Torchbearers" will be presented some time this season by Stewart & French, who produced George Kelly's comedy last September at the Vanderbilt Theater. Harlan Thompson and Harry Archer, who wrote "Little Jessie James", are engaged in writing the book, score and lyrics for the production.

### FRANK GABY SIGNS

New York, Aug. 24.—Frank Gaby, one of the principal members in Will Morrissey's "Newcomers" at the Ambassador Theater, has signed a long-term contract with the Shuberts, which will begin next spring. This is Gaby's first appearance in a New York production, in which he plays a variety of impersonations. Morrissey's revue went thru a broadcasting treatment this week, during which the entire program was given at the radio station atop Loew's State Theater Building.

### "TAKE A CHANCE" OPENING

New York, Aug. 21.—Harold Orlob, whose illness had prevented his attendance at the rehearsals of his musical show, "Take a Chance", has sufficiently recovered to supervise the staging of the production, scheduled to open at the Hollis Street Theater in Boston on Labor Day. After an engagement there of three weeks "Take a Chance" will be ready for its New York presentation. With Hansford B. Wilson in the feature role, the cast is comprised of Alison Skpworth, Lorna Gordon, Joe Mack, Sibylla Bowhan, Charles Critcherson, Nellie Brown and Harry Douglas. The balance of the company is made up of sixteen chorus girls and a male quartet.

## LONG RUN MUSICAL PLAY RECORDS

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

### IN NEW YORK

Adrienne.....	Geo. M. Cohan.....	May 26.....	103
Artists and Models.....	Shubert.....	Aug. 21.....	7
*Dew Drop Inn.....	James Barton.....	Aster.....	31
Helen of Troy, New York.....	Selwyn.....	June 19.....	78
Little Jessie James.....	Longacre.....	Aug. 15.....	13
Newcomers, The.....	Ambassador.....	Aug. 8.....	20
Passing Show of 1923, The.....	Winter Garden.....	June 14.....	91
Scandals, George White's.....	Globe.....	June 18.....	59
Vanities of 1923, The.....	Earl Carroll.....	July 5.....	75
Wildflower.....	Casino.....	Feb. 7.....	121
Ziegfeld Follies.....	New Amsterdam.....	June 3.....	157

\*Closed August 25.

### IN CHICAGO

Dancing Girl, The.....	Colonial.....	June 10.....	87
Up She Goes.....	Studebaker.....	Aug. 19.....	8

### SAVAGE PRODUCTION ON TOUR

New York, Aug. 25.—"The Clinging Vine", with Peggy Wood in the star role, has started its season this week at Atlantic City, following which Henry W. Savage's musical production will jump to Chicago for an indefinite stay. Raymond Crane and Charles Schofield have returned to the east in their original roles. "The Clinging Vine" is booked to go to the Coast next spring. Con Little has been appointed the company's business manager.

### FOY FAMILY IN MUSICAL PLAY

New York, Aug. 25.—Eddie Foy and his family will be seen in a new musical comedy, called "The Casey Girl". The book is the work of Willard Mack, with music and lyrics by Schwartz and Jerome. The elder Foy is said to be staging the production.

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

### SHUBERTS SECURE DANCER

New York, Aug. 25.—Constance Evans, eccentric and acrobatic dancer, appearing in "The Newcomers" at the Ambassador Theater, will be seen in a Shubert production upon the termination of her engagement in Will Morrissey's revue. Miss Evans was born in England and is the daughter of William Oemona, who came in for considerable fame some years ago as a jockey. The dancer made her professional debut at Johannesburg, Africa, in "Madam Butterfly" when she was six years old.

### FRED STONE IN NEW SHOW

New York, Aug. 25.—Fred Stone will open at the Globe Theater about the middle of November in a new Dillingham production, "Stepping Stones", in which his daughter, Dorothy, will have a prominent part. With the coming of the Stone show George White will move his "Scandals" elsewhere.

John Steel has been re-engaged for the new edition of "The Music Box Revue", which is now in the course of rehearsals. Sammy Lee will direct the dancing numbers for the Sam H. Harris production, with a contingent of some forty chorus girls.

Robert Woolsey will retire from the cast of "Poppy", in which Madge Kennedy is making her first musical comedy appearance. Woolsey was a principal comedian of the company. He was last seen in the Shuberts' production of "The Lady in Ermine".

Poll's Majestic Theater in Bridgeport, Conn., which has just been turned into a legitimate house, will have for its opening attraction the second company of "Wildflower", on August 31. Eva Olivetti and Paul Donah will play the principal roles.

Clark and McCullough, who frolicked in "The Music Box Revue", recently withdrawn, have launched their first burlesque production, "Monkey Shines", which began its Columbia Burlesque Circuit last week at the Orpheum Theater, Paterson, N. J.

Balfour and his "Chauve-Souris" Company will arrive in New York this week on the Homerick to begin a limited engagement of four weeks at Johnson's Theater on Labor Day. The Russian players will play Boston on October 1, beginning their tour across the continent.

"Up She Goes", with Gloria Fox in the prima donna role, will give its first performance of the season this week at Stamford, Conn., followed by an indefinite run at the Studebaker Theater, Chicago. There will be three companies of this William A. Brady musical comedy on the road.

Martha Lorber, who was reported to have signed with Morris Gest for "The Miracle", to be produced at the Century Theater, New York, will remain with "The Follies" when it goes on tour. According to the Ziegfeld offices Miss Lorber will not be released from her present run-of-the-play contract.

The cast of "The Magic Ring", Mitz's new musical play, which will begin a preliminary tour within the next two weeks before coming into New York, includes Boyd Marshall, Sydney Greenstreet, Worthie Faulkner, Jeanette MacDonald, James B. Carson and Estelle Birney.

John Murray Anderson, of the "Greenwich Village Follies", has been selected as one of the judges for the pageant and national beauty tournament to be held at Atlantic City September 5, 6 and 7. Josephine Adair has been engaged by the Bohemians, Inc., for the prima donna role of the new "Greenwich Village Follies".

Harry Davis, formerly manager of the George M. Cohan Theater, New York, will take over the business affairs of Wilmer & Vincent's production, "Helen of Troy, New York". The management has further enlightened their musical comedy by adding a new electric sign over the Selwyn Theater, featuring the names of Helen Ford, Queenie Smith and Tom Lewis. This means the settling down for the Kaufman-Connelly piece for a run.

Nora Bayes will abandon the musical comedy field for a concert tour, to begin October 11 in Hartford, Conn. Her itinerary will include such principal cities as Boston, Buffalo, Baltimore, Washington, Pittsburgh and Chicago. Miss Bayes, who will appear under the management of William Merris, will tour the Pacific Coast in December, accompanied by La Rocca, the Italian harpist; a cellist and a pianist.

The Selwyns have included two musical plays on their roster for this season. In the case of "The Dancing Honeyeater", an English production, which was given its initial performance this week at Detroit, the management is associated with George Thoss. Irene Castle and her "Fashion Revue" will open at Hartford, Conn., September 15 under Selwyn direction. Duke Yellman's Orchestra will be a feature of the latter production.

Marilynn Miller will return to New York this week to begin rehearsals in "Sally". The Ziegfeld star brings with her a luxuriant array of curls similar to those of Mary Pickford, her sister-in-law. Miss Miller, who has spent several months at the Pickford household in Hollywood, should also have a batch of "stills" to show for her vacation. The return engagement of "Sally" at the New Amsterdam Theater, starting September 17, will, in addition to Miss Miller, have Leon Errol and Walter Catlett playing their original roles.

## COSTUMES FOR SALE

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# TABLOIDS

Information as to our Editorial Offices

LEO FRANCIS is visiting his parents in Independence, Ind., after a two weeks' engagement at Fontaine Ferry Park, Louisville, Ky., during his singing and dancing act.

MABEL CRAIG writes as follows: "While Betty Craig Scott, last heard of with Billy Ford's Musical Comedy Co., in Lancaster Pa., rush to her mother, who is seriously ill? Or anyone knowing her whereabouts please wire Mrs. Hannah Craig, 1617 Columbia Avenue, Philadelphia, Pa."

OVER ONE HUNDRED GUESTS attended the first birthday anniversary celebration of Jack Crawford, Jr., at the Hotel Metropole, St. Joseph, Mo., August 21. Some wonderful presents were given to the lad, whose proud father is manager of the "Bon Ton Follies".

A SEASON OF THIRTY-THREE WEEKS for Roton's Adyul Revue closes September 1 at Lawrenceburg, Ind. It has been Roton's best season, financially speaking, he says. Mabel Nee, soprano, has been engaged by Roton for the Lawrenceburg engagement.

ALLEN FORTH closed his own show in Charlotte, N. C., and after a two-week vacation at the home of Mrs. Allen Forth at Muskogee, Ok., opened at the Jefferson Theater, Dallas, Tex., as principal comedian with the "Lazzmania Revue", where he has been ever since.

DAVE AND BESSIE BROWN are at present at the Lyric Theater, Ft. Wayne, Ind., where Dave is producing the book and Bessie, soprano, is producing the chorus. The roster also contains the names of Tom Dow, straight; Rose Dow, blues singer; Hazel Chamberlain, prima donna and character; Chuck Wilson, comedian; Jean Nelson, Alice Manning, Helen Manning, Grace Valle, Rose Henry and Babe LaMont. All the principals are old vaudeville people. Dave Brown was under contract for four seasons with Irons & Clamage and just recently closed a two weeks' producing engagement at the King Edward Theater, Montreal, Can.

IN "LOVE TIME REVUE", now playing Western dates, the principals are LeRoy Osborne, producer, comic and manager; Jack Wright, straight; Chet Impelby, second comic; Harry F. Warren, character; Paul Cooper, bits; Ruth Curry, soprano; Bessie Marlow, prima donna; Bobby Warren, ingenue, and the Lipson Four. The choristers are Ethel Dean, Billy Markell, Margie Kay, Beulah Warren and Ruth Dean. Jimmie Summer is in the pit.

JACK SHEARS has closed his tenting season and is now getting ready to open his "Follies Revue" for a return season on the Spiegelberg Circuit, where the show was a big success for twenty-five weeks last season. Jack has added some new wardrobe and has finished three new musical bills for the new season. The company will number twelve people, with four vaudeville specialties in each bill. Rehearsals start August 31.

THE "BRINKLEY GIRLS" Company, August 20, inaugurated its ninth week at the Strand Theater, East Liverpool, O., playing two bills a week. It is the first time in the history of the house that musical tabs, have been the policy. It is expected that the company will remain until September 1, and then the regular vaudeville season will be opened on Labor Day. The "Brinkley Girls" company has made a hit in the pottery city with Charles Solodar as principal comedian. Last week the company offered a very pleasing minstrel revue, in which four old-time minstrel men were offered.

FOLLOWING a season of ten weeks, split between the Academy of Music, Norfolk, and Keith's Lyric, Richmond, Va., which are Wil-

mer & Vincent and Wells houses, the Jimmie Hodges Musical Comedy Company, James E. Eytton, Lessee and manager, will move into the Wilmer & Vincent Theater at Harrisburg Pa. The move is made under a contract with Wilmer & Vincent for a ten weeks' run. Since June the company has been shifting between the two principal cities in Virginia. The summer engagement of the company in Richmond and in Norfolk was an experiment which proved conspicuously successful. The arrangement by which a musical comedy repertoire organization was enabled to divide the weeks with Keith vaudeville in each city was an innovation in the Southern amusement field. The success of the experiment from the local viewpoint was little short of phenomenal, especially in Richmond, where the company played practically to capacity audiences throughout the ten weeks. The contract which carries Eytton's organization into Pennsylvania is the result of the big business in the Wilmer & Vincent houses in Virginia. Charles W. Rex, manager of Keith's Lyric, commends the company as one of the best drawing attractions he has ever played. Producer Eytton's offerings were tabloid versions of such old favorites as "Forty-Five Minutes From

Broadway", "Pretty Baby", "Honeymoon Isle" and "That's My Wife", adapted to the speedy and smooth running form of the popular "revue", each given a playing time of from one hour and fifteen minutes to an hour and a half. The series proved immensely popular. The presenting company, consisting of thirty people, featuring Don Lanning as principal comedian, includes Kate Donahott, Mary Farrell, Annette Ford, Ollie Hodges, Lew Hampton, Evelyn Napier, Edna Jacques, Billy Asbury, Fred Reynolds, Thomas Finlay and Emily Ross. Miss Ross, who is the wife of Mr. Lanning, recently came to the company from the Ziegfeld "Follies". The repertoire of musical comedy tabloids is staged by Billy Asbury. Howard Rossman is musical director and much of the special music used in the productions is composed or arranged by Mr. Rossman. Producer Eytton announces that at the close of his ten weeks' season in Pennsylvania, which opens on Labor Day, the company will return to play a week in Richmond and Norfolk, jumping then to Miami for a winter season in Florida.

"VANITIES", a new musical tab. show, under the management of Tom McRae, has secured thirty weeks' booking on the new Courts Circuit, and is scheduled to open in Sherbrooke, Que., August 27, for a week's stand, after which it will tour the various theaters that have been lined up for the new circuit. Micky McCabe and William Swan, comedians; Elwood Henton, straight man; Mae Clarke, soprano; Frances Carrull, prima donna, and a chorus of twelve make up the cast.

"FASHIONS", a new musical show which Max Fields is producing, will go out for a tour of the Courts Circuit, opening September 10 at the Criterion Theater, Buffalo. Thirty

weeks have been guaranteed to Fields, and after the tour of the circuit is made the show may be augmented to a full-length musical comedy for regular Broadway production. The cast of "Fashions", besides Fields, who is star comedian, includes his wife, Anna Fink, who teamed with him when he was in Keith vaudeville; Rose Chapman, prima donna; Jack Carlson, Irving Clark and twelve chorus girls. Special scenery and costumes have been secured for the show and it will carry its music leader, George Franz.

CHARLES MORTON announces the opening of his "Flappers of 1923" at Coffeyville, Kan., (Continued on page 163)

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## BURLESQUE

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PANIES

Conducted by ALFRED NELSON

WHAT WILLIAM K. WELLS  
HAS DONE FOR BURLESQUE

New York, Aug. 22.—With the preliminary week openings of several burlesque shows on the Columbia Circuit, it has been a week of hustle and bustle among burlesquers in general.

The most noticeable opening took place at the Columbia Theater, this city, for the reason that all shows on the Columbia Circuit are given their most critical review at this theater by the officials of the Columbia Amusement Company, and especially by J. Herbert Mack, president of the Columbia Amusement Company, director and manager of the Columbia Theater, who sits thru the opening performance of each show along with Manager Fred McCloy. While we have not inquired what they thought of "Chuckles", we are of the opinion that it must have been disappointing to them, for taking the show as a whole it flickered and flattered. Many of the patrons of the opening performance went out during the intermission and did not return for the burlesque. If we were not paid for sticking it out for the purpose of review we would have done likewise, for it was a poor apology for a Columbia Circuit show, especially in view of the fact that Tom Miner, one of the owners and manager of Miner's Empire Theater, Newark, N. J., is president of the Columbia Circuit Producers, the newly organized corporation to better burlesque on the Columbia Circuit.

Be that as it may, the "hook" is credited on the program to William K. Wells, and some of the "hits" carry the Wells imprint, but they have been sufficiently manhandled to make them unrecognizable to Wells in person should he perchance see them in the hands of the performers now in "Chuckles". This is evidently due to poor direction this season, for the same "bits" went over great last season.

Another noticeable opening this week is the "Bubble Bubble" show at Hurtig & Seamon's Theater. This show is credited to William K. Wells and it is so far superior in quality and quantity to "Chuckles" that the only comparison we are warranted in making is the costliness of "Bubble Bubble" and the cheapness of "Chuckles".

William K. Wells has done so much for burlesque in recent years that his name on the program of the "Chuckles" show is a desecration of his fame as a writer of burlesque "books".

What Wells has done for burlesque is unknown to many, therefore we are going to enlighten our readers as to what he has done for some shows.

Billy K. Wells was a successful performer in the days of Abe Leavitt's "Rentz-Santlov" show and later became a writer and producer of "bits" while with Harry Bryant and his shows.

Later on Wells became identified with J. Herbert Mack's "Blue Ribbon Girls" and it was Mr. Mack who encouraged Wells to become a writer in reality, and in turn recommended him and his writings to the late James E. Cooper, in whom Mr. Mack took a friendly interest for many years.

Some ten years ago Mr. Wells was engaged by Mr. Cooper to write and produce all the shows that he controlled on the Columbia Circuit and Wells continued to do so up to the time of Mr. Cooper's death, and there is no one who mourns the loss of James E. Cooper more than Wells.

Everyone who knew James E. Cooper in his lifetime knows that he was ever ready and willing to assist his friends in distress, and many a time he has called upon Wells to neglect his own shows to go to the assistance of others in doctoring their shows to bring them up to the standard set by the Columbia Amusement Company for the shows on the circuit.

Mr. Wells' successes with the James E. Cooper shows attracted the attention of Rud K. Hynicka, treasurer of the Columbia Amusement Company, who entered into a partnership arrangement with Wells to produce and present "Bubble Bubble" on the Columbia Circuit last season.

Mr. Wells' production and presentation of "Bubble Bubble" last season was the talk of burlesquedom. Many who know the cost of production claimed that it represented an expenditure of \$30,000. Messrs. Hynicka and Wells are noncommittal on the cost of the

production, but it is a conceded fact that it was one of the most expensive productions ever seen in burlesque.

With the opening of this season Mr. Wells has spent much additional money on the production, likewise in the salaries of his company. This was made manifest on its opening at Hurtig & Seamon's on Monday last.

On hearing the many commendations we decided to give it the once over on Tuesday evening, not for the purpose of a published

comedians of the present day. Many wonder why he gave up Broadway for a return to burlesque, but money means more than Broadway to this shrewd fellow, for he is safe in the knowledge that he can go back to Broadway at any time he may be swayed more by his glitter and glamour than he is by the real gold of burlesque. Abe Reynolds is a credit to William K. Wells, and to burlesque in general, for his makeup, mannerism, talent and ability is unsurpassed, and with it all he is a real burlesquer at heart, willing to give and take with his fellow burlesquers, for at no time does he "bog the stage"; instead he feels his co-workers as much as they feel him, and apparently enjoys doing so.

Working opposite Reynolds this season is a so-called second comic in Jack Fuquay, a newcomer to Columbia Circuit and unknown to many burlesquers on the circuit for the reason that

## MABLE FALEER

Distinguished Prima Donna of  
Detroit

Born and reared in the city of Toledo, Miss Faleer lived the life of other kiddies in that city until she graduated from its high school and when she was properly prepared for a musical education she entered the Conservatory of Music Boston Mass., with a post graduate course under Prof. Dementi.

On completing her musical education she became a popular high class concert entertainer, where her vocalism and instrumentalism attracted the attention of conductors from other cities, who engaged her for special performances in Cincinnati, Chicago and Milwaukee, which led up to a theatrical engagement with "The Pink Widow" and "The Girl From Luxemburg", in which she became a featured vocalist.

Being a home-loving girl Miss Faleer accompanied her parents to Detroit and continued to live there for some time, when she was induced by Irons & Clamage to become the prima donna in their Avenue Theater stock company, where she became sufficiently popular with the playgoers to remain for five consecutive seasons.

Miss Faleer is credited with much of the success that attended the efforts of Irons & Clamage to make the Avenue a family resort for the entertainment of women and children as well as men.

During the World War Miss Faleer made an enviable record by her vocalistic and instrumental entertainment of the sailors and soldiers at the various training camps in and around Detroit, and it was at these camps that she became widely known for her indulgence in athletic sports, being conceded one of the best swimmers in Michigan.

She is a great drawing power at the Avenue and has declined several lucrative offers to be featured in musical comedy shows because of her love for her parents, who object to her going on tour.

## COLUMBIA CIRCUIT CHANGES

New York, Aug. 22.—Harney Gerard's "Folies of the Day", postponed in for a week in the route of the Columbia Circuit for the regular opening week of August 26-27 will not lay off that week, but play the "Fair Week" at Des Moines.

Harney Gerard's "Vanities" will have its regular opening in Kansas City week of August 26-27 and instead of laying off the week of September 2-3 they will open at St. Joseph, Mo., Sunday and Monday, September 2 and 3, and thence into Topeka, Kan., for September 4, 5 and 6, en route to Omaha for their opening on Saturday for week of September 8.

Due to the exit of Billy McDermott during rehearsals of Felix & Beaudel's "All Aboard", a new Columbia Circuit show, Rich (Shorty) McAllister has given up all idea of vaudeville and will comedy in the "All Aboard" show.

Sam Williams' "Radio Girls" Company, entertained on Thursday night for Toronto, where they opened a preliminary week at the Empire Theater August 26 a week ahead of their regular time, having been swayed over to the time of the "Whirl of Girls", which cannot get ready in time for their regular opening at the Columbia Theater, Cleveland, August 27 which will be played by the "Radio Girls", and the "Whirl of Girls" will open at Toledo, O. week of September 3.

Harry Hastings' "Silk Stocking Revue" with Frank Silk, opened a preliminary week at the Empire Theater, Brooklyn, N. Y. week of August 29, then onto its regular time.

Harry (Hickey) LeVan, Johnny Higgins, Lottie Howles and Arthur Lines, who were with Irons & Clamage's "Town Scandal Company", have been resigned for the season of 1923-24. Hickey LeVan will be the feature comedian with Dick Ziesler as company manager. "Town Scandal" will open its engagement August 26 at the Star and Garter Theater, Chicago.

"Happy Days", a Hurtig & Seamon show has been forced to lose a week because of the exit of one of its comics, therefore it will not be in a position to open at Schenectady and Albany for the week of August 27. It will be replaced by another of Hurtig & Seamon's shows, "Step On It". "Happy Days" will open the week of September 10.

The Trent Theater, Trenton, N. J. will open its regular season September 3. Beck & Kell (Continued on page 158)

MABLE FALEER



The personality prima donna of Irons & Clamage's companies in Detroit, who has refused many lucrative offers to appear in musical comedy.

review, but as a matter of personal interest in the opening presentations of burlesque on the Columbia Circuit.

What we saw and heard during that performance was a revelation of what William K. Wells has done for burlesque, for in "Bubble Bubble" he has done more, and did it better, than many who boast of their Broadway productions and presentations. In "Bubble Bubble" Wells has given us just cause for giving Columbia burlesque reviews a special position in The Billboard that calls for a Monday matinee review at the Columbia Theater and wiring it to Cincinnati in time for its publication in the current issue, and our one regret is that "Bubble Bubble" was not the first show to be thus favored.

Mr. Wells has given to this season's show numerous additions in the way of improvements on the "bits" in the show of last season. He has also strengthened the cast considerably with the improvements in "bits" given those who appeared in the show last season and the additions of new "bits" given the newcomers in the show this season.

Abe Reynolds, the featured comic, is far better set in the show this season and this able comedian of burlesque and Broadway stands out prominent as one of the foremost

he graduated from "tabs" into the Mutual Circuit last season in "The Band Box Revue" show. We caught him at the Star Theater, Brooklyn, N. Y. In our published review that appeared in The Billboard, under the caption, "Comments", we said: "Comie Fuquay, properly placed in another show, with the proper material to work with, would doubtlessly stand out to far better advantage than he does in this show". In "Bubble Bubble" Fuquay has come up to all our expectations and when Abe Reynolds does decide to go to Broadway again he will in all probability take Fuquay along as his co-comic.

William Browning, who is being featured along with Reynolds, is sufficiently well known for his many and varied characterizations to require special comment at this time other than that Wells has given him additional material that enables him to distinguish himself more than heretofore in his various characterizations and this is especially true in the "Mex 'bit" which is strongly dramatic and artistically burlesqued.

Violet Buckley was captivating in her many numbers and perfection personified in her "Strutting Jim" number.

Betty Weber never appeared to as good advantage (Continued on page 158)

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### "Why is burlesque?"

Nelse, oracle of The Billboard's burlesque review and comment, is questioning and Nelse shall be answered if it takes columns of space to do a detailed job.

Funk & Wagnalls, a team utterly unknown to burlesque, but well established as producers of the Standard Dictionary, thus define burlesque: "To represent mockingly or ludicrously; caricature. Marked by ludicrous incongruity. Ludicrous imitation or representation. A dramatic extravaganza—travesty; also, any ludicrous imitation."

It will be observed that F. & W. are not well versed in "burlesque" as showmen know it and as the general public has come to accept it. Burlesque is, in part, what F. & W. assert on its behalf, but of the "burlesque" case probably refers to there are many kinds, many stratas and many varieties that are all assembled in the mind of Old George Public as "burlesque".

No wonder Nelse asks "Why is burlesque?" when the fraternity itself knows of so many kinds—"stock burlesque", "girl shows", "female minstrels", "honkey-tonks", "tabs"—and all are associated in the mind of possible ticket buyers as "burlesque". Burlesque, as designating a form of stage diversion, may mean almost anything in the assemblage of a few men and many girls in an entertainment.

Burlesque also rightfully includes a great deal that finds place in Broadway productions of the revue and musical comedy type. And right in those same Broadway productions, by the way, are men and women who made their way to "Broadway" via what is publicly accepted as "burlesque".

These detours from the main issue of answering Nelse's question are made for the purpose of shedding a little light on the subject to be dealt with. Since, of burlesque, there are so many kinds and because "burlesque" may rightfully mean almost anything, we shall not proceed with a lot of "loose talk" but shall change the form of Nelse's question to make it specifically apply to the BEST burlesque the world knows outside of Funk & Wagnalls' Standard Dictionary.

"Why is Columbia burlesque?" asks Nelse in our revised version of his question.

Just as "burlesque" may mean almost anything or nothing, "Columbia Burlesque" really means something, stands for something, is a definite, specific and essential part of the scheme of showmanship that gets right down to the profitable "brass tacks" of wholesome, clean and engaging entertainment for the whole family. Other maverick conniveries too often sink to the bottom and stay there, never, at best, rising above the level of the old-time "stag shows" that

## WHY BURLESQUE IS

By WALTER K. HILL

saturated the word "burlesque" with a stench that still lingers in the nostrils of great numbers of theatergoers.

"Why is Columbia burlesque?" Columbia burlesque is 38 to 40 weeks of employment for 38 companies with an approximate roster of 40 people—very often more.

Nobody is ever "laying off in Columbia burlesque" for more than one week in the season, and then only to arrange for the "travel" between towns at too great a distance to jump over night.

There is no worrying about the "last half of next week" for the members of Columbia burlesque companies.

There is no wire pulling and worrying to get Old George Agent to "catch the act".

There are two divisions in a twelve-month for players in Columbia burlesque—a season of 40 weeks' work and saving for the second period vacation.

Columbia burlesque is the weekly money order for the folks at home; the loosening of the mortgage plastered on the farm that is being purchased for a later day. Columbia burlesque is money in the Lisle National Bank. It is bonds in the safe deposit box.

The foregoing summary represents mighty good "reasons why" to thousands of players, managers, agents, house attaches, stage employees, musicians, choristers and their dependents. Thru a season of Columbia burlesque comes contentment to those who derive their happiness in the fruits of a duty well performed in a position that is secure, regular and well paid.

Then, too, there is the all-important "reason why" that results in entertainment of hundreds of thousands—men, women and children comprising the family patronage of Columbia's popular-priced offerings in more than forty municipalities that range in size from a "night stand" like Auburn, N. Y., to the larger cities in Columbia's territory. And "family patronage" means just that—dad and mother, Buddy and his best girl, sister and her

sweetie; you'll find them all in a "theater party" at Columbia burlesque shows!

Mighty interesting reading would be the full story of Columbia burlesque and the Columbia Amusement Company. The skill of a gifted novelist would be intrigued, for in that story would be disclosed every element that fills the pages of romance—fact stranger than fiction. There would be in the various ramifications of that story of struggle for clean shows and honest dealings with theatergoers every element that makes for comedy, tragedy, hope, despair, triumph, defeat, success, storm, strife, disappointments, loyalty, betrayal, poverty, riches and every other ingredient that fills the book of life for all men of determination and resolution—men with their eyes set upon a high mark and who never falter in their purpose to achieve success.

NOW for the plunge into details in answer to Nelse's question, as revised. The twenty-second season of Columbia burlesque opens August 27 with thirty-eight shows and more than forty towns where these shows will play. There may be more shows and towns before the season is well started, for Columbia burlesque is a flexible system so carefully thought out and so skillfully manipulated that the "wheel" can expand like the lungs of an accordion without slightest inconvenience.

Columbia territory is bounded by the Missouri Valley, the Atlantic Ocean, the Ohio River and Canada. In most towns there is but one theater and in most instances full-week stands are played, but it has been found profitable and advisable (to break certain "jumps") to include some one-night and split-week stands. Greater New York has six houses, Chicago and Boston two.

Shows follow their leader as the spokes of a wheel revolve around its hub—and that's why the initiated call the Columbia Circuit a "wheel". Of the theaters where Columbia shows appear nearly half the number are owned from land to roof by subsidiary

corporations of Columbia; others are leased and others are simply "booked" by Columbia. The hub-house of the "wheel"—the New York Columbia—has an estimated value of \$1,500,000. Counting the show equipment, the leaseholds and the properties owned by Columbia interests—parent, subsidiary and associate corporations—"Columbia Burlesque" controls property worth approximately \$20,000,000.

"Why Columbia burlesque?" Answer: \$20,000,000.

That's a fine big proposition to be coupled with, to be working for, to be in possession of a franchise that permits the operation of a Columbia attraction.

"Columbia burlesque" is one great system of entertainment so closely knit in allied interests that its general manager, Sam A. Scribner, sits at his desk in New York and thru theater and show managers controls the destinies of 76 valuable amusement properties and supervises the duties of nearly 3,500 people during eight months of the year. And in the course of a season more than \$5,000,000 slide into the pay envelopes of Columbia employees.

The initial investment in shows varies according to the style of production that is required to diversify the weekly changed offerings in Columbia theaters. The equipment costs from \$12,000 to \$30,000 and it is fair to strike an average of \$20,000 for each of the 38 shows—a gross investment of at least \$760,000.

Upward of 500 scenic artists, carpenters and electricians work June, July and August constructing new scenery for Columbia theaters and shows in preparation for the ensuing season. Hundreds of women and sewing machines are employed in the preparation of new costumes for principals and chorus.

To make sure that Columbia burlesque offerings are kept always suitable.

(Continued on page 158)

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P. S.—Those that did not get answer before did not give further address. MARK LEA, Strand Theatre, Charleston, W. Va.

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**"ARTISTS AND MODELS"**

A Musical Revue in Two Acts, With  
Music by Jean Schwartz. Staged  
by Harry Wagstaff Gribble and  
M. Francis Weldon

PRINCIPALS—Nancy Gibbs, George Rosener, Bob Nelson, Rose Boylan, Veronica, Bob O'Connor, Harriet Gimbel, Beth Elliott, Victor Bazzard, Kyra, Etta Pillard, James R. Liddy, Grace Hamilton, Adele Klaer, Arthur Boylen, Charlotte Woodruff, John Adair, Nikola Cunningham, Frank Fay, Harry Kelly, Lee Morse, Buddy Doyle, Annie Pritchard, Marie Pottes, Clara Thompson, Rollo Wayne, Fatelle Levelle.

As I entered the Shubert Theater to see "Artists and Models" I saw a line-up of several hundred at the box-office. Taking a second look, I saw that all were men. It looked like the Yankee Stadium before a baseball game on the outside, and inside there were about as many women as at a prize fight. Evidently word had got about that this was a "stag" entertainment, and, truth to tell, that rather accurately describes.

It saddens one who has any love for the theater to see "Artists and Models", for a rougher, rowdier and more indecicate show has never been seen on Broadway. I have had occasion in the past, on seeing the extensive display of nudity in other revues, to more than once opine that the Continental stage would arrive in this country unless steps were taken to drastically curb the movement. That day has come and nowhere outside of Paris and Berlin could any such exhibition as "Artists and Models" be produced.

Women are brazenly paraded naked from the waist up, there is a hoocheekoochee dance twice as raw as any the "Girl in Blue" ever was pinched for, and some of the dialog reeks of the Pullman smokingroom and would hardly be tolerated in a high-class bagnio. I write in sorrow more than in anger, but it is my sober opinion that an evil day befell the American theater when "Artists and Models" was produced.

Men who have made the fortune out of the theater that the Shuberts have might have a higher consideration for it. It has treated them very kindly and the baseness and sordidness they display in their attitude toward it is downright insulting to all the decent men and women of the stage. This show has been produced with a cold, fishy eye on the dollars. It would be hard to convince any sentient being that any artistic purpose underlay the effort. It is a bold, cold and calculated scheme to appeal to the baser sort of theatergoer, and the pity is that it succeeds so well. So long as the Shuberts are able to continue this show without police interference so long will they garner their despicable profits. It is a fortunate thing for the American theater that some managers refuse to stoop to such an easy way of making a living. It requires no brains to shove naked women on the stage; it only requires qualities of the intellect which most men spurn to make use of in their moneygetting.

They leave the exploitation of it in themselves and others to the procurer and the maker of pornographic postcards.

I do not blame the girls. The unrelenting harshness of economic pressure makes many of them do what they least desire. The men who make them do such things are to blame much more than they. At least they have not the economic excuse.

A good word can be said for Rose and Arthur Boylan, a pair of excellent dancers; George Rosener, who does several fine character impersonations, and Frank Fay, who in the same act he used in vaudeville made a well-deserved hit. There are bits in the show, notably a series of living pictures copied from Japanese prints, which have something of the flavor of Hiroshige and Hokusai in them; there are a couple of skits which are clever

## THE NEW PLAYS ON BROADWAY

and free from vulgarity. But what use are these when the show is laden with a brazen display of feminine nudity and a sordid coarseness of expression? These must overshadow what is really good.

It is safe to say that if the police keep off, the jingle of coin will furnish a symphony for the ears of the Shubert brothers which none of Beethoven's ever will and that it will continue for months. They may say that concerns them alone. I maintain it is a matter which vitally concerns all the men and women of the stage who feel that their profession should not be dragged in the mire, and I hope their voices will be raised in a manner so unmistakable that even the Shuberts will be able to understand.

A rough, dirty musical revue.  
GORDON WHYTE.

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Beginning Monday Evening, August 20,  
1923

McKEE & STEVENS Present  
**"BROOK"**

An Unusual Love Play  
By Thomas P. Robinson  
Staged by John McKee

### CHARACTERS

(In Order of Appearance)

Mooney Blackburn.....George Thompson  
Dan Peltry.....Benjamin Kauser  
Brook Blackburn.....Mary Carroll  
Norman Tracy.....Theodore Westman, Jr.  
Bryce Hammond.....Donald Cameron  
Joe Cochran.....George Barbier  
Adah Cochran.....Ellis Baker

### Synopsis of Scenes

Act I—Mooney's cabin in the Allegheny Mountains. Afternoon.  
Act II—The same, following morning.  
Act III—The same, later in the day.

"Brook" is advertised as "An Unusual Love Play", and it is unusual from several different standpoints. Unusual in its excellence of the cast, staging, direction and playing. Also unusual in the writing, the frankness with which the main theme is discussed, the fact that the heroine is proposed to several times in each act, and unusual from the fact that the second act is largely one of metaphors, while the third act is mostly similes. And especially is the presentation unusual thru the excellence of Mary Carroll as Brook. Miss Carroll does not act the part—she LIVES it.

The story deals with the love, the affection, the imagined and the calf-love of several men and a youth for Brook Blackburn, a mountain girl with no definite knowledge of the world other than her own sphere, but with a wonderful philosophy, an unerring sense of justice and the fairness of things, a charming and lovable nature, a symbolic phraseology and a proportionate amount of modesty, taking into consideration her immorality.

A couple of "city chaps", Bryce Hammond and a youth, Norman Tracy, come to the camp where Dan Peltry, one of the hands who has been courting Brook for two years, considers her his property. Norman, with his calf-love, imagines it is reciprocated and makes a bet with Bryce that he cannot steal the girl. After Norman and Bryce have a wordy scene, in which the morality of "the girl" is discussed pro and con, Norman retires for the night and "the girl" returns for a talk with Bryce. The lovemaking between the two is unusual. Brook with wonderful innocence and appeal, Bryce wary and uncertain. The man of the world is finally caught in his own trap, and, altho engaged to another girl, Adah Cochran, he clasps his newly found love to his heart.

The second episode shows a development of the love affair and introduces Joe Cochran, a wealthy widower and friend of Mooney Blackburn, Brook's

father. Cochran wants to marry Brook, Dan Peltry wants to marry Brook, Bryce Hammond wants to marry Brook and Norman Tracy wants to marry Brook, until it would seem that the mountain Brook should be possessed of the qualities of Tennyson's Brook. They are all "told off" by Brook, with the exception of Bryce, Dan Peltry upsetting all calculations by accusing Brook of having spent the entire night with one of the men, saying in front of all that he had observed the shadows on the curtains. Brook does not deny it and Bryce admits he was the man. Adah Cochran enters most inopportunistly at this time, and rather abruptly, we thought, to see the unpleasant situation.

The last episode is principally of a discussion with Brook and Adah, the fiancée; Bryce and his fiancée, and Bryce and Brook. It is rather talky than incidental, and philosophical rather than emotional. The conclusion marks the passing of the fiancée, and the love between Bryce and Brook, and Brook and Bryce mentally implanted by the conventional "clinch".

There were several minor details that could be improved—the oil-electric lamp in the first act, the fakey looking fish which need not have been removed from the basket, the second act curtain, which is weak, and the taking of bows at the end of acts, thereby spoiling the last impression that should remain until the action is continued. Errors in the technique of writing include the fact that Dan Peltry, dead in love with the girl, should watch an entire night thru the curtains while she "gave herself" to his rival, and the fact that Joe Cochran, who left early in the last act to motor home, should have waited outside for an entire act to call to his daughter, "Adah, dear, are you coming?" especially when she told him that she was "staying on." On the whole, however, the presentation is a worthy one that should be in for a good run at one of the up-town houses.

The cast is deserving of especial re-mention, Mary Carroll thru sheer excellence of her work and fine repression dominating. George Thompson as Mooney Blackburn, a lumberman, inclined to spiritus frumenti, was superb. His facial expressions "registered" with unflinching accuracy. Benjamin Kauser as Dan Peltry was quite adequate, and Theodore Westman, Jr., made an individual hit as Norman Tracy. So clever was his characterization that he might well have stepped from the pages of a book. George Barbier as Joe Cochran was at times natural and at others inclined to be stagey—his laugh impressed this way.

The most ungracious part of the play is that of Adah Cochran, played by Ellis Baker. It is one that calls for no sympathy on the part of the audience, that is as played by Miss Baker, who at all times seemed to be acting.

"Brook" is well worth seeing—even the second time. The underlying philosophy is sound, well expressed, and, altho to some it may be unconventional, nevertheless it is built upon the sound foundation of Truth, untrammelled by the falsity of prudery.  
MARK HENRY.

MOROSCO THEATER, NEW YORK  
Beginning Tuesday Evening, August  
21, 1923

A. H. WOODS Presents  
**MARY RYAN**

— In —  
**"RED LIGHT ANNIE"**

By Norman Houston and Sam Forrest  
Staged by Sam Forrest

### THE CAST

(In the order in which they appear)

Fanny Campbell .....Miss Ryan  
Tom Campbell .....Frank M. Thomas  
Mr. Clark .....Edward Walton

Nick Martin .....Edward Ellis  
Dorothy Martin .....Warda Howard  
Mr. Wilson .....W. H. Pendergast  
A Man .....Fred McLean  
Another Man .....Martin Jennings  
A Judge .....Harry Hamill  
Ned .....Al Britton  
Chester .....Henry Vincent  
Flo .....Monita Gray  
Marle .....Ann Martin  
Al .....John Waller  
Jerry .....Billy Gillen  
Mr. Fulton .....Francis Dunn  
Robert Dugan .....Paul Nicholson

Last week I had occasion to refer to a show in which the orchestra made the hit of the performance. I remarked that this was a novelty to me, and so it was. This week I saw something still more novel, for in "Red Light Annie" the hit of the piece is made by two players eating chicken fricassee.

Without witnessing it, it is hard to visualize the genuine glow of satisfaction which the audience felt on discovering that the dish being glommed by the players was genuine, hot chicken fricassee, right out of the pot of the nearest feedery. Tears came to the eyes of strong men, little children cooed and fair ladies watered at the mouth at the sight of the steaming dish. All over the house there was a continuous wave of conversation as long as the grub lasted. The actors just ate and left the talking to the auditors. And they did plenty of it. For at least five minutes there were cries of "It's the real thing," "... and dumplings," "There's a piece of white meat," to accompany the gustatory exercises. Then, to cap the climax, a pot of real coffee was brought on—and poured. More cries of "It's real," "Look at the steam!" and "It's hot," from the customers.

If the property man goes to a restaurant with reasonable prices, the whole layout should not cost more than \$2.50, and I'll say that's cheap for a piece of business that is the hit of the show. Only, I hope the diet will be varied. Frank M. Thomas put away the fricassee chicken as tho he really liked it, but if it is going to be that every night he will soon tire of it, and away will go much of the audience's enjoyment. As many of our best critics are fond of picking casts for plays, I have a mind to follow their example and pick the cast for the weekly menu of "Red Light Annie". Let it be a New England boiled dinner for Monday, roast duck with apple sauce for Tuesday, ham hock and spinach on Wednesday matinee, and for the night performance corned beef and cabbage; Thursday I would suggest boiled mutton, with caper sauce; Friday, steamed clams with drawn butter; Saturday matinee, tenderloin steak with onions, and at night hot frankfurters and sauerkraut. On this diet the actors should wax happy, fat and contented. And that is the way they must be kept if this eating is to remain the hit it is at present.

Aside from the eating there is not much to report about "Red Light Annie". It is a noble piece of claptrap, with all the odds and ends that audiences love thrown in hobs-nobs. Stage directors generally write plays as musical conductors write music. Consciously or unconsciously, bits from other works creep into their writings, and the result is always a bit—well, let us say, eclectic.

In this particular opus we see a young couple come from the country to the city. The boy gets a job in a bank as a messenger, is the victim of a bond robbery and is railroaded to jail. His wife gets into the hands of her half-sister and brother-in-law, two gentry of the underworld, who promptly introduce her to "dope" and other vices. She breaks away from them, gets a job, and eagerly awaits her hubby's release from the hoose-gow. Hubby turns taxi driver, and they are happy until sister and brother turn up again. Brother tries to steer Annie back into the old ways, and, when he gets too fresh, she ups and shoots him. The play is well played, particularly

in the case of Paul Nicholson, who is a detective with a rough exterior, and a heart of gold. It is a great part, and Mr. Nicholson made the most of it by giving it a splendidly finished and natural performance. Edward Ellis, too, was corking as the crook brother-in-law, and Frank M. Thomas was superb at all times and eminently satisfactory both as actor and eater. I did not like Mary Ryan in the name part for several reasons. She did not look the character and she overplayed; rather, the part is beneath her consideration. Miss Ryan has genuine talent, and it is simply wasted in any concoction such as "Red Light Annie".

The part of the half-sister was extremely well done by Warda Howard and Edward Walton and John Waller appeared momentarily but effectively in smaller roles. Other parts, played by W. H. Pendergast, Albert Carberry, Fred McLean, Harry Hammill, Al Britton, Henry Vincent, Monita Gray, Ann Martin, Billy Gillen and Francis Dunn, were all completely satisfactory.

The settings of "Red Light Annie" were cleverly managed. The first act is in ten scenes and they were quickly and silently shifted. The direction is excellent, but the play itself is a relic of other days. We have passed beyond raw melodrama such as this, at least Broadway has. I have no doubt that the piece will inordinately please a whole horde of theatergoers. It is clean, it is vivid and it packs a wallop or two. That is quite enough to please a host of people, and they will concern themselves little about it being out-moded.

Melodrama in the raw, with no new twists, but well played.  
GORDON WHYTE.

PLAYHOUSE, NEW YORK  
Beginning Monday Evening, August 20, 1923  
A. L. JONES and MORRIS GREEN  
Present

**"WE'VE GOT TO HAVE MONEY"**

By Edward Laska  
Staged by Bertram Harrison  
David Farnum, the Sport ..... Robert Ames  
Thomas Campbell, the Student ..... Stewart Kemp  
Tony Platt, the New Lawyer ..... Jerome Cowan  
Robert Brady, the Money Man ..... Leo Donnelly  
Richard Walcott, the Guardian .....  
..... Robert McWade  
Prof. Bigley, of Columbia University .....  
..... Louis Mountjoy  
Lucas, the Valet ..... John Robb  
James Doolin, the Process Server ..... Alex Derman  
M. Levante, of the Franco-American Paint Co. .... Joseph Granby  
Kennison, the Secretary ..... Milton Nobles, Jr.  
Oto Schultz, an Inventor ..... Manuel A. Alexander  
Henry Mack, Another Inventor ..... J. D. Walsh  
Dunn, the Draughtsman ..... Richard Warren  
A Barber ..... R. M. D'Angelo  
Olga Walcott, the Girl ..... Vivian Tobin  
Evelyn Russell, the Other Woman .....  
..... Doris Marquette  
Marty Cook, of Barnard ..... Marie Louise Walker  
Miss Doolittle, the Stenographer ..... Eden Gray  
Miss Davis, Another Stenographer ..... Louise Segal  
Miss Finney, the Bookkeeper ..... Flora Finch

"We've Got To Have Money", another new play to have an opening in the torrid atmosphere of midsummer, made its bow for New York favor at William A. Brady's Playhouse on Monday, August 20. The play, by Edward Laska, produced by A. L. Jones and Morris Green and staged by Bertram Harrison, is described in the program as "A Merry Comedy of Youth." As matter of fact, while the youthful element is present, it is obviously it must be, in some measure, when touching on the love theme, the play might better be described as a commercial farce comedy. In style, action and dialog it smacks strongly of a Cohanesque flavor, and we were impressed with the recollection that at some times in the past in other theaters we had seen and heard the same things before. In fact, as the evening progressed, we felt certain we discerned in this offering a distinct "Wallingford" touch.

The first act moved rapidly and

pleasantly, leaving us in eager anticipation for the second with what complications the author might introduce to be later unraveled or adjusted for our delight and entertainment. In this particular, however, we were doomed to disappointment. There were no complications and no situations. It turned out to be, more than anything else, a very talkative narrative by an impulsive, enthusiastic young man as to what could be done by adapting the brain power of others to his own promotional commercial interests, and thereafter he set about to illustrate it and did so illustrate it and we figured it was going to turn out just as he said it would and it did so turn out. We were compelled to indulge in no speculation whatsoever. There was no suspense at any stage of the unfolding, for the unfolding was performed in advance by the obliging young man of the play.

The story deals with a sporty young Lothario, David Farnum, played by Robert Ames, who, while supposed by his guardian to be assiduously applying himself to his university course, has, in fact, induced an aspiring, quiet and studious youth to substitute in his place and assume his name at the university—synthetic chemistry and differential calculus being elements which the sporty one figures may be all well and good enough for the highbrows, but which have no necessary place in his young life, being convinced, moreover, that some of our big commercial barons are more than right in their assertions that a college education is a lame asset when compared to the experience gained in the school of hard knocks. So he sets about to prove his theory.

In love with his guardian's daughter, Olga Walcott (Vivian Tobin), he comes near wrecking his barque of affection at the very outset when said guardian discovers the deception he has practised, and hustles his daughter back to New Orleans beyond the pale of young David's influence or communication. David has a palatial office in the Woolworth Building and plenty of office help to lend atmosphere, but is minus the ready money to keep it up until his scheme attains fruition. He overworks the want ad columns of the papers, and there appears, instanter, the necessary quota of men of brains and inventive ideas. Enters Robert Brady (Leo Donnelly), a friend of David, who has the money, but no intention of letting it go until there appears one Otto Schulz (Manuel A. Alexander), a German, who has invented a shoe that cannot wear out. Brady, who makes shoes in Massachusetts, sees a fortune in this—besides having an eye on the comely stenographer of the office—so puts up the money to finance the new company which will exploit the brains of others. David, using the company name, meanwhile corresponds with his erstwhile guardian in New Orleans, inducing him to come to New York to purchase a fortune-making paint-drying compound. The guardian comes, bringing with him Olga, the necessary lady of the play. He visits the company's offices in the Woolworth Building, discovers David in the presidential chair there, storms and raves, as guardians and fathers will do, and finally pats Dave on the shoulder, giving his parental blessing to the match.

Robert Ames, as the Sport, played breezily and with abandon. His performance was immensely enjoyed, despite the apparent rapidness of his role. Leo Donnelly was funny and amusing to an extreme degree. Vivian Tobin was chic and pretty, out too meticulous in speech. She apparently just loves to lisp a bit. The old-time movie favorite, Flora Finch, as Miss Finney, the bookkeeper, made a distinct hit and was warmly applauded. Stewart Kemp played the student, Thomas Campbell, true to life, while Robert McWade was a capital guardian and daddy of the loved one. Joseph Granby gave an exceptionally

good performance as Levante. Milton Nobles, Jr., as the secretary, Kennison, made a lasting and distinct impression. We'd like to see him on the screen. His expression is excellent. Eden Gray was pretty to look at in the role of the bewitching stenog. Louis Mountjoy, J. D. Walsh, Doris Marquette, Louise Segal and Marie Louise Walker contributed to the good work of a company that deserves a better vehicle.  
ELITA MILLER LENZ.

**WHAT THE NEW YORK CRITICS SAY**

**"Little Jessie James"**  
(Longacre Theater)  
TIMES: "Little Jessie James' is made exclusively of the familiar ingredients of musical comedy, but now and then a sophisticated line or an ingenious lyric lifts it for a time above its natural level."  
WORLD: "Harlan Thompson's book and lyrics were written with a shrewd eye on the public tastes."  
POST: "Taken by and large 'Little Jessie James' is one of the treats of the season and should have a prosperous career not only for the clever work of the people on the stage, but for its charming music."—Charles Pike Sawyer.

**"The Woman on the Jury"**  
(Eltinge Theater)  
WORLD: "A wandering and sometimes photographically dull piece."—Heywood Brown.  
NEW YORK AMERICAN: "'The Woman on the Jury' was gaunt melodrama but played as emotional drama. It might have evoked some mirth had it been badly cast."—Alan Dale.  
NEW YORK TRIBUNE: "The it seemed a bit cumbersome at times, particularly in one of these long court-room scenes, it moved the emotional first-nighters to demonstrations of deep feeling."—Percy Hammond.  
NEW YORK TIMES: "The cast as a whole was scarcely adequate, partly because of Mr. Burn's lines and partly because of the acting. The court-room scene and the final scene, in the jury room, fell far short of complete illusion."—John Corbin.  
NEW YORK HERALD: "The piece is a loose and somewhat laborious contrivance, telling an interesting human story in a rather artless manner."—Alexander Woolcott.

**"The Breaking Point"**  
(Elkay Theater)  
TIMES: "It has incessant pace, a smoothly rhythmic development, and withal a marvelously deft interweaving of exciting episode and varied character."—John Corbin.  
HERALD: "Where it is good it is hotly and vigorously exciting; where it is bad it is quite astonishingly awkward and childish and humorless."—Alexander Woolcott.  
WORLD: "It is a dull play in which several good actors fall very signally to stand out."—Heywood Brown.  
POST: "The piece was well received by a not too discriminating audience, which laughed in the wrong place once or twice."—Charles Pike Sawyer.

**"Children of the Moon"**  
(Comedy Theater)  
TIMES: "At the end of the second act . . . the audience rose in a spontaneous outburst of admiration and applause such as has seldom or never greeted an American play of such literary and artistic intention."—John Corbin.  
WORLD: "An interesting, moving and highly imaginative play."—Heywood Brown.  
TRIBUNE: "In a good many spots worthily brooks comparison with some mountain peaks in dramatic literature."  
HERALD: "It is theatrically telling and interesting from first to last, but despite the aid of a better than average performance it never quite escapes from the theater."—Alexander Woolcott.

**"Red Light Annie"**  
(Morosco Theater)  
WORLD: "It is impossible to make 'Red Light Annie' as good as she seems."  
TRIBUNE: "Here is the trimmest and the most graceful of the minor melodramas since 'The Deep Purple'."—Percy Hammond.  
HERALD: "It proved to be conventional creak melodrama, with the familiar ingredients of brandished revolvers, third degrees, ominous detectives and the like, with this time a disorderly house episode thrown in for good measure."—Alexander Woolcott.  
POST: "The whole thing leaves a very bad taste in the mouth and should be avoided by self-respecting people."—Charles Pike Sawyer.

**"Artists and Models"**  
(Shubert Theater)  
TRIBUNE: "A diverting and thro' entertainment, singularly unhampered by beauty and

relying principally on clever stinging, brutality and senility."  
WORLD: "A large gathering of citizens seemed to approve of virtually every occurrence. Just why they approved of an overdose of discolored jokes is a mystery. In the aforementioned examples of address they seemed particularly interested. No doubt their interest will only be exceeded by that of the censors before many curtains have fallen on the entertainment."  
TELEGRAM: "Swimming up, 'Artists and Models' is probably the best revue ever introduced to New York."  
EVENING WORLD: "'Artists and Models' is well tho' not extravagantly staged, and, if some of the artists had some of their lines washed from their mouths with good strong soap, 'Artists and Models' would be a better as well as a cleaner show."

**"Brook"**  
(Greenwich Village Theater)  
HERALD: "Not a finished work, but rather the exceedingly raw material of an adult, suggestive and engrossing play."—Alexander Woolcott.  
WORLD: "'Brook' is an essay in three acts. It demonstrates the not unheard of proposition that love is more powerful than convention."  
TIMES: "It is an uncommonly interesting play, marred but not spoiled by a good deal of elaborate overwriting."  
POST: "It was all flat, stale and unprofitable, and for the best interests of the stage and decent-thinking people should be shelved at once."—Charles Pike Sawyer.

**"We've Got To Have Money"**  
(Playhouse)  
MAIL: "Humor as broad as the Hudson, laid on with a brush as nimble and subtle as the Woolworth Building might be if it were made into a paint brush."  
JOURNAL: "A thoroughly enjoyable production it turned out to be, most credit for which is due the author's skillful manipulation of an interesting little plot, some highly amusing situations, a few colorful character drawings and lots of clever comedy lines."  
EVENING POST: "Capital entertainment."  
TIMES: "'We've Got To Have Money' is snappy and speedy, but crude."

**NEW CHICAGO PLAYS**

STUDEBAKER THEATER, CHICAGO  
Beginning Sunday Evening, August 19, 1923

WM. A. BRADY, LTD., Presents  
A New Musical Comedy  
**"UP SHE GOES"**  
Book by Frank Craven. Music by Harry Tierney. Lyrics by Joseph McCarthy. Staged by Frank Craven and Bert French  
All Musical Numbers Staged by Bert French. Orchestra Under Direction of George Lyding  
CAST OF CHARACTERS

- Simpson ..... Edward Dano
- Ella Mayer ..... Marjorie Sweet
- Mrs. Cook ..... Jack Hartley
- Frank Andrews ..... Arber Uttry
- Albert Bennett ..... Gloria Foy
- Alice Cook ..... Lou Ripley
- Mrs. Cook ..... Harry Davies
- Mr. Cook ..... Cora Calkins
- Aunt Louise ..... Adele Boulais
- Mary Cook ..... Jack Grileas
- Jerry Cook ..... Tom Chadwick
- Louis Cook ..... Richard Sullivan
- Uncle Walter ..... Josie Clarke
- Bertha Cook ..... Adeline Clifford
- Stella Cook ..... William George
- Bus Driver ..... Frederick Graham
- Uncle Bob Bennett ..... Margaret Bell
- Miss Spring ..... Vera Dudley, Ann Jurika, Josie Clarke, Peggy Kayne, Lillian Wengler, Adeline Clifford, Wilma Stuart, Edna Maggard, Adele Boulais, Ivy St. Claire, Norma Fontaine and May Romadne.

Chicago is favored by this show, the cast about 60 per cent changed from its New York premiere, to open the musical comedy season of 1923-'24. The story of the plot, familiar to many fans as "Too Many Cooks" of eight years ago, from the pen of Frank Craven, is amplified by tunes and jingles and rhymes and modernized quirps. In the first act the foundation of the love bungalow is laid. In the second a christening party for the bungalow is being held in the country club. In the third act the completed bungalow draws "ahs" of appreciation from the audience, and the "For Sale" (Continued on page 52)

# ACTORS' EQUITY ASSOCIATION

John Emerson, President. Ethel Barrymore, Vice-President.  
 Paul N. Turner, Counsel. Frank Gillmore, Executive Sec. Treas. Grant Stewart, Rec. Sec.  
 LOS ANGELES OFFICE 6412 Hollywood Blvd.  
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 CHICAGO OFFICE CAPITOL Bldg.  
 KANSAS CITY OFFICE Gayety Theatre Bldg.

## Still Waters

**M**ANY stage biographies which have been published lately are recitals of events and nothing more.

Treatises on the art of acting are generally written by the critics, the dilettante or the amateur.

In theatrical clubs the last thing one hears discussed is the art of acting. After frequenting them for years we might be inclined to feel that the actor regarded his work entirely from a commercial point of view if we did not have a further insight into his character.

Every actor who discusses the races or baseball so fluently gives much time and thought to the finesse of his work. Many of them would gladly discuss that work with others, but something holds them back. They seem afraid of appearing to take their work seriously and this is unfortunate.

Artists, musicians or architects constantly discuss their profession—but not so actors, except with common-place comments as to who played in such a piece or followed so and so. Even when interviewed they avoid any personal expression on the topic with which they are most conversant. This accounts, possibly, for the Duhysim these interviews are, indeed at times one almost suspects that they are entirely the coinings of the press agent.

We believe it is fear of ridicule which keeps the actor silent. Of course, ridicule should be extended to the man who likes to give you a record of his individual achievements, but there is so much that is interesting in the study of the drama, in the analysis of the great parts, and so much that could be learned one from the other, that we wonder whether it is not a pity that this fear of ridicule—if that be the reason—is robbing the actor of a splendid opportunity for study and advancement.

Perhaps some day Equity should promote a series of lectures and invite those who have passed their lives on the stage to talk about their profession not in the superficial way in which it is done now, but in the deeper, truer sense.

## A Tribute From Mr. Thomas

Augustus Thomas, executive chairman of the P. M. A., writes Equity as follows:

"I want to thank you for that pronouncement that you secured from Equity regarding having theaters dark on the night of the President's funeral.

"I also want to express my unqualified appreciation for what I think was a very generous gesture on your part in referring to the P. M. A. as responsible for the suggestion. I hadn't expected it, which made it all the more impressive. I have said as much as this to the managers whom I have had a chance to meet. As I told you over the phone, I wasn't so anxious for Equity's attitude as an organization as I was to have the artists in the theater rightly placed.

"This will always be a pleasant memory to me and I am sure that it shall be a great satisfaction to you."

## A Point of Honor

Don't forget your membership in The Actors' Fund. It costs \$2 a year. The address is Columbia Theater Building, New York City.

If you only knew the amount of good which the Fund does among the members of the profession you would feel it a point of honor to be a member.

## Six Plays in Search of a Critic

The theatrical season has swept in upon New York with a deluge of openings. There were six openings the week of August 13 and seven the week of August 20.

Let's compare these with ten years ago. We find, according to the columns of The New York Times, that for approximately the same weeks in 1913 there were but three ("When Dreams Come True", "Believe Me, Xantippe", and "The Family Cupboard") and two ("The Silver Wedding" and "Potash and Perlmutter"). The New York theatrical season is, of course, much earlier now than then.

## A Chronic Deputy

Robert Stranck has been elected deputy for "In Love With Love" and it is the eighth time he has served in that position.

## Rehearsal Ruling

From inquiries made at the office we feel it necessary to remind our members that any

unused portion of the rehearsal period is placed at the credit of the manager and can be taken up before his New York opening, provided the same occurs within six weeks of the original opening on the road.

This ruling was adopted by the members themselves at a general meeting held some three or four years ago.

## Thanking Mr. McLaughlin

Several of our members have written us expressing the great satisfaction which they have felt at the treatment accorded them by Robert McLaughlin, of the McLaughlin Stock Company, Cleveland, O.

## Too Much Technique

Technique is essential in every art and particularly so we think in the art of acting, but having learned technique or as much as one can acquire the actor must forget it, or seem to forget it. He must at least be very careful not to make it noticeable.

An instrumentalist labors for years before being able to play all the runs and quavers so that every note is distinct, no matter how fast the tempo.

But when he goes before the public, tho his work be technically perfect, he yet fails of complete success unless he can bring out the underlying meaning of the composition and that underlying meaning is not an exposition of technique.

Remember the old proverb: The province of art is to conceal art.

## The Rule of Rest

Youngsters on the stage should not be encouraged to rest up, to take vacations, unless ordered by the doctor. A change of part is advisable because that means additional practice, new experience. But any healthy young person should be able to do a great amount of study and rehearsing without feeling any ill effect.

## More From Kansas City

Another bulletin from our Kansas City office reads as follows:

"Sundays at the Kansas City Equity office are very busy days. Many companies pass thru the city on the 'DAY OF REST' and it is the only opportunity that many of our members have of visiting the office. Heretofore it has been an all-day grind and when the office was

closed the Victoria Hotel was called. In the future we will have regular office hours on Sunday from 1 until 4 p.m.

"We had a call from Jay Fassett the other day. Mr. Fassett is the adapter of Equity Players' first production, 'Malvaloca'. He was much surprised at the wonderful progress which Equity has made in the Middle West and South, and complimented us upon the handsome office in Kansas City. We found Mr. Fassett a most charming fellow and hope to have the pleasure of a visit from him again.

"With sincere regret I am compelled to announce the loss of one of our loyal members, J. Fred Anger, who passed away August 4 and was laid to rest August 6 with Masonic honors. Mr. Anger had been in ill health for more than two years, but worked until three weeks before his death. He and his wife, Mattie Ziehlke, were members of the Duldinsky Stock Company No. 3. Mrs. Anger has rejoined the company. To her we extend our heartfelt sympathy.

"Willard Kent and wife (Rose Dean) were visitors last Tuesday. They are en route with Redpath-Horner Chautauqua Company under the direction of Will Gregory playing 'Her Temporary Husband'.

"W. Frank Delmahe, traveling representative out of K. C. Equity office, is en route South, covering and checking up all companies along the line. We still claim that 98 per cent of the tent and rep. companies are 100 per cent paid up.

"The Hawkins-Ball Stock Company opens a stock season at the Auditorium Theater here September 2 with 'East Is West'. The company comes intact from Lima, O., where it is closing a forty weeks' stock season. We sincerely hope that it will find a warm welcome and good support in our city. If publicity and hustling ability can assist in putting the company over its success is assured, as Frank Hawkins is a HUSTLER."

## Still They Come

The council elected fifty-two new members at its last meeting and passed upon eleven reinstatements. These figures are most satisfactory, yet it should be borne in mind that the council meets during August every other week and not every week.

FRANK GILLMORE, Executive Secretary.

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

**T**EN new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith and Charles Murray Blackwood.

Telegrams and special delivery letters have been held for the following members for some months: Margaret Walker, Lillian Jordan, Jeanette La Belle, Claire Miller, Jack Waverly, Dore Leighton, Mr. Polachek, Mona Leonard, Mrs. N. Ford, Alice Renaud, Virginia Holland and Anne Pauly. Anyone knowing the addresses of these members will please notify us.

Two weeks ago a girl joined the Chorus Equity stating that she did not expect to need the association as she had never had any trouble with any management, but she felt that it was the fair thing to do in that she enjoyed many benefits of the Equity contract such as pay for extra performances, overtime rehearsal, etc. Just two weeks from the time this member joined we collected \$100 for her.

Three members of the association are paying two weeks' salary each to managers with whom they signed contracts two months prior to the opening date of the production for which they signed and then decided that they did not wish to accept the engagement. The manager is always saying that he receives no protection from Equity. If he is honest enough to recognize facts he will see that Equity

members have a high regard for the contract of their association.

Within the past two weeks seven members of the association have received two weeks' salary from managers who engaged them two months prior to the opening date of the production and then let them out. Compare this with the days when you could rehearse five or six weeks and then be let out without remuneration and then ask yourself: "Have I benefited thru organization?"

The "Blue Eyes" claim has been settled as was stated in last week's Billboard. However, payments will be made to the association in four installments and, until all this money has been received, there will be no payments made to our members. The money should be released by October 1.

One of our members said: "I haven't paid a commission to an agent since the Chorus Equity started and I have obtained an engagement thru the Chorus Equity agency every season since 1919." As the Engagement Department is only a side issue of the Equity, that isn't a bad record.

Members who are not in good standing at least until November, 1923, and who do not hold crossed cards are fined 25 cents a month. If you are unable to pay your dues notify us and ask for an extension.

DOROTHY BRYANT, Executive Secretary.

Executive secretary's weekly report for council meeting August 21, 1923:

## New Candidates

Regular Members: Bert Baker, \$25; Mardell Baker, \$25; Leonard Colley, \$25; Billy Chase, \$25; John Harry Ellsworth, \$25; Marlon Gould, \$25; Florence Hartley, \$10 (Tab.); Walter L. Holsolin, \$10 (Tent); Dawn Jelliffe, \$10 (Rep.); John Jelliffe, \$10 (Rep.); Louise Kay, \$25; Charlotte Latour, \$25; John Lynds, \$25; Sidney Marion, \$25; Tom Moore, \$25; Selma Paley (Mrs. Oliver Morosco), \$25; Stanley W. Sheldon, \$25.

Members Without Vote (Junior Members): Luola Blaisdell, \$10; Dorothy Knapp, \$10; A. E. Bolling, Jr., \$10; Jack Campbell, \$10; Peppy De Albreu, \$10; Edwin Dean, \$10; Elsie Mae Gordon, \$10; Herman Hirschberg, \$10; Thelma Laurie, \$10; R. Bruce Lloyd, \$10; Maurice Lupine, \$10; T. R. T. Maurice, \$10; Kathleen Mulvaney, \$10; Hilda Randall, \$10; Clifford J. Bourke, \$10; J. Angler Willard, \$10.

## Chicago Office

Regular Member: Frances M. Hall, \$10 (Rep.).

Members Without Vote (Junior Members): Robert A. Burien, \$10; William E. McDade, \$10.

## Kansas City Office

Regular Members: Patsy Conroy, \$10; Leslie E. Kell, \$10; N. D. McLennan, \$10; Shirley Ward, \$10.

Members Without Vote (Junior Members): Amber Nymore, \$10; W. Alvin Wallace, \$10; Harry Williams, \$10.

## Los Angeles Office

Regular Members: Harry Burgess, \$10 (Tab.); Bob Ingersoll, \$10 (Tab.); Bridgetta Clark, \$10 (M. P.); Ouida Marion, \$10; Arthur J. Woods, \$10.

Members Without Vote (Junior Members): N. Anthony Baker, \$10; Lawrence A. George, \$10; Callen Tjader, \$10; Victoria S. Tjader, \$10.

## "UP SHE GOES"

(Continued from page 51)

sign indicates that too many "in-laws" have wrecked the hoped-for domestic bliss of the lovers. The lovers embrace, kick out the relatives, take down the sale sign, and all ends happily.

So much for the story. Its execution involves some tuneful melodies, notably "Journey's End", and a few principals are pleasing, if not thrilling. Gloria Foy dances and talks passably and her singing is negligible. Arthur Uttry, as the nephew who pays the bills for the bungalow building, reads all his lines with explosive emphasis and has a natural singing voice of good quality, which he forces to the limit. Jack Hartley and Marjorie Sweet are paired in mildly eccentric roles with good comedy, and Frederick Graham as the old uncle with young ideas is a near hit.

The chorus is average, a little less than average, but when it has mastered all of the training recently given it will be better. The mounting of the show is well done. Costuming, scenery, melodies, book, lyrics, all are evidences of good craftsmanship.

Perhaps the trend of policy as shown in "Up She Goes" is good business for the management, as the show is well-nigh fool-proof, and, with ordinary talent, it is a hit. No exceptional ability.

(Continued on page 63)



**\$7.75**  
Reg. \$10.00  
Black, White, Pink Satin.  
Patent or Vinyl Kid.  
Round or Pointed Toe

**J. GLASSBERG**  
**SHORT VAMP SHOES**  
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## TRUNKS

Theatrical, Wardrobe and Dress Trunks  
 A few Taylor Trunks at Sacrifice  
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 50 E. 59th St., (at Madison Ave.), New York.

"Tweedles"

PLAYERS in rural comedy who pretend to speak New England dialect should take a copy of Noah Webster's "Elementary Spelling Book", dated about 1830, or earlier, as a guide to their New England pronunciation.

In "The Wren" of two years ago Mr. Tarkington announced the scene of his play to be the New England Coast. To get a breath of New England's "atmosphere" for the play, Helen Hayes visited Mr. Tarkington at his summer home in Maine, for it was the Maine coast that Mr. Tarkington had in mind.

The whole cast fitted the play. There was Sam Reed, a native Maine Yankee, playing the part of the hired man, and there was Marion Abbot, always careful of her dialect. If she plays the Jersey coast she makes it different from the Maine coast. The speech of Miss Hayes follows pretty closely the tradition of Boston. In "The Wren" there were actually the sounds of old New England.

Perhaps authors and stage directors do not like to be pinned down to detail in the management of American dialects. Mr. Tarkington and Leon Wilson, authors of "Tweedles", are inclined to be noncommittal regarding the locality of this play. A new "American comedy" is all the program says. But the secret slips out of the dialog when Adam Tweedles refers to the whole tribe of Tweedles in the play as Maine Tweedles. As it was in "The Wren", we are dealing with Yankee character in rural Maine on the one hand and with summer visitors on the other.

The play was originally named Bristol Glass, and "glass" is the most repeated word in the play. There appears to have been some effort to have the company say "glass" with broad-a (glahs). Patti Cortez used the word a once in a while. George Farren certainly used it, and so nearly as I could make out Gregory Kelly used it when he thought of it. Ruth Gordon was never sure of it.

The Sunday before I saw "Tweedles" in New York I visited a Maine farmhouse to interview an old lady. She is in her ninety-fourth year. She was born in rural Maine, she was married in rural Maine, and she has lived in rural Maine for ninety-three years. Her birthday was in 1830 and she began to go to school in 1835. We will call her Mrs. Cumberland in honor of the county she has lived in, but we must give her true Christian name, which is Mercy Thankful. During my interview Mercy Thankful recited a selection from her school reader that she learned when she was six years old. It was the pathetic story of "The Merchant and His Dog".

That comes into the speech of New England either thru foreign and popular influences, but broad-a remains in every "antiquity shop" in Maine. I was curious to know just how the broad-a pronunciations were taught in the school days of Mercy Thankful, and so I inquired about her text-books.

Her first book was the speller. The third book was the reader, and in between was an introduction to the reader, the book that furnished the story about the merchant and his dog. The Astor Library, New York, has the whole collection. The first book was "The Elementary Speller", by Noah Webster. The copy I consulted was printed in 1830. The second book was the "Juvenile Mentor American School Class Book", by A. Pickett, and the third book was "The National Reader",

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

by John Pierpont. These books recent interesting facts about Mercy Thankful's pronunciation and the power of Webster.

Webster's elementary speller was a pronouncing speller. It established the pronunciation for the reader that followed. Mercy Thankful's "wound", for instance, pronounced to rhyme with "found", was according to Webster's speller of that day. This spelling-book was printed in all parts of New England, one edition followed another. About thirty editions were published in Connecticut. It set the standard of New England pronunciation, and broad-a became so fashionable that it ran riot in rural dialect.

It so happens that Mercy Thankful's school-books did not entirely agree on pronunciation. John Pierpont's "National Reader" gave no pronunciations, but his "American First Class Book" did. In his Class Book Pierpont gives two or three pronunciations on each page, and

he explains that this has been done only in words "of which a vicious pronunciation has obtained in some parts of the country". Pierpont marked flat-a in "last, grass, panted, past, fast, vast, waff, east, castle, chance, dance", and in words of this classification. He apparently referred to Webster's broad-a in these words as "vicious".

Pierpont was an educated man and a scholar. He was a graduate of Yale and of Cambridge Divinity School. For about twenty-five years he was pastor of the Hollis Street Church in Boston. His Class Book was edited in 1823. In the early years of his pastorate. But Pierpont was born and raised in Litchfield, Conn., pretty near the New York border, and a little nearer to the Hudson River than to the Connecticut. It was somewhere between these rivers where the split in usage came in the classification of broad-a pronunciation. Pierpont's choice of pronunciation may have had two reasons. He may have been defending his own West Connecticut habits. Or his comments of 1823 may represent the transition period. Be that as it may, Webster's pronunciation swept New England, and Pierpont's flat-a marks were of no avail after the children had finished with the Elementary Speller. Pierpont represented an old-fashioned pronunciation. Webster and New England had

"CHILDREN OF THE MOON"

HENRIETTA CROSMAN and Beatrice Terry are attractions at the Comedy Theater, New York. The play has more to do with the potential power of a woman's sanity in the conduct of family life than with mental lesions producing mania and hallucination. Henrietta Crosman plays the sane, sensible, cheerful, comfortable-to-live-with mother and grandmother. Beatrice Terry plays the opposite type—the narrow-eyed, shallow, wilful, child-mustering, health-destroying mother and wife. The grandmother has spent her life with a husband subject to mental aberrations. Her buoyancy and health of mind have nullified the disease and brought the husband into an inoffensive, child-like old age. The son of this union marries the wilful, neurotic wife. In "Children of the Moon" we watch the battle between this sane grandmother and this madness-inspiring daughter-in-law to see which shall mold the character, and quiet or aggravate, the latent seed of mental taint in "the last Atherton", the girl of the family.

We went to the theater expecting to like Henrietta Crosman for old-time's sake, and we did like her. Between Miss Terry and Miss Crosman we observe two schools of acting. Miss Terry is entirely modern. She makes few gestures. Miss Crosman, as the grandmother, is animated and demonstrative. She actually talks with her hands. I am not annoyed by two schools of acting in the same play when both schools are at their best. They are at their best in this case. As the grandmother Miss Crosman opens the play and carries the first act and part of the second with the full burden of interest on her shoulders. It is not an inviting position, for the bulk of the play does not begin until the mother enters. But Miss Crosman is quite equal to her responsibility. Her personal charm and artistic skill are quite as fascinating as good dialog. It is here that we have opportunity to watch Miss Crosman's reading, to note the beauty of her voice, the refinement of her speech, the variations in her vocal resonance, her easy transitions from gay laughter to deep sympathy and anxious affection. And always in Miss Crosman is the lively streak of mischief and abundant humor. This is the comedy restfulness in "Children of the Moon", and the scenes between Miss Crosman and the doctor—the latter part admirably played by Grant Stewart—have their fascinating undercurrents.

Miss Crosman has beautiful hands. She makes gestures with all the ease of Mademoiselle Sorel. They are melting, flexible gestures, with the spontaneous elasticity of the voice in their manifestation. They express the spirit of a rebellious grandmother and they express Henrietta Crosman in her fine technique as an actress. There are scenes of extraordinary power in this play. On the part of Miss Terry there is dramatic netting of surprising depth and artistic pose. It is far above ordinary standards in every detail. The greatest scene is between this mother and her child. Florence Johns, as the daughter, is entirely adequate. The way she grows upon the audience from the beginning of the play to the final curtain shows the merit of her work. She makes only a moderate impression on her first entrance, but before the play is over she has created a compelling character, and as we gaze on her in the final scene we are convinced that she is more beautiful than we thought.

"Children of the Moon" is for lovers of acting, for lovers of legitimate dramatic scenes that hold and hold and hold as they speed and crash and climb with dramatic tension. The part of this mother and the scene where two people hold the stage for minutes and minutes would have pleased Bernhard himself. And yet Miss Terry gives everything we could ask for in this scene, and Miss Johns gives her admirable support.

The superlative feature of Miss Terry's work is its faultless smoothness. She is playing a detestable part—the part of a woman with a bad temper, creature selfishness, contemptible cruelty and freakish affection. None of these moods is put on externally by Miss Terry—they are just ingrained. In the most scathing sentence, in the bitterest temper, in the most lowering intonation, Miss Terry's voice is never physically irritating. It makes a mental picture and plays upon the emotions, but it does not scratch on the disk. You hate the character. You do not weary of the voice or break down under its physical tortures. You understand, however, that the brain of this voice could drive a man insane. His mind would give way, not his endurance. It is such a fine level of attainment to play this sort of part with absolute conviction and without weariness to the flesh that we cannot express our pleasure in finding Miss Terry in the cast. The same principle applies to Miss Terry's acting. It is acting on high tension. Her body must be tense from the crown of her head to the soles of her feet, but it is artistic tension, simply a "concert pitch". There are no actress-drawn muscles of the face, no tricks of lip-biting or foot-trotting, and no haphazard reflexes of bad control. Miss Terry can project the psychology of a play with sheer intelligence. Her body seems transparent to the mind. Her attitudes have tremendous force and in all her work she has abundant reserve. This play deserves public attention.

Paul Gordon is weak in the part of Major Bannister. Mr. Gordon is not intended for heroic parts, and the aviator should be heroic. His voice lacks depth and vitality, his countenance is all curves and his eye is mild. In manner and carriage he is just a man about town. We sit on edge thru the whole first act for fear that Mr. Gordon is going to crackle into tear-bath comedy. He holds himself down to the serious scenes with a commendable sincerity as far as it goes, but Mr. Gordon is always on the dangerous edge of lightness.

Whifford Kane and Albert Perry wear atrocious makeups. Mr. Kane must have gone to the storehouse for his wig. He looks ready for a burlesque on Fourteenth street, dollar top. Mr. Perry appears to be made up for a white-face opera or for one of the strange "visions" in the impressionistic "Roger Bloomer". Harold Whiston has a man's voice and makes a good impression in the part of Biggs.

an ear to the ground and knew what was going on in London. The influence of Webster amounts to this: Mercy Thankful of rural Maine, who learned to speak from Webster's Speller in 1835, now speaks a better "Harvard English" than half the population of Boston who speak the common city dialect of modern times. If Ruth Gordon wishes to say "can't" in Boston with flat-a, she is welcome to try it, but if she says "can't" with flat-a in an antiquity shop in rural Maine, the natives will say for certain that she is a "summer boarder".

Pierpont is not overexplicit in marking pronunciation and he makes no positive statement regarding "aunt". He takes for granted that everyone knows how to pronounce "aunt", and he says that "haunt" is pronounced with the same vowel sound. I assume that the "vicious" pronunciation of "haunt" was the recent fashion to sound it with open-o (hawnt). John Walker, in his dictionary of British pronunciation in 1818, makes an interesting comment on "haunt". This word, he says, "was in quiet possession of its true sound till a late dramatic piece made its appearance, which to the surprise of those who had heard the language spoken half a century was by some speakers called the lawnted Tower. This was certainly the improvement of some critic in the language; for a plain, common speaker would undoubtedly have pronounced the 'au-', as in aunt, jaunt, etc., and as it had always been pronounced for the 'Drummer' or the 'haunted House'".

Walker gave "haunt" broad-a (habnt) as the standard pronunciation, altho he made this comment in recognition of a new fashion that was gaining ground. This new fashion of open-o in words of "haunt" spelling became the Received Standard in British usage of today. Webster gave "haunt" with broad-a (habnt), and that is generally heard in New England at the present time, the same as in "laundry", "daunt" and other words of this order. But the British fashion traveled to America, and we usually hear "haunt", "laundry", "daunt" with open-o in the cultured speech of the theater.

"Tweedles" is a play of Tarkington dialog. The play has the tickle of a straw. It is a very playful straw and never becomes blunted or penetrating. It tickles the skin and makes the audience laugh. It is comedy of indirection in which the youthful lover (Gregory Kelly) says to his father for the hundredth time, "There comes a time in every young man's life—", and then he stops and says it all over again.

Florence Pendleton and Wallis Clark as the "summer visitor" parents do their duty in speaking a Standard English. Gregory Kelly, as their son, appears to have no responsibility for his dialect except to make it fit his "personality". He is commendable for his convincing simplicity and for his artistic earnestness in keeping the youthful dreaminess of the character. The same may be said of Miss Gordon. The technique of the play requires narrow "types" rather than rounded characterization. Mr. Clark wears the facial mask of a distressed father and Miss Cortez gives no variation to her mouse-trap mouth and ramrod back. George Farren and Donald Meek gave the best rounded characterizations in the play. Both these actors suggested human beings in real life. Mr. Farren's Bible reading was admirably pathetic, and nothing that he did was overdone. He was a real native, with the ups and downs and two-sidedness and three-sidedness that most human beings have when you come to know them.

Mr. Farren left the "g" off "coming" and said "comin'" in good Yankee fashion, but many of the rural characters said "ing" very carefully. Of course, careful "ing" is not rural dialect as it is naturally spoken. On "whole, folks, choked", etc., Mr. Farren used a well-rounded o-sound, where the native would give a characteristic open-o which is a sound shading on the -u in "but" with a round sound made by lip-rounding. "Wont" with Mr. Farren had the round o-sound, whereas the native gives it the sound of -u in "but", outright (wubnt). For "got" the native says "gut".

Donald Meek says "get rid of" with a good "git" (git rid aw). The native would mispronounce two words in this case and say, (git red aw).

Considering the wealth of material in the rural speech of New England, both in native phrase and pronunciation, it is a pity that authors and actors can not forget "Broadway" long enough to get hold of some of it. There is an artificial inspiration in writing a play every three months around Broadway.

(Continued on page 63)

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By *Elita Miller Lenz*

## THE SHOPPER

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.

All communications should be addressed to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York.

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 to which replies are desired.

Every article described on this page may be purchased thru the Shopper.

A handy apron I have found.  
A spring of steel the waist goes 'round,  
Don't have to tie it, or even pin it—  
For in a jiffy you find you're in it.

This very smart apron is made of cretonne, shirred onto an adjustable steel band that clasps about the figure, under the arms or at the waistline, much after the fashion of the steel trousers clasps that were worn about the ankles during the old-time bicycle days. The price is \$1.35, parcel post prepaid. If desired, the clasp without the apron may be purchased for 50 cents. It is a simple matter to make an apron to suit one's fancy and shirr it about the steel circular band. Many women are making up these aprons in quantities to lay away for gifts.

The fastidious woman who finds a hairnet a necessity will welcome the news that it is possible to purchase reliable hairnets at the price of \$1 for two dozen. There is no fancy name, no elaborate package—just 100 per cent real hairnet value. The Shopper will be glad to handle your order for these.

We know that you will like to be reminded of those beautiful sable neck pieces brought from Siberia by a trader and offered to you at the ridiculously low price of \$25. In Siberia, where shoes are very scarce, this American trader exchanged American-made shoes for sables, the Siberians valuing the shoes far in excess of the sables, which are very plentiful in that country. A pair of these full skin sables makes a very luxurious showing, lending distinction to the fall suit. As the supply of sables is not large it would be wise to order now, if you care to avail yourself of the opportunity.

Rhinestones, brilliant and scintillating, are obtainable by mail. The prices are \$2 per 100 for style No. 20, 1/2 carat; \$3 per 100 for style No. 30, 3 carat; \$4 per 100 for style No. 40, 5 carat. Special prices on thousand lots—\$19 per 1,000 for No. 20; \$27.50 per 1,000 for No. 30 and \$37.50 per 1,000 for No. 40. Samples of the rhinestones will be sent on request.

The actress who wears lovely evening gowns, with artistic lines, will doubly appreciate the new wrap-around corset, with panels of unamed silk elastic in place of lacing, an arrangement that is folded snugly about the figure, giving the slim unbroken silhouette so desirable. These improved corsets may be had in brocade for \$13.50 or in coutil for \$6. Booklets will be sent on request, illustrating wrap-arounds for stout, slender, average and curved figures.

Those interested in Canadian homespuns may purchase these durable fabrics direct from the looms of French peasants. Samples are sent on request when colors are mentioned. As it is necessary to secure these samples from Canada, please give your permanent address or route well ahead.

The Shopper made a very pleasing discovery a few weeks ago. In seeking a frock she dropped into a little shop and was told by the madame in charge that, altho she had nothing of that description in stock, she would make it up immediately. With deft fingers she molded to the figure the fabric selected and in the space of a day we were the proud owner of a perfect-fitting up-to-date frock at a surprisingly modest cost. Since then Madame has made several costumes for us, each one entirely satisfactory. Her name and address will be furnished by phone or letter.

Please do not forget that Dorothea Antel is taking subscriptions for all magazines, including The Billboard. She also supplies  
(Continued on page 55)

## HAT HISTORIES

Milady's chapeau, like humanity itself, has undergone a complete evolution. Back in the good old historic days, when woman's worse half sported a cap of fur or wool with a fancy feather, Milady humbly wore a piece of fabric that served as both head and body shawl, a garb that saved her many a tear

over the staleness of last season's hat collection.

During the early part of the tenth century Madame unconsciously laid the foundation of the hat when she banded her tresses with circlets of varying shape. These probably in-

(Continued on page 56)

## FOUR DISTINCT TYPES OF HATS



No. 1 is a modified tam shape of black velvet, draped with a brown embroidered veil. No. 2 is a decided French tam, developed with brown velvet of a rich amber shade and trimmed with a saucy bow of the same material. No. 3 is a hat of black velvet, trimmed with a black silk tassel and elaborated with a yellow motif. No. 4 is an importation, made of bottle green panne velvet, covered with black georgette, thru which the green glitens, matching in effect the coque feathers that provide distinctive trimming.

## THE VANITY BOX

Every now and then our friends ask us to purchase certain shampoos for them that appeal to their fancy, and while we have complied in the past with these requests we have been unable to see any real value in these shampoos. For this reason we want to tell you about the Elizabeth Arden shampoo powders. There is the Ordinary Henna Shampoo Powder, which not only cleanses the hair thoroughly, leaving it glossy and fluffy, but it contains just enough Oriental henna to bring out the natural color of the hair. This particular shampoo is intended for all shades and sells three packets for \$1.

Camomile Shampoo Powder is made of ground camomile flowers and is intended for blond hair. It brings out the beautiful golden tints and imparts to it life and brightness. This is 50 cents a package.

Graduated henna is intended for faded Tintin hair and is used in conjunction with the Ordinary Henna Shampoo Powder described above. This is 50 cents a packet. Please do not forget to include remittance for the Ordinary Henna Shampoo Powder when ordering the graduated, as it is necessary to combine the two to emphasize the color of Tintin hair.

Special Tintin henna is intended for tinting hair that is turning grey back to its natural color. When ordering this please state whether your hair is brown, light brown or black. This shampoo, which sells for 50 cents a package, should also be used with the Ordinary Henna Shampoo Powder.

Miss Arden obtains very gratifying results by the intelligent application of these shampoos among her following of fashionable women.

(Continued on page 56)

## CHAPEAUX FOR EVERY TYPE OF FEMININITY

The mind of woman is so engrossed at the present time with the fascinating subject of millinery that we felt that it would be superfluous to offer Madame a style story on any other theme of style for the immediate present at least. In fact, we ourselves have so felt the lure of the millinery mode that we haunted style exhibits until we discovered four distinct types of millinery to present to our readers. These are illustrated and described on this page.

During a visit to various wholesale millinery houses we toured a district where wholesalers also sell hats at retail prices to women who trim their own hats. We were surprised to note a widespread preference for small felt sports hats in tan and gray, despite the fact that there are many warmer and more becoming colors at Madame's command. The majority of women were choosing neutral trimmings for these hats, while an enlightened few were selecting tall plunage of daring color combinations. The more exclusive shops, however, are showing soft treatments of velvet and velour in black, brown, amber and varying shades of henna. The smartest hats in the velvet displays are those with the soft-fold edge, in modified poke or off-face shapes.

The aristocratic little draped toque, which must be draped by a milliner with true appreciation of line values, is prominent among the exclusive displays, but is intended, alas, only for the woman with small nose and shapely head.

## BLOUSE SILHOUETTE TAKES ON LENGTH

As suits will be very popular this season, Milady will welcome information on the blouse subject. The overblouse is leading in popularity, the jacquette taking on many fascinating new phases.

The silhouette of the blouse is longer than in previous seasons, reaching below the hip in some instances.

The three-quarters-length Russian blouse is making its appearance, but its popularity will be determined by popular preference.

Paris is very lavish with her blouse fashion. The early showings are ablaze with colorful Chinese colors and embroideries, while the silhouette, too, is of modified Chinese style.

Hindu type designs are also reported. Velvet, moire, alpaca and broadened metal are prominent among the approved blouse fabrics.

## Style Notes

Louise Faulconer is back from Europe, where she attended the fashion openings. Miss Faulconer, who designs costumes of unique beauty, says that Paris fashions may be summed up by saying that slim lines and tunic effects make the mode. She was particularly pleased with Mme. Jenny's bishop sleeves, and the use of three shades of the same color to fashion a frock, the lightest color tone being employed for the bodice and the two darker shades for the skirt. This effect is quite easily achieved with the tunic style of frock.

It is reported that Paris is favoring evening wraps of metal cloth. Metals with plenty of color in them are used, especially combinations of nasturtium and blue. Fur wraps follow cape lines, while the Chinese influence characterizes the silhouette and sleeves.

The shops are showing extensive collections of veils. These are of the soft, pliant draping style, of a fine cobwebby texture. The remarkable thing about them is their modesty of price. For \$1.95 one may purchase a veil that will transform a plain hat into an attractive creation.

"Mazie" seeks advice on remodeling last year's coat. While it is difficult to advise "Mazie" intelligently without seeing the coat, it may help her to know that the newest coats, regardless of fabric, are decidedly straight of line, the severity of the silhouette being redeemed by variety of trimming. The skirt may be flounced or consist of tiers of flounces in a contrasting or varied shade of the same color as the coat. Oftentimes a wide band of fur trims the bottom of the skirt, the cuffs and the collar. We do not advocate the addition of pockets unless the coat is of the sports type, as patch pockets of the type suggested break the straight line.

A Collet gown is enhanced by a gauze train, embroidered with brilliant flowers.

The woman who wears softly feminine apparel will appreciate the suggestion of a sash that encircles the waistline and hips and flares into a huge bow at the left hip. Moline and crepe are used in this development, altho satin ribbon makes a very smart showing.

Ribbon cocardes make a pleasing drapery finish, and as they are sold by the shops in so many beautiful color effects Madame may save herself both time and study by looking

(Continued on page 55)

**J. GLASSBERG'S**  
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A great many juveniles make the mistake of putting too heavy a line under the lower eyelash, which gives a decidedly worldly expression to the eye. The line should be traced lightly.

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The above hints are quoted from a make-up booklet which not only gives explicit instructions on all types of character makeup but lists the preparations to be used in achieving good effects. It is free for the asking.

Big and little theaters can purchase lighting equipment by mail from illustrated folders that give details and prices, as well as describing the uses of each spot light and its equipment. This folder will be sent on request.

Toupets made to conform to the very latest hair styles are the subjects of a catalog now being sent to professionals by a reliable hair goods concern. Your inquiries will be treated confidentially. Simply send your name and address to "Roberts", c/o The Billboard, Shopper, and your letter will be forwarded to him unopened.

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Please read the Shopper and Vanity Box on Feminine Frills page. You may wish to buy something for "her" and will perhaps see something you will want yourself.

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We do hope you are reading Dorothea's column and that you will write to her, giving her news about yourself to use in her column. She also takes subscriptions for magazines and sells Gotham hosiery. (See Shopper's column, Feminine Frills, for description.)

**STYLE NOTES**

(Continued from page 54)

over the assortments on display at the ribbon counters of the shops.

The grand dame with her white collar could choose no more effective costume than silver lace over black satin. It suggests splendor and dignity.

**THE SHOPPER**

(Continued from page 54)

Gotham hosiery, \$2.25 for the sheer and \$2.75 for all silk.

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The Hess Makeup is a line established many years ago and the makers possess many testimonial letters from such prominent actresses and actors as Adeline Patt, Rhon, Kate Clayton, Emma Abbott, Maggie Mitchell, Minnie Palmer, Minnie Maddern Fiske, Carrie Swane, Marie Tempest, Mrs. Sidney Drew, Lillian Russell, Pauline Hall, Marie Jansen, Corinne, Julia Marlowe, Taber, Marie Bell, Fannie Davenport, Laura Bellini, Julia Sanderson, Grace Howard, Doris Keane, Edwin Booth, Frederick Ward, Robert Downing, W. H. Crane, W. J. Florence, Louis James, Chas. A. Gardner, "Karl" and many others. All the above named were experts in the use of makeup, and part of their success may be attributed to the use of good makeup by the Hess products.



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**Reflection of Dorothea**

Mental sunshine makes the mind grow. And perpetual happiness makes human nature a dower garden in bloom.

**S**PEAKING about flower gardens, mine is right outside of the window even if it is in a little New York apartment.

At the beginning of the summer I had two boxes of bright-hued geraniums sent to me which are placed artistically on the fire escape, and several hanging baskets with ivy and other attractive foliage suspended from an iron rail.

I pretend that it is my little conservatory. Even if I can't go back and work in my dear world of make-believe, I try to live in it. Every evening at sundown my little nurse steps out of the window and quenches their thirst.

I watch my nasturtiums and creepers progress as if they were children.

Crumbs are placed on the ledge of the fire escape for my little beggars—the sparrows. They have substituted one of the steps of the fire escape for their home. Sparrows like to live near human habitation and make friends very readily, therefore they create great interest for me.

Besides my beggars, I have my aristocrats, Caruso and Connie, two pedigreed canaries, which were presented to me. They furnish me most of my indoor sport. The doors of their cages are always open so that they can have the freedom of my room, consequently they take advantage of it. When my meals are served they both scamper to my tray to see which one can get to the crisp lettuce first.

My aristocrats are so cosmopolitan and tame that they fly against the screen and talk to my beggars as if they too would like to join them on the outside. "Poor aristocrats, I too would like to be with the beggars."

Even if sparrows are plain and unbecomingly in color, they have something else to make up for that lack of color, that is they have the power to soar. "If, poor little aristocrats, with your fashionable canary-colored coats, you could soar, you too would know real ecstasy." My birds and my few flowers form the stage setting of my existence right now.

I have a soul that adores beauty and I love to see beautiful things. I love to hear beautiful sounds, therefore my birds and flowers are the means of real joy.

At present they are arraying themselves in their fall garments. I think they have given a hint of the predominating shades of the fall fashions. I understand the important shops are showing a great deal of gray and brown for afternoon fashions, my sparrows, and the canary yellow is the popular shade for evening.

Miss Julia Nash dropped in to see me. Her costumes are always so soothing to the eye. Whatever one sees her in, she always looks as tho she had just stepped out of Vanity Fair. She looked perfectly stunning in one of those Persian jaquettes with a reindeer-colored pleated skirt, and a Persian turban which seemed to suit the oval contour of her face.

Miss Nash has a new act for this season. She revealed some of the plot to me and it was so interesting that I felt that I was back at the theater instead of being in bed. Mrs. Irving Southard, who accompanied her, was a study in blue which was very attractive.

My column in last week's issue of The Billboard brought to my bedside my old teacher who taught me when I was six years old. She had lost all traces of my whereabouts and while sitting in one of New York's fashionable hotels she casually picked up a copy of The Billboard and while perusing it she came across my article, which informed her of my address. She immediately paid me a call which was most interesting and soothing, for it brought back memories of my childhood days. Altho a Cleveland school teacher, she gave me a subscription for The Billboard.

The column also made for me a new friend, Violet Patterson, of Davenport, Iowa, who is a constant reader of this paper. Her daily letters which are very cheery greet me every morning.

Hope my dear readers will remember 609 W. 186th street, New York, N. Y.

*Dorothea Antel*

**HAT HISTORIES**

(Continued from page 54)

spired the delightful little caps, trimmed with jewels, that made their appearance during the latter part of the same century.

Then capricious feminine fancy laid aside the romantic cap for squares of gay-colored fabrics draped over the head and shoulders, these squares often times set upon secondary squares of snowy linen to provide cleanliness and perhaps contrast.

What penance Milady was doing during the 8th century history does not record, except to say that she was hiding her lovely tresses and a goodly portion of her fair face with contrivances of material.

Then, during the 12th century, something



Dorothea Antel

happened for which all prosperous milliners should be grateful, as it marked the birth of a definite hat shape. A low-crowned hat appeared, which was perched on the coiffure and kept there by a band of lawn passed over the crown and under the chin.

Two centuries later the low-crowned hat had grown into a high peak, followed by a cap similar to that worn by Miss Liberty. This historic cap later assumed an eccentric appearance which the historians describe as a pig-tailed hood. You may smile at this designation, but you can't repress a laugh when you try to visualize the ludicrous ensconced head-dress of the late 14th century, divided into two satanic-horn effects at either side.

With this satanic influence Milady's millinery went from bad to worse until it assumed the gigantic proportions of the hats we see in portraits of the 18th century, eccentric of contour and flagrantly overtrimmed according to present-day standards of beauty.

During the year 1570 those ridiculous little mob caps with a large bow in the front were worn with tall-crowned hats or large-brimmed hats.

After the 10th century was ushered in hats assumed the variety that probably spoiled the birth of individuality in millinery. Large and small hats, bennets and turbans were worn, while some swagger sisters went in for the masculine adaptations of the masculine top hat and cockade.

The hat of perennial charm, the poke bonnet, appeared toward the close of the 19th century. This was tilted up to reveal the loveliness of the feminine countenance, altho the popular poke worn by the women of the masses is said to have been made of silk, with a brim that curved in at the front, the sides being drawn together modestly with ribbons, tied into a demure bow.

Ever since that memorable 19th century, Milady's chapeau has been the pride of her heart and the ruin of Milord's pocketbook. But after all is said, where are there, in the annals of history, hats of such diversity as those of 1923-24?

**THE VANITY BOX**

(Continued from page 54)

The ingredients used in their making are harmless and the henna blended into them is of scientific proportion.

The brunet who desires a deep shade of rouge which imparts an undetectable tinge to brighten a dull complexion will be interested in Mme. B. Blin's Special Brunet Rouge, which sells for \$1. There is a rich coral tint for the average skin, a fresh bright shade for fair skins, a delightful neutral raspberry tint and the new tangerine shade for those who prefer it. All at the same price of \$1 each. These rouges are characterized by the refined fragrance which distinguishes the Rubinstein products.

Speaking of fragrance, there is a delightful novelty in perfumes, pliant and audacious, which bears the name of Salome. It sells at the very modest price of \$1.

Another novelty in the toilet goods line is a shaving cream for millady. This is prepared to meet the growing demand for a hair-softener for sensitive skin. It leaves a pleasing fragrance after use. The quick and safe way to remove hair from under the arm is with a safety razor, a fact that many women have discovered thru disagreeable experience otherwise. A guaranteed tube will be mailed in plain wrapper on receipt of 50 cents.

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Arden's "Balsam Puffs", each containing just enough invigorating balsam fragrant crystals to soften and perfume the water and make the bath a real tonic. Six puffs in a box, \$2.

There is a very pleasing feature about "Zip", the depilatory, and that is that it removes the hair by lifting it out, whereas some depilatories merely remove the surface hair, leaving the skin rough to the touch. It has a tendency to discourage the growth of the hair, which comes in finer and finer after each application of "Zip". Its makers claim that it will eventually destroy the hair, and we have seen instances where it has certainly refined it. A \$5 tube is supposed to last at least a year.

# A TALK TO PROFESSIONALS ABOUT AMATEURS

By WALTER PRICHARD EATON

ONE of the most extraordinary things in the history of mankind is the extent and the persistency of the dramatic instinct. It is found among the most primitive of savages, often in that case linked closely with the religious instinct. It was so linked in ancient Greece, where our western theater was born. It was so linked again in the Middle Ages, when our western theater was reborn. Indeed, one finds a quaint commentary on the ignorance and narrow vision of certain later-day religious sects, because of this fact. They condemn the theater as Satan's playhouse, when actually the instinct which leads to drama and the instinct which leads to religious faith and ceremony are deeply allied in the breast of man. In the modern world, when the two seem to the ignorant so far apart, and to have led to such, at times, hopelessly divergent institutions, what the ignorant lose sight of, perhaps, is just this: man's instinct is to ally himself imaginatively with a life other than his own, to become thru his dramatic power something other than his humdrum and imperfect self. In religious observance, he allies himself with God. In the theater he allies himself with human heroes. In either case, thru this instinct of his, he is able to enlarge and make more significant his own life. In this sense, the Christian creed is a kind of drama which he takes part in.

All of which is a rather solemn prelude to a discussion of amateur acting! But the greatest trouble with amateur acting is that it doesn't get down to fundamentals very often, and the amateur players and their directors badly need to consider fundamentals. And why discuss amateur acting in a magazine so largely conducted for professionals? Simply, my dear professional readers, because in the American theater today the amateurs are your best friends, and, tho you may scorn them, they are fighting your battles and deserve and ought to get all the help you can give them.

Explain! Certainly I will. Business on the road for the spoken drama is pretty nearly dead, isn't it? That is the complaint I hear, at any rate, and so far as my own observation goes, it is true. Certainly in the smaller cities with which I am familiar I have seen the number of legitimate plays in a season shrink more and more each year, till now sometimes there will not be more than one a year. I've no intention of reopening a discussion as to the reason for this. The reason doesn't matter, anyhow, for our present purpose. It's the fact which counts. For every road theater which swings over to the movies, there is a corresponding reduction in the engagements of legitimate actors, but not a corresponding increase of engagements for movie actors, and after a time, with enough theaters closed to the spoken drama, a reduction in the number of legitimate actors who can find any employment. The movies, however, have only to increase the number of prints from a positive. There is, too, a corresponding reduction in the remuneration of the playwright and the profits of the producer. All of which means more and more of a cut-throat scramble to get into the big towns, especially New York, with the inflation of theater rents in those places. Most of all, however, it means the growing up of a new generation unused to the spoken drama hence unable to understand and appreciate it when it does come. It means progressively poorer audiences to play to almost everywhere.

AND right here is where the amateurs come in. The theater, dear professional friends, is a darn sight bigger than any of you.

You are merely the tools to its hand. The theater represents a great, deep instinct of mankind, and when it can't use you as its tools, or even when it doesn't feel you are the right and best tools, it will find others. That is the glory of this theater we all serve. Look around America carefully today, and you will discover that the abandonment of the provinces by the professional theater is not slowly, but with astonishing rapidity, being counteracted by the birth of an amateur theater. On the Pacific Coast there are thriving community theaters, with splendid new stage equipment, where the very best plays are acted by amateurs to big audiences. In North Carolina the University Players write, stage and act their own plays, about North Carolina life, and take them on tour thru the State. In Wyoming they do the same thing. In Iowa are little theater circuits. In Texas and New Orleans are amateur theaters well-housed and well-patronized. All over the country this past summer were schools where school teachers and amateurs could and did go, to study acting, designing, staging, lighting, dancing—all the arts of the theater, seriously, diligently. All over America the amateur theater is awake and learning to function.

I've known professionals to laugh at this. But any professional, actor or manager, who laughs is quite as ignorant and narrow and stupid as the blue law fundamentalist who calls any theater Satan's playhouse. In every town where the professional theater has ceased to function, and where the amateurs have taken up the work, interest in the spoken drama is being kept alive, some young folks of the new generation are growing up to continued appreciation of it, the lamp is being refilled, new audiences are being trained to welcome you professionals when you come again. And in places where the professional theater has not ceased to function, the amateur renaissance is constantly making new and keener appreciators for your work. Every man and woman who seriously takes part in an amateur production is immediately five times as keen to see and study the work of good professionals. If you don't believe it, ask the Theater Guild, or Arthur Hopkins. Their daily mail sack will tell the story. Every amateur director in America beats it for the Garrick Theater the day he arrives in New York, because he's heard that the Theater Guild makes notable productions without star actors and without much expensive scenery—and he wants to study how it is done.

Laugh at the amateurs? A chain of successful Little Theaters across America would mean a revival of road business for good plays such as we haven't enjoyed since the early 1890's. The amateurs are your best friends.

But it doesn't require any great shrewdness to guess that the amateurs have a long way to go yet, before such a chain of Little Theaters exists. They are breaking new ground, they are ignorant, and they have to contend with the dead weight, in many places, of general public indifference. The only way to conquer

this public indifference, of course, is to put on plays in such a way that the general public will enjoy them. And the only way to do that, ultimately, is to act the plays well. The amateurs, even now, can in many cases stage a play excellently. There is a great deal of mechanical ingenuity and a great deal of artistic skill available. Many of the amateur designers, in fact, are artists who welcome the chance to experiment in the theater, and not infrequently contrive effects which cannot be excelled on Broadway. I recently saw an amateur performance of Andriev's "The Black Maskers" at Smith College, for example, which so far as the dramatic effect of the costuming and grouping went was quite astonishing. Albert Herter's productions at the Santa Barbara Community Theater are an event on the Coast. But after all neither scenery nor costumes nor intelligent direction of the play is enough. They are not the main thing. At bottom was, is, and ever shall be, the acting. If a log, with Mark Hopkins on one end and a student on the other, could constitute a college, as President Garfield said, it is quite as true that an open space, with Edwin Booth or Al Jolson on one side, and an audience on the other, can constitute a theater. One trouble, indeed, with all the "new stagecraft" is that it has tended to exaggerate the importance of the open space—the physical playhouse—and to minimize the actor. Anyhow, for the average public, the acting is the chief element in creating illusion, and it is just in the acting that the amateur theater falls down.

Why does it fall down? One reason, of course, and an obvious one, is because the amateur actors lack training, and too often are not compelled or do not know how to submit to discipline. You can't make an actor in one season, playing twice a month, naturally. But time alone can remedy this condition, technique must come with practice; and it isn't the only reason.

The other important reason, it seems to me, why the amateur actors so often fail to rouse their audiences to illusion and hence fail to get public support for their efforts, is because they fail to understand what it is that constitutes the basis of the true actor's temperament. The directors of the amateur theaters too often do not select the real actors for their productions.

Among laymen, ignorant of the actor's art (and most laymen are densely ignorant of it, however much they go to the theater, and however loudly they criticize the players), anybody who is a clever mimic, who can sit down like an old man with creaky joints, or swap repartee like Frank Tinney, is considered a potential actor. "Gee, Jim, you ought to go on the stage!" they cry, in admiration. Stuff and nonsense, as every real actor knows. The mimetic faculty is the least important to an actor. In fact, it is of no importance at all. Most good mimics, even on the professional stage, are poor actors, in fact, and some of the very greatest actors had or have no facility in mimicry at all.

The basis of the true actor's temperament, without which he can never move an audience to emotion is sensitiveness, as Talma pointed out a hundred years ago. He is imaginatively and emotionally sensitive to the character he plays, to the atmosphere of the play, tinglingly so, quiveringly so, till he forgets all else, all "reality". I mean, of course, when he reads and studies and by himself rehearses the role, tho some players remain so night after night, even when their impersonation is worked out and "fixed". As Talma said, if an actor isn't equal in sensitiveness to his audience, he cannot move them at all, and if he isn't more sensitive than they are, he cannot move them much.

It is failure to grasp this absolutely fundamental basis of the actor's art, to understand that the dramatic instinct, closely allied with the religious, is at bottom an instinct for imaginative release, for alliance with the lives of others, so that those who can help in this release must be peculiarly sensitive to such imaginative suggestion, which really bungles the casting of amateur plays and holds back the development of amateur players who can create real illusion for the public.

Furnish your own examples. Everybody can. Mine would be a school-boy play. At the trials the school "actor", who could mimic every teacher in the place and was generally considered our histrionic genius, thought he was sure of the role of Grumpy. He growled and spluttered and looked like Cyril Maude. But we rejected him. We rejected him for a pink-faced youngster who had never acted in his life, but who, in the trials, somehow seemed to feel the situations, the play. The aged voice, the old man stoop, etc., were a matter of practice in rehearsal—a mere minor matter compared to the other. And he gave the best performance, almost, in our ten-year series of productions, because his audience forgot how clever his makeup was, and his voice, and felt with him.

Heaven knows, there is plenty to do among the amateurs, telling them how to speak clearly, how to stand, walk, sit down, make a point, hold a situation, and so on and so forth. Help them whenever and wherever you can. Every time you do you make at least one theater patron. But still more, help them to understand what is the real basis of the actor's equipment, the bedrock basis of sensitiveness, so that the amateurs will seek out the sensitives in their communities to train, so that the amateur productions will do what the theater must do to hold the crowd, namely, stir the emotions; so that the spark of appreciation for the spoken drama will be kept alive in the land, for the profit and glory of this theater we all serve.

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# LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Mr. Arthur Fuller, director of productions for the Little Theater League, of Jersey City, N. J., wrote this week's Little Theater articles while on his vacation, at Avon-by-the-Sea, despite the fact that a boat, motor and the water were all calling to him, to quote from a letter written by Mr. Fuller, who further states, "but I am using a will power I never thought I possessed." All of which should inspire those members of little theater groups who are wondering whether they really can compose an article for the contest.

## WALTER HAMPDEN TO ADVISE PLAYERS

Walter Hampden has accepted the chairmanship of the Advisory Committee to the Washington Square College Players, of New York University, made vacant by the death of the late Louis Calvert. The other members of the committee are Dudley Digges, Sheldon K. Vicle and Norman-Bel Geddes. In a letter to Randolph Somerville, head of the Department of Dramatic Art at New York University, accepting the chairmanship, Mr. Hampden paid a warm tribute to Mr. Calvert whose work he characterized as of great value to the stage. Mr. Hampden said he believed, as Calvert had, that study of the stage in colleges and universities meant much to the future of the theater and that in spite of the arduous season he has in prospect he would be glad to further the work in every way possible.

## THE TRIANGLE ADDS TO PRESENT PROGRAM

Kathleen Kirkwood, director of the Triangle Theater, New York's most intimate little theater, announces that two new numbers have been added to the present program. They are as follows:

- "THE BEGGAR" By James Kemper
- The Beggar ..... Belford Forest
- The Voice ..... Geraldine Browning (Directed by Balfour Forrest)
- "THE BIRTHDAY OF THE INFANTA" By Maurice Browne (After the story of Oscar Wilde)
- The Infanta ..... Judy Fairfield
- Don Pedro ..... Leland Morris
- Grotesque ..... Signor Bedillo
- Harpist ..... Ruth Hemmerle (Directed by Balfour Forrest)

Mario Bedillo, who is playing the part of the Grotesque in "The Birthday of the Infanta", is a Mexican actor well-known in his own country. He came to New York to fill this engagement at Triangle. He is sailing for Spain on Saturday to play in several Spanish productions.

"The Beggar" by James Kemper, is a fantastic tragedy played by Belford Forest and Geraldine Browning. Mr. Forest, who is the dramatic director of Triangle and also one of the directors of the Sargent School, gives a very remarkable performance. The ending, which is lighted in a very unusual manner, shows huge hands stretching out of the sky to crush The Beggar.

September 3 will mark the opening of the three-act comedy, "The Talking Parrot" by Hutchison Boyd, which is being produced by Kathleen Kirkwood. It has a very distinguished cast which comprises Ruby Hallier, Judy Fairfield, Cecil Owen, Harry O'Neill, John Parish and Laurent Paquin.

Following this will come a bill of one-act plays, "The Gallant Cassian" by Arthur Schnitzler, "After Eden" by Charles Saxby and "The Giant's Stair" by Wilber Daniel Steele.

Following the performance of the one-act plays at midnight there will be a program of "horror" several of which are now in rehearsal.

## G. W. MARQUE MAIER GIVES SOCIAL BREAKFAST

G. W. Marque Maier, of the Hightstown Players, Hightstown, N. J., followed a custom of many years by giving a breakfast party, at the Hotel Latham, New York, Sunday morning, August 18. Among the guests were the Fairbanks Twins, Madeline and Marion, and a brother of Mrs. Letchford, the renowned harpist. Mr. Maier is now enjoying a two weeks' vacation in the White Mountains, after a summer of strenuous work, part of which was devoted to a tour of the country, visiting little theater groups.

A building in West Fourteenth street, New York, has been leased for a term of years by The Green Ring, a newly incorporated co-operative acting and producing company, and a little theater will be opened in the fall for rehearsals and private performances. Regular performances of the plays of the company will be produced on Broadway first for matinee performances and later, if advisable, for regular evening performances.

## PASADENA GROUP SUPPORTS SHAKESPEARE MEMORIAL

The name of the Pasadena Community Playhouse will be added to the rolls of the financial supporters of the Shakespeare Memorial Theater, in Stratford-on-Avon, England, as a "life associate member". A group of Pasadena Community Players made up the sum of \$25 and forwarded it to the endowment fund

that is being raised for this notable dramatic shrine.

Some time ago an appeal went out to the English-speaking world for the fund. Mary Anderson de Navarro—lovingly remembered by many as Mary Anderson, the foremost American Shakespearean actress of her day—was asked to undertake the solicitation for the Shakespearean endowment in her native land.

The Pasadena Community Playhouse has always been a staunch exponent of Shakespeare. In the six seasons it has been active, this group has put on ten different plays by the master-dramatist, giving eighty-four performances of them to more than 20,000 persons—in a small city that would not have otherwise had an opportunity to see Shakespeare at all. Glimor Brown, the Pasadena director, is never happier than when doing Shakespearean production.

By their example the Pasadena Community Players hope that many other little theater groups will be inspired to contribute to the Shakespeare Memorial Theater Endowment Fund. There are more than 200 of these groups in the country, to say nothing of the high-school and college dramatic clubs, all of whom do at least one Shakespeare play a year. They

which we are all looking—is sure to come into being. And who knows but that it may be born out here on the Pacific Coast—and in Pasadena.

"We of us who are working in this medium, dream of the birth of a theater in America some day that will be to our country what the theater of Pericles was to Athens, that of Shakespeare to Elizabethan England and Moliere's to France. This theater will be an institution of art, literature and culture rather than a business for making money. That is why we slave for the theater. In the hope that it will develop worthy dramatists, directors and players to realize our dream—to the end that a theater will arise in America to rank beside the theater of Athens, London and Paris in their heyday."

Mr. Brown commended the policies of the Pasadena Community Playhouse to do new plays and said it had already made itself felt by reason of its courage and ideals.

The WGY Student Players "traded" Edgar Selwyn's "The Country Boy" from the General Electric Company station at Schenectady, N. Y., Friday evening, August 17. John Tatis, secretary of the Harlequinaders (another

step sister and Miss Dougherty and Frances Minshier is pages. Continuing "added to the effectiveness of the performance." The play was followed by the balcony scene from "Romeo and Juliet". Martin Vink did Romeo and Yette Klinger, Juliet. Both were "lovingly" chosen for their parts, Miss Vink being a "passionate" adorer and Miss Klinger a "willing" victim of the wiles of love. At the conclusion of the performance Miss Klinger was called and "acclaimed" for her "understanding" play and for her "thorn coaching which produced such happy results."

The St. Patrick Players of Green Island, N. Y., had a dance recently as the last get-together of the members before beginning rehearsals early in the fall for the new season's production.

## PLAYWRIGHTS' SOCIETY HOLDS LIVELY MEETING

The Playwrights' Society, which was organized recently by a group of New York City amateur playwrights, who also maintain their own little theater, held its third meeting at the Hotel Chatsworth, New York, Friday evening, August 17. There was a general discussion with "Ocean Plays" as the topic.

Robert Henry Craig was introduced by the president of the society as one of the speakers of the evening. Mr. Craig made a plan for ocean plays, stating that successful plays do not endure, whereas the plays that "go on forever" are of the cheap, wholesome type.

Mr. Darwin Kurtz, who has several valuable sketches to his credit, read a recent play which he had completed recently, entitled "For Ingles Received". The play was then discussed by fifty or sixty of Mr. Kurtz's fellow playwrights and plans made to present it in the group's little theater at some indefinite date.

## HIGHTSTOWN (N. J.) PLAYERS' PLANS

The Hightstown (N. J.) Players, a little theater group, will come into being about a year ago, as planned for a very lively season, according to J. Walter Reeves, president and director of the group.

Mr. Reeves states that while the players have not decided whether they will confine themselves to one act plays or attempt longer ones, it is expected that the season will be opened in Thanksgiving evening at the Hightstown High School. Last year the players opened their season with a Thanksgiving presentation of "The Wind" but the season actually opened "Sowing the Wind", a four-act play, given last April, was so excellent that the members of the group feel inclined to follow it up this year with a similar play.

Mr. Reeves expresses regret for the removal from Hightstown of Douglas A. Newcomb, formerly a member of the local High School faculty. Mr. Newcomb was one of the most active members of the Hightstown Players. Mr. Newcomb brought to the players the advantage of considerable experience in the business and in "Sowing the Wind" he scored heavily in the leading role.

"However," to quote W. Marjorie Moler, a leading light of the organization, "the players are fortunate in being able to rely again this year on the leading and directing of Mr. Reeves, whose sounder studies noted the most serious duties and responsibilities of last season. His judgment was relied upon to settle various problems of high policy."

## \$100 TO THE WINNER!

ONE hundred dollars will be awarded to the Little Theater actor or actress who writes the most constructive article on the Little Theater. Although the contest does not end until November 28, contributions should be sent in early, as each article will be published in the order of its receipt in the Little Theater Book to be published by The Billboard and sent out gratis on request. Therefore it behooves the writer who is proud of his group to try to head the procession.

### RULES OF THE CONTEST

The contest is confined solely to little theater groups. Contributions by professional actors will not be considered.

The subjects suggested are Organization of the Little Theater from the standpoint of problems overcome—Stage Lighting, Costuming and Scenery. Only one of these subjects should be chosen, to be treated from the standpoint of actual practice. Please do not theorize.

The length of the article should not exceed five pages of double-spaced typewriting.

Do not strive for literary style, as your contribution will be judged by its helpfulness and not by rhetorical flourishes.

The object behind the contest is to secure information of constructive value to little theaters, which will be printed in booklet form, to be distributed gratis to little theaters requesting same. We have received many requests for books on the little theater, written from the standpoint of actual practice. Why not let the little theater pioneers themselves write a book founded on their valuable experiences?

The judges 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, New York's own little theater with a home of its own, and Gordon Whyte, dramatic and literary critic of The Billboard.

Address all manuscripts to the Little Theater Editor, care The Billboard, 1453 Broadway, New York, N. Y.

Who are the Little Theater pioneers who are going to write the book?

can help this worthy enterprise materially, if they only will.

Mary Anderson de Navarro promises to acknowledge personally each contribution, which will be a worthwhile souvenir in itself. Sums from one dollar up will gladly be accepted. Individuals may also contribute. All money should be sent to Mary Anderson de Navarro, care Treasurer Memorial Endowment Fund, Old Bank, Stratford-on-Avon, England.

## MAURICE BROWNE ON UNACTED PLAYS

The little theaters of America ought to get on more hitherto unacted plays, according to Maurice Browne. He made this observation in Pasadena recently, at a dinner given for those who took part in the Community Playhouse production of Strindberg's "Lucky John", which was its first on any American stage.

More than ten years ago Mr. Browne (who by the way is not related to Glimor Brown, director of the Pasadena Community Players) founded the Chicago Art Theater, the first art theater in America. As such, he was one of the first American exponents of the little theater and has been working in and for it ever since.

"The greatest good that you Community Players, or any little theater group for that matter, can do for the American stage," said Maurice Browne, "is to open our doors to the young and unproduced playwrights of the country. Give them a hearing. When they arrive, our national theater—the theater for

little theater group of Schenectady), played "The Country Boy" and Rose (then his fiancée, Jerome Lovenheim was cast as "a leading citizen" and Harry Evans as his secretary. Mr. Evans "doubled", also playing a theater "boke" speculator. Arlene Montgomery likewise handled two roles, those of a maid and a colored waitress. Charles Baumis was a newspaperman and W. J. Ward a man about town. An embryo prima donna was Irma Backus, and a show girl Frances Ford. Pearl Sanford had the role of the landlady and Herman Scholman that of her star boarder.

"Midsummer Madness", a one-act played by Carolyn Kenyon, and the balcony scene from Shakespeare's "Romeo and Juliet" were given by the young women members of Miss Kenyon's dramatic class, Tuesday evening, August 14, on the lawn of the Good Will Community Club of Amsterdam, N. Y. It was a "delightful entertainment", according to The Amsterdam Evening Recorder. "Midsummer Madness" told of the search of the prince for Cinderella the owner of the glass slipper, which she lost at the ball. The plot was unfolded "with skill" and the interest of the audience was "maintained to the final moment of the play." Each participant gave a "creditable performance." "Full applause" marked the appearance of Tillie Raphael as the lovelorn prince, Lucile Finch as the princess of towers and barrets, Cynthia Vink as the fairy godmother, Esther Raphael as the part in love with the prince, Louise Kemper as Cinderella, and Grace as the emerald

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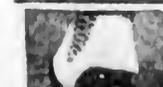
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# LITTLE THEATER ARTICLE CONTEST

## Article No. 6: "MAKE-SHIFT SCENERY"

By **ARTHUR F. FULLER**

Director of Productions for the Little Theater League of Jersey City, New Jersey

**D**id my association with numerous dramatic organizations in the past and present, but not the future I hope, afford the worst drawbacks to a better understanding of dramatic progress and creative methods in scenic design have been. It appeared an insufficient number of active members and, what may surprise some of my readers, halls that furnish scenery to their members.

The first reason I gave, as every director knows, every member of a dramatic society, for the few exceptions, wants to ACT. This naturally creates a shortage of business and talented staff workers. This fault now exists in hundreds of amateur groups, where the actor must also occasionally qualify as a prompter, curtain man or what you will.

A more forward step in the little theater movement of our country will be a massed effort that members will be expected to serve their season, NOT ACTING, but working on scenic design and construction, model making arrangements, efficient advertising, business details, et cetera. I know from experience that the above condition I speak of does exist today in many places. Organizations must find their first operating season to be their salvation, or should use it to make a point where scenery of a makeshift nature would be unnecessary.

The second reason my object is that every hall or theater catering to amateur dramatic groups furnishes the sets and the prompters; the creative desire to build scenic design is unnecessary and the house is cluttered. This obviates any necessity for makeshift scenery and narrows down the scenic workers.

That my grievance is long enough to get to the bottom and short enough to cover the term of an idea I hope, I shall try to explain. In our initial experiments we members of the Little Theater League of Jersey City, N. J., have carried out with no small degree of success. I believe the methods I outline here are not by a number of our contemporaries. For the benefit of those of my readers who have not yet met with the necessity and great attraction of building their own sets, I continue knowing that if but one of our scenic directors can use even a few of the hints set out the slightest degree of amusement to them, they shall not have been completely vain.

A convenience was to be given to a church and used as Sunday for school purposes. The building was for a certain fund and consequently the outlay in dollars and cents was limited to a minimum. The church had been an existing drop that had been leased and donated by a farmer and forgotten. As the set required was an interior drop around could not be very costly. The drop scenery was inadvisable in view of the limited performance, thought the same. However, the "committee" learned that the church ran monthly support. This was a disconcerting from dramatics, but all the same they never held any support. The committee would never have witnessed the same.

The scenery we learned were served on tables of rough finished lumber 1 inch by 3 inch feet, set upon regular carpenter horses. The problem of scenery was solved! Ten of these sets and all of the horses were used! A few rolls of a conservative wall paper were tacked on the table tops at the ends and sides. These were set up on a three-foot high platform, the foundation of which comprised the original horses. The boards were set in grooves of 1 by 2 inch pieces and the tops braced by wires across and to the side walls of the building. Two of the table tops were used on each side, right and left, with a two-foot opening right center and one at upper left for doors. Six were used across the back with a three-foot opening to the center. The breaks or doors were made by means of a hinged opening color corresponding with the wall paper. Several small pictures were attractively hung in these breaks, and our set or scene was complete. Being a good to be 20 feet stage large than most professional sets, and text shows play on.

The plays given were "Frank" and the audience agreed that both the performance and the scenery were anything but that. If you have no scenery and happen to be in a church that does not give monthly support, you will have to try other plans. Perhaps they have a "take-down" garage they will loan you. You only need three sides

of it, you know, and the roof would not be necessary. Don't scoff! It has been done. In the U. S. A. there are very few, if any, things that are not possible. Had the above performance required another different setting a different wall paper could have been tacked on the reverse side and the table tops simply reversed.

Another instance of makeshift was where a production was given in a small hall that had never been used for dramatic performances before our discovery of its possibilities. We were then a young and practically unknown group and decided to give our first performance to an invited audience, somewhat on the style of Hetherington's Free Theater. Here again we met with an obstacle in the way of suitable scenery. The "big" play of the evening was "The Brother Betrayed". In one act, and required the setting to breathe the atmosphere of a room in the home of a well-to-do man. The time was Christmas Eve. (Fortunately it had snowed a few days before our performance.) We discovered some old flats about 5 by 10 feet and some 3 by 10 feet covered with old linoleum. Yes, turpentine, such as the lonely onion, potato and tomato travel in. At first we were doubtful, but as our treasury was nothing to write to the old flats at home about, we decided to "take a chance". Though frames were secured and finally cleaned to make a 13 by 21 feet stage.

A window was necessary for the entrance of a thief, so we cut a suitable opening in one of the frames and built two small, attractive frames and hinged them in for a center open style. The completion of our scene gave an effect that was little else than a "grand" surprise, when we considered the materials we had to work with. With dimmed lights of a slightly amber hue it was fine. The lighting system was inadequate, or we might have thrown a red light from a fire lamp that would have given a maroon tint, adding in richness of appearance. However, we were satisfied and the audience very complimentary, so what more was there to be desired?

The house in which the action took place was supposedly opposite a church, so with a few gram records on a muffled phonograph we secured the proper atmosphere for that detail. As I said before, it had snowed a short while before the day of our play and as the action was "Christmas Eve" a few deftly scattered snowflakes on the coat and hat of our "thief" helped him portray his role.

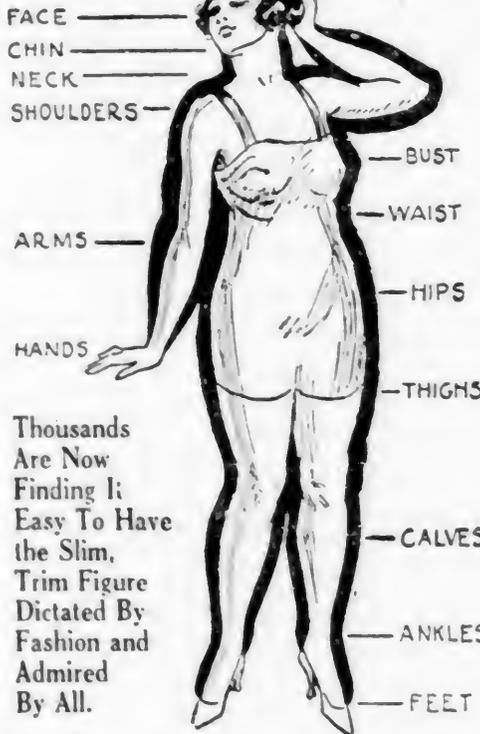
Our most recent attempt at makeshift, and our last, I hope, was when the Little Theater League co-operated with the local Y. W. C. A. in the production of a musical comedy, "The Yankee Mucksters". This was produced in the Y. W. hall. Their scenery consisted of various pieces that had been used for every

kind of a scene, from an overgrown garden to a musty dungeon. Or, rather, I should have said that is what its appearance called to mind. Repainting was out of the question. A brush would have pierced the canvas like a pin point would a full-blown rubber balloon. Again here was a performance to be given for a benefit, so hiring new, presentable scenery was impossible. The problem was solved by some rolls of pearl-gray crepe paper and a few rolls of dark blue. This was tacked over the old frames scenery and when set up proved a big factor in the immediate success of the production, which, by the way, was the first REAL AMATEUR musical comedy ever presented in this city. The pearl-gray paper formed the basic walls while the blue was used for surbase, door frames and window sash.

Another musical revue in which I appeared crepe paper played a big part in the "Bird Ballet". This scene proved the biggest hit of the evening and in appearance the costumes equaled many of those displayed in the New York Hippodrome ballets. So when in doubt constraint the proper sized frames and turn to crepe paper, or better still use your own ingenuity. I believe that out of the experimentation of the little theater groups in America there will come a greater phase of experimentalism on the professional stages.

(Continued on page 66)

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# THE MEN WHO MAKE PRESS AGENTS

By JAMES F. DONALSON

VOLUMES have been written of the average theatrical and outdoor press agent. Stories have been published and broadcasted by word of mouth that heralded the publicity dispenser in every sort of mood, in every conceivable environment and in all sorts of predicaments. His coups d'état have been given space, his lurid tales of spangled riders who lost their jewels and who made a specialty of milk baths to preserve the milk-white luster of their skins have consumed oodles of perfectly good space in newspapers and magazines. But the men who really make the press agent, the working newspaper men whose personalities are hidden within the four walls of the "local room" of the dailies scattered all over the country, have been content to read the realistic tale of the canvasser who was pressed into service as a press agent by an astute manager and who succeeded in landing a first-page "spread" in The Evening Bulletin or The Morning Times. Their names have never been known outside their own bailiwick, and to the world at large they have never been given the compliment of even a passing mention.

Yet without these friends of the press the average press agent would be unable to secure a connection. He would be without a livelihood, for it is these generous handlers of the daily news who truly are responsible for the press agents whose names are known from North to South and East to West. It is this coterie of newspaper workers who have brought about a condition in daily journalism that is spreading over the entire country, slowly but surely. This condition is an ever-increasing sentiment that circus and theatrical articles, written and molded along certain lines, really contain a reader interest and make good newspaper "copy".

Free publicity has been the bugbear of the publishing business for years, and one of the principal reasons for press associations and organizations of publishers has been the war to eliminate this particular parasitical condition from a business that is beset with nefarious avenues and unscrupulous contributors, whose sole purpose and commercial ambition is to secure something for nothing.

With a situation of this caliber confronting them, publishers were prone to class everyone in one of two categories—the ilk that sweated and worked to secure something for nothing, and the others. Into the former classification purveyors of all sorts and kinds of amusement found their way. It was hard to convince men who owned and operated the public journals that theatricals and outdoor amusements demanded a place in the news of the day. But the working editors, the laboring copy readers and the men who really made the product that was distributed, were really the ones who sensed the reader interest in stories that pertained to the stage, the hippodrome track and the mid-way.

And it has always been the belief of those who spent time enough to dissect the situation that the small army of newspaper men in the small cities of the country were the ones to keenly realize this first. As these men moved from their spheres which limited their ambitions to larger centers that offered more opportunity and more salary as a consequence they brought with them their ideas that they had conceived while on the smaller journal. Thus it was that the press agent first found a friend at court when visiting the more congested centers of the country. However, the crux of the situation must be based on the thought that these men—the men who make press

agents—are the newspaper workers of the smaller cities and smaller towns that occur in the itinerary of the purveyors of publicity.

THESE men—and they are legion—are to be found in every State in the Union. Indeed, one might go further and say that every little city and community has its representative in this great class of journalistic laborers and specialists. They are the bright spots in the drab life of the advance man who spends most of his years on railroad trains and away from his family, friends and acquaintances. They are the oases along the road of publicity that make the discouraged think that after all life is really worth living. Who has ever left the office of S. H. Hobbs, of The Baltimore Sun, without feeling a wee bit better after a hearty salutation and evident interest in photos that will please his readers and incidentally let the reader know that another show is coming to town? Who has talked to Managing Editor Murphy and Eddie Fitzpatrick, of The Evening Sun, in Baltimore, without leaving just one peg higher in spirits? Downstairs in the business office there is James Dove, while over on The News Hubert Wyle, Arthur Turner and Dick Stewart aid the lonely press representative to a realization that his efforts are not all in vain.

But one does not necessarily need to tarry alone in Baltimore or even in Washington, where E. H. McDonald, Avery C. Marks and A. C. Gill made calling a pleasure on the old Times, and where Col. Herron and John Smallwood, who I understand has since passed on, did the honors for The Star, or where J. L. Yeagle and J. V. Fitzgerald were the men on The Post who made life easier. Smaller cities than the national capital and the principal city in Maryland have their representatives who are gracious to the press agent and who realize that his portfolio contains copy and cuts that interest readers of their journals.

Naturally there are newspaper lights that stand out as beacons in the path of the press agent. In the East there is Frank Wood, of The Rochester Times Union, the up-State New York center, who proffers aid and assistance to the traveler in a newspaper way that is never to be forgotten. Further west, across the line in Pennsylvania, at Erie, there is John Mead, Reid Yaple and Frank Crane, a mighty triumvirate on The Times, who make that metropolis one of the pleasing stopping places along the Lake Shore. One could stop at every station on the trip west, wander in memory up to

the business section, and pick a newspaper friend in one of the offices in any particular city along the route.

However, to meet the man who makes a press agent, the newspaper man whose cordiality, personality, affability and helpfulness stand out forcibly among the line of city editors, dramatic editors and desk men with whom amusement publicity agents transact their business, the seeker must find his way to the branch lines and the smaller municipalities of the country. There it is that the embryo press agent is given his start along the road that leads to the top of the profession and to success.

It is men like C. B. Hallam, on The Wilmington (Del.) Journal, and Horace P. Warrington, of The Sunday Star in the city the Duponts made famous, who start the lowly press agent on his way to fame and fortune. John McGrath, the editor of The Express, at Easton, is another; while Rodney Iredell and George Roth, at Allentown, also swell the list. J. D. Keator and T. D. Murphy, on The Times, at Scranton, have done much to make the way of the press agent easy and congenial thru the hard-coal fields, while Jim Mitchell and C. H. Derby, on The Republican, are two well-known newspaper men who "treat you right".

Who has "made" Wilkes-Barre without meeting John A. Hourigan on The News? Joe Forestall, on The Times-Leader, is one of those desk men always ready to greet the visitor, ever ready with a few minutes in which he can squeeze in a "visit" with the traveling publicity man, while on The Record Owen Keenly has played host to more theatrical and amusement agents than anyone else in that whole valley.

Thru the Keystone State one can find a legion of newspaper men who are friendly to the cause of amusements. They are those men who have been schooled in a keen and highly competitive field, and their wits have been sharpened so that their sense of news in their communities is easily equal to the rare judgment and highly developed discernment of the heads of local departments on dailies in the big cities where editions are counted by the hours of the day. The one important difference between these two classes is the weekly pay envelope. Nothing else. There are Gus Steinmetz and Boyd Oglesby, on The Harrisburg Telegraph, together with Richard M. H. Wharton, on The Patriot; H. S. Johnson, of The Altoona Mirror, and Harry Hesselbein, Ollie Blough and J. C. Murphy, at Johnstown.

However, in the hall of newspaper

fame there are certain workers whom I have met who have ever been on the alert to aid the newcomer and make his burden as light as possible. For years these men have greeted the publicity man and have straightened out for him the crooked paths that infest his way thruout the country. No article on newspaper men of this caliber could be complete without the mention of Col. W. H. Henry, whose service with The Duluth Herald has been measured by decades. Into this category one must step thru the smaller towns to Boston and include Frank Bowker, of The Transcript, on the list, and then swiftly travel to Buffalo to add J. L. Bowen, of The Times. Chas. Leedy, of The Youngstown Telegram, himself a graduate from the stage to the field of journalism, is another that must be added to the list ere it is complete.

Before leaving New England it would not be right to skip thru New Bedford without mentioning the Houghs, father and son, on The Standard; nor C. M. Pease, of The Mercury; nor William J. Glasgow, of The Times. Neither would it be fair to go thru Lowell without mentioning S. F. Whipple, of The Leader, and E. J. Gallagher, of The Sun. Walter Clary, on The Worcester Evening Post, is another, and, while in Worcester, one would never overlook W. P. Larkin, who in the old days divided honors with Joe De Wolfe on The Gazette, since merged with The Telegram. J. B. Callaghan, of The Springfield News, is another in the New England list of journalistic friends who do their best to help along the lot of the lowly press agent.

CHANGES necessarily are made in every line of human endeavor.

But more changes are made in the newspaper world than in any other walk of life in which humans struggle for a living. It is not an impossibility that the boy who gives you a chair in the office of a city editor may be handling a desk and transacting business with you the next time you visit that particular city.

A little incident I recall was told me only a few weeks ago concerning a circus press agent of renown. It seems that years ago this agent, then a young man, was contracting a town in Illinois. He visited the sole newspaper office in the city and found the publisher and advertising manager attending a press convention. The man of all work around the office—for it was one of those small dailies in a fair-sized town—consented to contract for the advertising space and the reading notices. The amount per inch asked was very low, in fact so low that the agent hesitated in signing the contract. Finally he did so, completed his business and started out the door. An afterthought brought him back.

"Young man", he said to the youth with whom he contracted, "I have a confession to make. I am very sure you made a mistake in quoting my rate. You have probably quoted me a commercial rate instead of the usual amusement rate in vogue on this particular paper. Look it up more carefully and see if I am not right."

The employee did as requested and found the agent correct. Then the contract was changed to conform with the correct numerals.

Before leaving the office the agent had made a real friend of the young man, for the latter explained that the owner of the newspaper was punctilious as to his office methods, and, had the wrong rate been quoted, the young man would have been forced to pay the difference from his slender wage or possibly face a more stringent al-

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permissive—dismissal. He explained to the agent that the job he had meant a lot to him; he was newly married, in debt, and needed every cent he could make.

It is enough to state that Mr. Agent left the town with a newly found friend. But with the pressure of business and the excitement attendant upon the outdoor life the agent really forgot the incident in that Illinois town until it was recalled vividly to his attention in this wise:

It was a great metropolis of the West, not far from the border of another State. That is as close as I can locate the city. There was opposition, lots of it. The most influential newspaper in town was what might be termed in unadorned parlance "hard boiled". Its proud tradition of never leaving run a line of matter for amusement enterprises was being prayerfully and religiously kept by the younger generation in charge of the destinies of the journalistic giant. Our Mr. Agent, in the course of his work, wandered into the office of the high and mighty daily compendium to try his luck at breaking down the bars. He asked for the head of the department in order to transact his business, but an under employee came forward and informed him that the department head was busy and never attended to little things like that. However, a familiar face was at one of the desks, and Mr. Agent inquired who that was.

"Him? Why he's the general manager. He would never see you," was the information given.

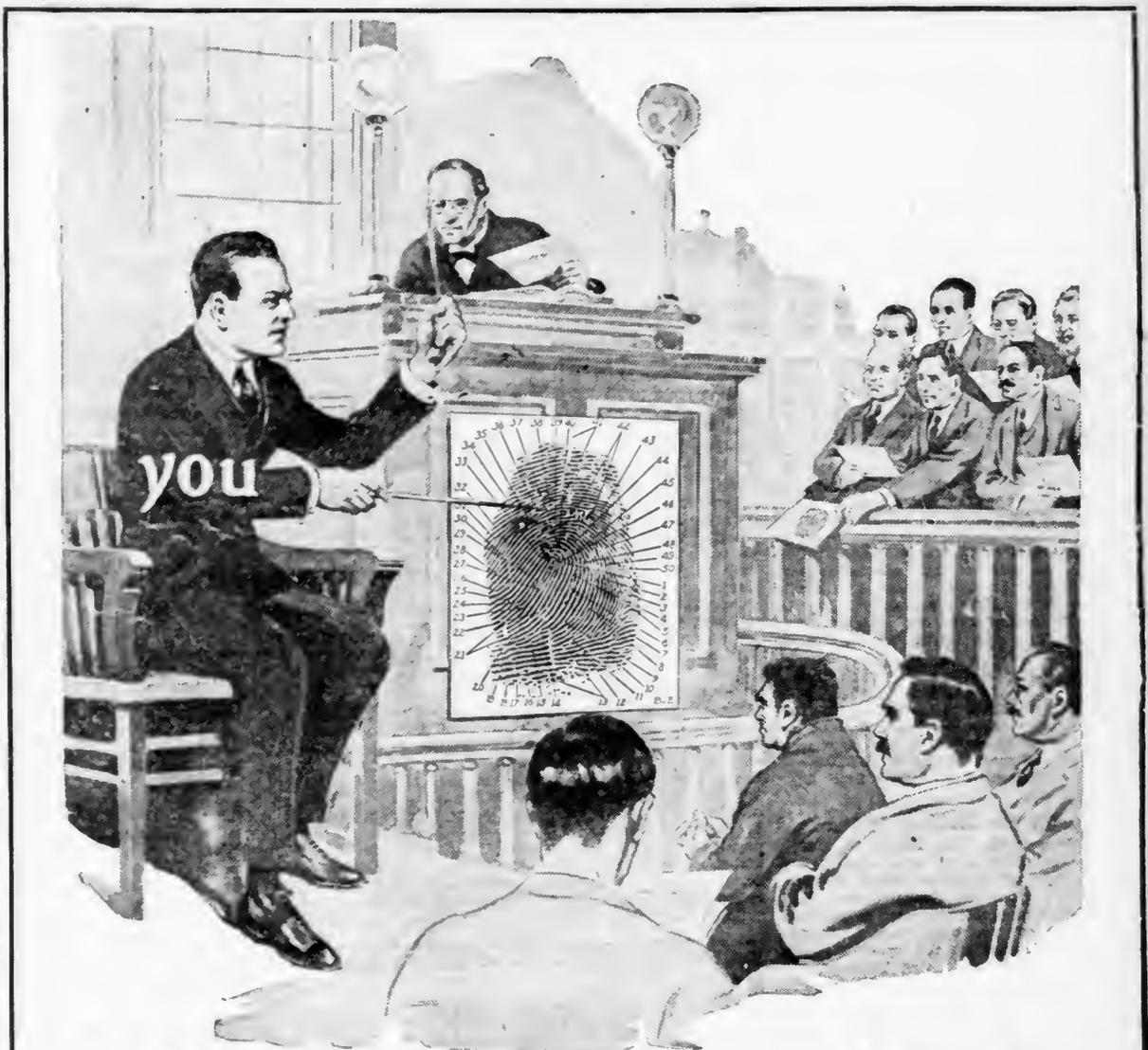
The agent persuasively sought an audience with the man with the familiar face. The latter recognized the agent. It was the same young man from that Illinois town. Twelve columns of space with a first-page story in which the agent was interviewed on everything from crop conditions to the Presidential possibilities was the result. And there is one man at least in the amusement profession who will tell you, if you ever meet him, that fair play pays.

There are many men of the type of the man from Illinois now engaged in newspaper business. They are in every State in the Union, and every State has its coterie of newspaper men who really make the press agent. In an article of this character a list of these men would be similar to a directory of editors and desk men, and it would make just as interesting reading, I fear, as a city directory. I have hit the "high spots" as it were and confined the history to that part of the country remotely east of the Mississippi River.

THE great South has its legion of newspaper men friendly and eager to help. Who does not remember S. M. Brunson, who was on The Greenville News, and later on The Roanoke (Va.) Times? Or R. E. Walker, of The Winston-Salem Journal, and later The Roanoke World News? Then there is J. M. Dwire, of The Winston-Salem Sentinel, a Southern gentleman whose service to the theatrical profession is best remembered by his indefatigable work during the last hours of Jay Rial, late press agent of the "big show".

John Stahlman, of The Nashville Banner, is another, and so is W. C. Johnson, of The Chattanooga News, as well as J. B. Clark, of the same paper, who is just as affable as is his brother, Battle Clark, in Nashville. Wiley Morgan, of The Knoxville Sentinel, always makes the tour in Tennessee seem a little easier, while W. W. Bell, of The News, and J. A. Parham make Charlotte a star spot in North Carolina. John Parks, the publisher of The Raleigh Times, is another newspaper man who straightens out the thorny path of the man seeking publicity for the attraction he represents.

In Virginia, the two largest cities, Richmond and Norfolk, have their quota of newspaper friends. Norfolk is best remembered by Bob Glass, who



# A Human Life at Stake

WITH feverish excitement, the crowd in the courtroom listened: Judge, jury, attorneys and onlookers leaned forward in strained silence, eager to catch every word. Every eye was fastened on HIM while, with amazing calm, HE gave the crucial testimony, demonstrating while he talked with chart and instrument.

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was on The Virginia Pilot, but who is now in Lynchburg, as well as by Kellville Glennan, who once guided the destinies of The Ledger in Newark. Managing Editor Perkins, on The Ledger Dispatch, is one of the State's obtainers, as well as Eddie Holmes and Everett Ewing.

In Richmond one never left without a fleeting glimpse of Bob Golden, himself one of the traveling profession in the early days, and William Robertson, on The News Leader, who is now in Wilmington, Del. Douglas Gordon, another representative journalist, once in Norfolk, now on The Times-Dispatch, is another who has helped the

plodding advance man over the treacherous rocks and gulfs of disappointment.

And one could go on and on and narrate the virtues of thousands more of these genial gentry had one the time and the space at one's command. It is men like these who really make the press agent of today, no matter be he with a circus, carnival or a "hall show". They are the mediums thru which the proper kind of readable stories find their way from the traveling typewriter to the columns of the daily paper, there to be read and discussed around the family supper table, where the desire to attend the particular per-

formance buds into the trip to the attraction and the resultant flow of cash into the box-office or ticket wagon.

At some future time the other sections of the country should be covered in much the same manner as this article has tried to cover such a narrow and congested district of the vast United States. West of the river, north of the Mason and Dixon line, the great Southwest and the Coast itself all have newspaper men who can be included in the class that is well known as the press agent's friend. These men are not what might be construed by some to be "easy". Indeed they

(Continued on page 66)

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- Everett, Wash.
- Wilkes-Barre, Pa.
- Lidington, Mont.
- Alhambra, Cal.
- Ogden, Utah
- Houston, Texas
- Butte, Mont.
- Pueblo, Colo.
- Pensacola, Fla.
- Tulsa, Okla.
- Havana, Cuba
- Calgary, Alberta

For Obvious reasons The BILLBOARD does not necessarily endorse the Views expressed in this department, nor take exception to them either.

Be Brief~  
Be as Courteous as you can,  
But Be Brief~

# OPEN LETTERS

If you are a member of the Profession,  
You can say your say here

VOLTAIRE  
said to  
HELECTIUS,  
"I disagree with  
everything you say  
sir, but will defend  
to the death,  
your right to  
say it."

It is to the credit of show managers that this practice is not general. I have seen only one company that had female impersonators, but it seems to me that there are enough women in need of employment without giving such men an engagement.  
As a great booster of burlesque I trust this practice is eliminated.  
(Name Withheld by Request)

COMMENT

Paying patrons of burlesque in general have as much right to criticize performances and performers as a paid reviewer on theatrical journals. But they are at a disadvantage, for the reason that seldom do their criticisms receive publication, and under ordinary circumstances this one in particular would not receive publication if it were not for the fact that we in all probability reviewed the show referred to by our correspondent. The only reason for taking it up at this time is to make a matter of fact statement for the benefit of others who may claim female impersonators to be objectionable.

Our first recollection of a female impersonator dates back to the days that Keith's Theater on Eighth, between Race and Vine streets, first opened for the enjoyment of Philadelphia, at which time we saw the late Harry Le Claire, who to our youthful mind was an imitable actor of talent and ability. The only woman Harry has ever kept out of work were those who lacked his qualification to entertain the theater-going public.

Since those days we have at various times come in contact with masculine mortals of perverted morals who ape the makeup and mannerisms of feminines. Like many other men, we have looked upon them as freaks of nature that are to be pitied.

There may be a few of this class among female impersonators of the stage. If there are, it has not been our misfortune to come in personal contact with them.

On the other hand, we have seen and heard numerous female impersonators on the stage, and in several instances reviewed their work as actors, and up to the present time have found nothing in their makeup or mannerisms to criticize. The female impersonator that our correspondent has in mind, in all probability, was no other than Billy De Tello, who last season worked side by side with his wife, May Aleda, as character in Grif Williams' "London Gaiety Girls" on the Mutual Circuit.  
So artistic and realistic was De Tello's makeup and mannerism that, in leading a number in which he sings to the occupants of the box, his invitation to be blessed has been responded to frequently by occupants of the boxes, who have been astounded on De Tello removing his wig, showing himself to be a bald-headed man.

We have never met De Tello personally, but from what we can learn from his associates in the company, and from the stage crew of the Star Theater, Brooklyn, N. Y., he is a regular "he-man", who is devoted to his wife and their married life is all that can be desired.

Far from keeping a woman out of work, Billy De Tello is working in harmony with his wife, putting his earnings along with hers into a home at a nearby seaside resort, in which he and his wife are respected citizens.

We can enumerate others outside of burlesque who are respected citizens in the communities in which they live, likewise among their theatrical associates. Anyone who has seen the performance of Julian Eltinge in "The Fascinating Widow", and Karyl Norman, the "Groole Fashion Plate", in vaudeville, and Tom Martell as the "Gay Young Bride" in dramatic stock, will agree with us that they are one and all normal-minded men of rare talent and ability, whom it is a pleasure to meet off as well as on the stage.

We can not agree with our correspondent that female impersonators do not appeal to the average theatergoer, for if they were not the drawing cards that they are for the theater in which they play, it is inconceivable that producing managers would pay to them the high salaries that they do in order to get them.

More power to the actor who can make good as a female impersonator and at the same time retain the respect of his fellow-players and the citizens of the community in which he lives, as the aforementioned actors have done in the past, at the present, and in all probability will continue to do in the future.  
NELSE.

Tent Show Managers' Convention?

Glasgow, Ky., August 19, 1923.

Editor The Billboard—Of late much has been said but nothing done for the organization of tent show managers, and the truth remains that if we don't hang together the moving picture interests will hang us separately.

Memphis, Tenn.; Hot Springs, Ark., and New Orleans, La., are centers in the tent show territory. January is the month that only a few shows are out and the managers and agents at liberty. Why not agree to hold a convention of tent show owners, managers and agents about the second week in January in one of the three cities named above?

This is the only practical solution to save the tent show business. Town and county and even State officials are daily being influenced by certain powers to legislate against tent shows in various ways. The time is for action, not talk.

J. G. O'Brien and the writer would like to hear from W. I. Swain, Elmer LaZone, Billy Terrill, George Curtis and others. Any suggestion to bring on a convention will be appreciated by every responsible tent show manager.  
(Signed) JAMES HAMILTON,  
Agent, J. G. O'Brien Stock Co.

Hopeful for Amateur Writers

Fort Smith, Ark., August 18, 1923.

Editor The Billboard—I have read a syndicated newspaper story by James W. Dean in which he gives Dr. Daniel Carson Goodman, well-known author-producer, as authority for the statement that only one in 11,000 who write original stories for the screen have any chance of their stories being produced.

An article like that needs public denunciation. This world is sour enough without such spilling of the vinegar of discouragement. If I were the author of such blighting, down-casting words to the nobly ambitious amateur writers, blasting their hopes, I would be ashamed to see it in print.

Do not the recognized writers come from the rank and file of erstwhile unrecognized amateurs?

Mr. Dean says further: "The thousands and thousands of scenarios received from amateurs are rubberstamped and returned without much consideration." By those words does he not practically call every refusal from the producers, "Your manuscript has been carefully read," a lie? Physical murder is punished by law. Murder of ambitious hopes of youthful aspirants to honor, fame and material welfare ought to be considered by all well-minded people who desire to uplift by encouragement serious enough to decry blighting words as uttered in that article.

I sincerely wonder if such big producing companies as the Palmer Photoplay Corporation will take note and rebuttal against the discrediting remarks made about teaching, non-conception of what art is, jollying the amateur for the sake of the nickels spent by him in seeing their pictures from "recognized authors", or may we not just as well say their "protoges"?

I cannot conceive a worse blight and detriment to the betterment of man and his welfare in this otherwise prosaic, often sour, earthy existence than the calamity bowler in one form or another.  
(Signed) GEORGE A. KIRSCHKE.

"Help Yourself" a Mud Pie Play

New Bedford, Mass., August 11, 1923.

Editor The Billboard—In wandering about the provinces these days one runs the great risk of being tempted by some of the New York productions that are in a state of preparation. Somehow it is very hard to resist the promises of "a specially selected New York cast." Such was the case last evening when a small number of unsuspecting New Englanders and the proportionate ratio of "summer residents" gathered at the New Bedford Theater to see "Help Yourself".

We are told in various books, plays, magazine articles and whatnot that the typical New Englander is a case-hardened, cautious specie of civilization. If this be the case such concoctions of the theater as "Help Yourself" do not tend to break down that barrier of caution. Justly so, deserving road companies and dramatic stock fare none too well in these "dog towns" because of such experiments.

In the program we find that "Help Yourself" is a new comedy by Katherine Browning Miller and is presented by the Help Yourself Company, Inc. Just who and what this new

producing company is remains unknown. The American theater must "carry on" and new producing companies are a necessary evil. The only pity is that time, talent and money should be wasted on such a mess.

Altho the play is billed as a comedy, at no time during the evening was this apparent despite the heroic efforts of Mr. Gordon. A smattering of ancient vaudeville gags are injected into the piece without avail. "Help Yourself" remains dull, flat and boring.

According to Miss Miller Jack Forest is a young man upon whom an aunt has endowed a yearly income of \$25,000 so long as he remains in college. Should Forest enter any business the income ceases. Thus the participants of her play are discovered on the veranda of the Stag Horn Country Club in Colorado, where they conveniently remain throughout the three acts. Near the club lives Abigail Fairweather and her widowed sister, Florazella Chalmers. Miss Fairweather owns land upon which is a lake of medicinal mud. Radium, perhaps? Enter Countess Hofele, representing a syndicate which would buy the lake, mud and all. Enter also Thomas Lansing, a lawyer, who plots with the countess to swing the deal. Miss Fairweather refuses to sell. She has made mud pies at the edge of the lake as a child. It is simply the case of being "stuck in the mud" and no offer will separate her from it. True also, the mud has cured numerous residents in the vicinity of headaches, backaches, toothaches, stomachaches, removed pimples and blotches from the skin, etc.

Forest will save Abigail in spite of her

name. He will form the Medicated Mundane Mad Company for the purpose of selling the mud in cans at a net profit of forty-five cents per can. He will relinquish his income. He will expose the swindlers. He will marry Abigail.

Forthwith he does to the satisfaction of the audience whose New England thrift prevented it from leaving the theater en masse after the hopelessness of the first two acts.

Thomas Lansing as the scheming lawyer played his part admirably. Mr. Gordon's shoulders carried the burden of the play and carried it well. Could the other players have kept pace with him things might have looked better. His personality and ability deserve far better fate than a mud-pie play written in a mud-pie manner.

No one is accredited with having directed "Help Yourself", the lack of which became more and more apparent as the evening wore along.  
(Signed) ROBERT STARKS.

Female Impersonators Criticized and Commended

Jersey City, N. J., Aug. 17, 1923.

Alfred Nelson, Burlesque Editor, The Billboard:

Dear Sir—Last season I visited a burlesque theater and was impressed by the "Chorus Assembled", due to the fact that it contained so-called female impersonators.

Female impersonators do not appeal to the average theatergoer, and when installed in the chorus of a burlesque show are decidedly out of order.

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MINSTRELSY

(Communications to Our Cincinnati Office)

J. A. Coburn Minstrels are doing well in Eastern Ohio. At Warren last week the show played to a big house despite the fact that the M. G. Field show made this stand only two weeks previous.

Billy Davis, well-known monologist, has been engaged by Harry & Henry's All-White Modern Minstrels as director, stage manager and interpreter, and will also present his act in the city. The show just completed its second week at Riverview Park, Baltimore, Md.

Russell and Rose, formerly with the Hill-Evans Minstrels, have signed contracts with David Sablosky to play vaudeville and opened at the Noble Theater, Philadelphia, the week of August 20. The act is known as "Dream Girl".

The M. G. Field Minstrels, rounding out its first month's tour, made its Akron (O.) stop for three days, opening August 20 at Goodyear Hall. The Grand Opera House, which has been played by the Field show for many years, has been condemned and was not available this season. The balance of the week (three days) was put in at Youngstown at the Park Theater, which is the regular stop prior to the opening of the annual Ohio State Fair Week at the Hartman Theater, Columbus.

The minstrel world was grieved to learn of the death, recorded briefly in last week's issue of The Billboard, of John J. (Horace) Greeley, who died in St. Elizabeth Hospital in Youngstown, O., Sunday afternoon, August 19, at the age of 51 years. "Horace" was born in Louisville, but went to Youngstown with his parents when a child and had spent practically all his life in that city. He was at one time a member of Harry's Minstrels and also toured with Diamond Bros. Minstrels, Russell's Comedians and Gus Sun's Minstrels. Of 12 years Greeley had been an automobile salesman in Detroit and Cleveland. He was twice married and is survived by a widow and three children. Greeley was highly popular in the days of the famous "Groundhog Club" in Youngstown, because he never failed to take part in charitable entertainments and benefit performances when called on. Funeral services were held in St. Anne Church, Youngstown, on the morning of August 22.

The roster of J. A. Coburn's Minstrels, which opened the season August 17 at the Clifford Theater, Urbana, O., includes the following: J. A. Coburn, owner and manager; Harry English, assistant business manager; Charles (Slim) Vermont, Hank White, Nat Mulroy, Ben McVee, Gene McGuire, George Allen, Jack DeLara, Johnny Hardove, Dan Kennedy, Mike Handley, Charles Nolan, Edward C. Clifford, Carl V. Minch, Joe McVolan, Chet Hoffman, Frank (Doc), Charles Jones, Charles Donlan, Francis Sura, Charles DeVore, Bert Proctor, Gray Hoffman, Wally Naugle, Bert Wier, L. O. Gibson, Turk Rice, E. F. Eisenbarth, John Johnson, John Griffin, J. E. Carpenter, Eli Miller, Sam Huff, Harry Morse and "Slate" Woodward. "Coke", for the benefit of his friends, advises he is not fully recovered and will sport the "crips" which for the first time in thirty-five years compels him to "ride" ahead of the H-H's much to his regret. However, he is "going along with the troupe" just the same. "Slim" says his broken ankle will be laid yet, but his ace in the hole hand is all right. "Slim" and Mulroy occupy one of the star positions and Slim says: "Man, I'm glad to get back home again where I can get my usual rest (rest) every night." "Happy" (a former musical member of the company) led the troupe out at rehearsals and says he wishes he was going along for the season. He and the prop "Cameo" are good friends. He is told, but he can't understand how "Cameo" can go so long on one drink Vermont and Mulroy's singing, talking and dancing number is an absolute scream. A special drop is used for this act, showing the average small town in Ohio and featuring the town jail. "Slate" lament as he sits inside "waiting" for the evening mail and a donation from his good mamma in Mobile" hands even the "Coke" a giggle. As a comedy act in place of the old stilt monolog at this spot in the show, the work of these two well-known minstrels is a big sure-fire hit. Nat Mulroy (The Wildcat's Playmate) as "The Sporty High Brown" from Blackville leaves nothing to be desired as a foil for "Slim's" dialog, and his dances they are hard to beat on any bill. Nat says "Wally" is taking notes, sits down in his chair and keeps real quiet "cept the sneers". Evidently taking warning from the old-time lesson conveyed, I wonder what he means. "Sitting on the inside looking at the outside" is found to be a riot "down center". It is said "Wally" and Mack are doing an understudy. How come?

Before an audience that filled every seat from orchestra to top gallery and two rows of standees on the first row, the "Lasses" White Minstrels opened their fourth annual tour at the Fairbanks Theater, Springfield, O., as was briefly reported in last week's Billboard. The first part opens with "The Roof Garden of Song, Melody and Mirth", the minstrel boys all blacked in the half circle with the natty uniformed and helpful orchestra again led by the baton and violin of Ernest Hatley on a raised platform in the rear. The musical forces have been recruited to a better quality than ever and the applause was most enthusiastic for the comedy song numbers of "Trouble Sam" by Zip Lee, with trombone imitations by the chorus; "Whoa Tille" (High Brown), Bobby Brown; "You're Got To See Papa Every Night", Skeet Mayo; "Louisville Lou", Billy Doss; "She May Be Yours", Lasses White; "Midnight Rose", Sam Puckett, and the ballad numbers, "Carolina Mamma", Herbert Schulze; "Ten Thousand Years Ago", Sam Deatherage; "I Never Knew I Loved You", Frank Long; "Mother Mine", Jimmy McDonald, and an excellent vocal selection by Morris Nelson. Ernest Hatley's real minstrel orchestra filled the second episode and was heartily applauded. Then followed the scene, "On the Beach", in which the dancers, Jack Hayes, Chester Wilson, Harold Williams, Bobby Guyot, Charles McFeely, Bureh Arkett, Ted Smith and Al Wilde, some in feminine costume, put on some snappy dancing, individually and as an ensemble. In this, the third episode, Morris Nelson offers a song specialty, "Alabama Goo". The suave and alert Maxwell Gordon and Grover Schep again serve as interlocutors in the first part. Billy Doss, "The Boy With the Smile", who has heretofore confined his activities to vaudeville, presents a little of everything in the fourth episode on the freight deck of the Robert E. Lee. His monolog (forgetting that some of his wheezes were of earlier vintage) was a

forms (Prince Albert style) are imported English broadcloth worsted trimmed in black, with gold braid around the lapel and lined with white skinner satin, and lavender bow ties to match. Some class! A colored spotlight was an effective aid in the appearance of the first-part uniforms. The executive staff includes Will T. Spueh, general manager; Alger Lancaster, company manager; Lasses White, producer and director; Grant Lucas, business manager; Ben Fink, advertising agent; Jack Hayes, dancing master; Nate Talbot, vocal director; Chet Wilson, stage manager; George Miller, wardrobe man; Charlie Jones, stage carpenter; Ralph Tubbett, electrician; Nell Johnson, properties, and Fred Arnold, gymman. Mr. and Mrs. J. A. Coburn, members of the Coburn Minstrels; Joseph Hatfield, brother of the late Al G. Field, and wife; Gus Sun, of the Gus Sun Theatrical Exchange and director of the Fairbanks Theater, Springfield, and Eddie Powell, former minstrel and now conducting his own dancing studio in Columbus, O., were present at the opening performance of a production which should appeal to all lovers of minstrelsy.

THE SPOKEN WORD

(Continued from page 33)

"personalities". There is deeper and truer "American comedy" in the back-country farmhouse where the grandmother discusses transportation with the curd remark: "I'd as soon ride on a gander's head as to ride in a Ford." Even the country children have a touch of nature; Violet (age six)—We have a new calf at our place. Ruth (age seven)—Are you going to sell it or are you going to raise it? Violet—I haven't heard 'em say. Ruth—Is it a heifer? Violet—No, it isn't a heifer. I think it's just a plain cow.

HARD WORDS

- "RAPHTELMESS" ('bah-i-l-mess), Richard, screen star.
"CHALFONTE" ('shah-'fawnt), Lola, opera, concert, and musical comedy singer of Philadelphia.
"DEVEREAUX" ('de-vu-roo), Clifford, actor-manager of standard repertory company in U. S. and Canada.
"HALPERIN", ('has-pur-in), Nan, musical comedy actress.
"INESCORT" ('ni-'saw-t), Frieda, Broadway actress.
"KALICH" ('kai-'lish), Bertha, American actress.
"MC COMAS" ('ma-'ko-mas), Carroll, American actress.
"MARCONI" ('mah-'saw-ni), Max, dramatist, author of "The Faker".
"MEGRUE" ('me-'gru), Red Cooper, author, "It Pays To Advertise".
"POCCARDI" ('po-'kah-dii), Albert, Broadway actor.
"VAJDA" ('vay-'da), Ernest, author, "Fata Morgana".
"YOUMANS" ('yo-'mo-mas), Vincent, composer, wrote music for "My Lady Friends".
KEY: (d) as in "see" ('si); (t) as in "till" ('til); (m) as in "met" ('met); (ei) as in "day" ('dei); (er) as in "there" ('dhe-'er); (a) as in "at" ('at); (ai) as in "last" ('last); (oo) as in "true" ('tru); (oo) as in "wood" ('wud); (oo) as in "go" ('go); (aw) as in "law" ('law); (oi) as in "boy" ('boy); (sw) as in "son" ('son); (ah) as in "father" ('fah-'dthuh); (u) as in "urge" ('urj); (u) as in "water" ('waw-'tuh).

refreshing, humorous sketch which went over big. This is Billy's forte and he put it over the opening night. His crap-shooting number was perhaps his best effort. Then comes "The Blackville Speedway", or afterpiece, which enlists the services principally of Lasses White, the star of the troupe, and Skeet Mayo, who held the stage with comedy that convulsed the audience. So much has been written about the excellence of Lasses White's dark impersonations that further comment is superfluous. Lasses tackled the funny bones of the listeners so effectively with his comedy number in the first part that the crowd continued to call him back for encore after encore until all his verses were exhausted. To watch the expression of his face and the operation of his eyes in the direction of Zip Lee on the end alone is a pleasure. Skeet Mayo has the ability of a black face comedian—dialect, mannerism, walk and everything considered. George Miller is again the colored village belle. What else could we say except to pay especial tribute to the excellent harmonizing of "The Blackville Harmony Club", including Jimmy McDonald, first tenor; Frank Long, second tenor; Nate Talbot and the elongated Norman Brown, bass. The parade costumes this year are made of grey imported French serge trimmed in blue velvet, skinner satin lined, with caps military styled made of the same material, with the words Lasses White in gold letters across the front. The first-part uni-

"UP SHE GOES" (Continued from page 52) ity, no flashes of genius, no breath-taking adroitness to be seen anywhere. And none is needed. Which is further proof of the show acumen of the men paying the salaries. It is a good show, good music, good everything, but nothing great. Time of action two hours and two minutes. Fourteen curtains. LOUIS O. RUNNER.

WHAT CHICAGO CRITICS SAY

"Up She Goes" (Studebaker Theater) JOURNAL: "A gay and graceful performance. Lively, well behaved, full of wise cracks."—O. L. Hall. TRIBUNE: "Rolling, tuneful show. Fleet musical comedy, lively engaging air of spontaneity."—Sheppard Butler. THE POST: "As a song and dance show it is competent enough. Lack of distinction

and personality is almost complete."—Charles Collins. NEWS: "A bright, spontaneous, happy blending of music and fun."—Margaret Crolius.

"DANCING HONEYMOON"

Has American Premiere in Detroit—Declared Unqualified Success by Critics

Detroit, Aug. 25.—The Shubert-Detroit Theater opened Monday night with a musical show, "The Dancing Honeymoon", a former London success under the title of "Battling Butler", which marked the first presentation of the piece in this country. The Shuberts have evidently abandoned vaudeville at the Shubert-Detroit, their new plans calling for the presentation of all the large musical shows at this house and the lesser ones at their Garrick Theater. "The Dancing Honeymoon", with the Howard Brothers, will be the attraction at the Shubert-Detroit next week.

The American premiere of this English success is sponsored by George Choo and the Selwyns. Detroit daily newspapers were unanimous in declaring it an unqualified success. One paper published that the opening performance, running with a precision almost unbelievable, was, of course, excessively long, but that "The Dancing Honeymoon" is going to be one of the hardest shows a producer ever cut, for the percentage of excess effort in it is small indeed. Ballard Macdonald changed the locale of the story from England to New England, and Walter L. Rosemont substituted practically an entire new score.

Herewith is the cast of characters: Deacon Grafton, Eugene McGregor; Mrs. Alfred Butler, Helen Eley; Marigold, Mildred Keats; Edith, Marie Saxon; Alfred Butler, Charles Ruggles; Frank Bryant, Jack Squires; Ernest Hozler, William Kent; Sweeney, Walter Lawrence; Spink, Teddy McNamara; Battling Butler, Frank Sinclair, and Bertha Butler, Frances Halliday. The Twelve English Rocketts, Grant and Wing, Davis and Sands and George Dobbs appeared in delightful specialties.

INDIANAPOLIS' FREE MUNICIPAL THEATERS

With Hoosier initiative the auctioneer Mayor of Indianapolis, Lew Shanks, has created and piloted safely into its second season a free municipal theater. The city contracts with a dramatic director for a ten weeks' summer season of stock productions in its two open-air theaters one at Brookside, on the northeast side, and the other at Garfield Park in the south. Five performances are given at one theater in a week and the show then moves to the other. "Turn to the Right" and "Johnny, Get Your Gun", were the early season attractions this year. Chairs seat a thousand persons, and there is abundant standing room. Since it is a case of first come first served the audiences have been arriving long before the curtain rises. The Police Department deftly steps in and uses the waiting time for instruction by a traffic policeman on traffic regulations and safety measures. To be sure, this unaccustomed treat for Indianapolis citizens was secured at the expense of other recreational services; some of the public playgrounds were left unopened to make the free theaters possible. Opinions differ as to the net gain to the community. But Hoosiers do love a show! —THE SURVEY.

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

WANTED—For C. C. SMITH'S FAMOUS GEORGIA MINSTRELS, Colored Performers and Musicians, Band and Orchestra Leader (must have had minstrel experience). Piano Player that doubles some instrument in Band, Novelty Acts for Oils. Performers doubling Brass give preference. Want to hear from the following people: Walter Motley, Arthur Simmons, Virgil Payne. Year-round engagement to good people. Houses all winter, under canvas in season. Address all mail and wires to C. C. SMITH, LaFollette, Tenn., until Sept. 1, after that, Troy, Tenn., permanent address. P. S.—Have for sale 70-ft. Round Top, with two 30-ft. middles, or will exchange for 50-ft. Round Top, with two 30-ft. middles; must be in good condition. W. W. Ham Tucker, etc.

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Box 568, Teague, Texas.

CHAS. E. BOWEN, Mgr.

## MUSICAL MUSINGS

By the MUSE  
(Communications to Cincinnati Office)

Louis Metz, a popular cellist, who has traveled all over the United States, has returned to New York City and rejoined Local No. 2, A. F. of M. He expects to remain in the big town indefinitely.

S. A. Tracey, formerly with the Al G. Barnes Circus, enjoyed a big day with his old friend, Earl Hurst, Sopsophone bass, of Merle Evans' Band, August 15, when the Ringling-Barnum Show played Great Falls, Mont.

Harry Spindler's Novelty Jazz Orchestra is playing its first home-town engagement for more than a year at the dance pavilion of the Cincinnati Fall Festival, which started August 25 and continues until September 8, after which date the aggregation will go direct to New York.

Craven's Golden Gate Band of Mason City, Ia., is in its eleventh week at White Pier Pavilion, Clear Lake, Ia. The pier is managed by Orrie Burr, who says the wonderful season he is having is in a measure due to Craven's musicians. The season at Clear Lake closes September 15.

The season now drawing to a close has been a successful one for the Chicago Harmony Kings at resorts and pavilions in Wisconsin. Roy Sherman, pianist, is featured. The other members are: "Rube" Joseph, piano, trombone and sax; William Hall, banjo; Robert Brown, drums; George R. Roarick, violin, trombone and manager. Two pieces are to be added shortly.

Larry Clark and His Famous Collegians' Orchestra, under the direction of Lloyd Berrie, are said to be nightly drawing tremendous crowds on their tour of New England and Eastern Canada. The combination includes: Donald Van Wort, piano; Jack Reid, saxophone and clarinet; Lloyd Berrie, banjo and saxophone; Ray Donne, saxophone; Larry Clark, trumpet, and Harvey Blair, drums.

Ernie's Original Merry-makers, "Those Boys Who Entertain", are located indefinitely at Pittsburg, Kan., being presented by Mr. and Mrs. J. R. Hall at their Academy of Dancing in Pittsburg, at Coffeyville, Parsons, Chanute and various park pavilions in adjoining towns. The orchestra is composed of George W. Anderson, piano; Bill Grooms, alto saxophone; Frank Martine, trumpet; Johnnie Ferenbach, drums; and Ernie Caldwell, clarinet and tenor saxophone.

Fred E. Myers and members of the Myers Wander Orchestra of Aberdeen, S. D., report a very successful summer season. They are playing at the dance pavilion at Wylie Park, Aberdeen. On the evening of September 6 the organization will broadcast a program from Station WLAG in Minneapolis, Minn. Myers plays saxophone and clarinet; Clayton G. Goff, trumpet and violin; Porter M. Melton, trombone; William Ubell, piano; Vernon Dennet, banjo, and Floyd Morse, drums.

Comes word that Chas. Bauers' Orchestra will terminate a year's run at the Hotel Beaumont, Beaumont, Tex., September 20, and then go to Juarez, Mexico, for an engagement of three months at the Big Kid Palace. Bauers plays violin and saxophone; Jack De Vere, piano; Burk Bivens, sax.; Charles Carter, banjo and violin; Jake Wilkenfeld, trumpet and violin; William Clemens, trombone, sax, and string bass; E. Graham, tuba; Bobbie Turley, drums. Later on, it is said, the orchestra will record for Okeh.

Quite a compliment is paid the four-piece orchestra aboard the Northern Navigation Company's Steamer *Homanic* by Edward Busse, who with his wife recently made the return trip on the boat from Detroit to Duluth, Minn. A Cincinnati undertaker, has a host of friends in the amusement business. He is especially fond of music and, having heard numerous bands and orchestras in various parts of the world, his stamp of approval on a combination is more than ordinary. The quartet he refers to comprises George V. Clancy, violinist and leader; Russell H. Sims, piano; Sidney J. Reed, cornet, and Thomas H. Rumford, drums. "These lads," says Busse, "play fine concert and dance music and the violin and cornet solos are dandy."

The Clear Lake (Ia.) Professional Band, under direction of Signor Daniel Glosco, won first prize, \$300, at the Iowa State Legion Convention held at Mason City August 16. The St. Ansgar Concert Band of Iowa City, under direction of Prof. O. E. Van Doren, won the second prize of \$200. Much of the credit for the showing made by the St. Ansgar aggregation is due to R. V. Leach, who instructed its members for the past three years and who



(Communications to Our New York Offices)

## DRINKWATER'S NEW PLAY

ANYTHING that is said of John Drinkwater's new play, *Robert E. Lee*, must be said more or less in terms of his "Abraham Lincoln", I suppose. That is natural. In "Abraham Lincoln" he wrote an unforgettable drama of the leader of the North. Now he turns his hands, if not to the leader of the South, at least to one of its greatest figures.

To my mind, Drinkwater has not reached the level of "Abraham Lincoln" in *Robert E. Lee*. It would be a miracle if he had, for Lee, as a dramatic figure, does not begin to compare with Lincoln. Nevertheless, *Robert E. Lee* is a highly important play, and did it not have "Abraham Lincoln" as its pacemaker, it would be even more important. As it is, its great predecessor overshadows it.

Drinkwater has cast *Robert E. Lee* along the same lines as his "Abraham Lincoln", as far as construction goes. The play is divided into short scenes—nine of them—there is no narrator to carry on between the acts. He is missed, too. In "Abraham Lincoln" he helped a lot to bridge the gaps between the episodes. These scenes show Lee first as a United States Army officer in 1861. The action is laid in the War Department in Washington and Lee is offered the command of the Northern army if war is declared. Virginia secedes and he asks for time to consider, the his answer is plainly foreshadowed. Next is a scene in the woods near Arlington, Va. It shows four young men of the South and their desire to be soldiers under Lee, if there is war. Next we see Lee's home. There is a dance in progress, and contrasted with the surface air of gaiety is an atmosphere of momentous happening underneath. Lee sends in his resignation to Lincoln.

The next scene lands us in the midst of the Civil War. It is at the Battle of Malvern Hill, over a year after the previous happenings. Lee is fighting hard, but doubt that he can carry his armies to ultimate victory is plainly indicated. The man is a soldier all thru; so good a soldier that he can reckon the odds against him and calculate them coldly. Another year elapses between scenes and we see Lee in the presence of Jefferson Davis, to whom he suggests the advisability of compromising with the North. The Southern armies have been victorious and Lee knows that conditions will never again be so favorable for negotiations. Davis refuses and Lee leaves to carry on. Still another year elapses before the next scene. It is now May, 1864, and the nearing of the end is drawn in vivid colors. The hopelessness of continuing the war is known to Lee, and he writes a dispatch to Davis counseling the withdrawing of his forces to Petersburg. The terrible attrition of Lee's army by Grant is brought out as the members of Lee's staff are seen to fall one by one. Not only the common soldiers, but even Jackson, Lee's main prop, is killed. The army is in desperate straits, there is little food and less clothing. The South is dying. The eighth scene shows Lee again in Davis' presence. The utter impossibility of continuing the struggle for any length of time is demonstrated to him by Lee and Davis realizes that all is lost. The final scene brings us to the afternoon of Lee's surrender. He is shown returning from his interview with Grant and we see him dictating his final order to the Southern army, dispersing it. The play ends on a note of hope, with Lee counseling one of his followers, Peel, to transfer the loyalty he bears to Virginia to America in the following words: Peel: "I think so often of what you said that night in Arlington, sir 'You may be wiser than Virginia,' you said, 'but your wisdom doesn't matter till she doesn't need you any more in her quarrel.' Is the quarrel over now, sir?" Lee: "To learn that, to teach it—that is the other service. Duff and his thousands have given their all for the quarrel. They have died for Virginia. We live, and again we are just Virginians no longer. We were that, and we, too, would have died for it. But we have now to live for America." Peel: "But will they let us?" Lee: "We asked no leave four years ago—we shall ask none now. We believed in ourselves. The answer has been given. But we have the courage still that we had then. We used it for Virginia—we shall use it for America. We have no choice—I do not think that now we should ask or want any. We can only build our South again and find our own hearts in that service. We had a loyalty; we have a loyalty. Virginia knows us; she will know us forever. But we are Americans once more. We must not dispute about it."

Here we have the same sort of calm beauty which distinguished "Abraham Lincoln", and this sort of passage occurs quite often in the play. It is a chronicle of the South as "Abraham Lincoln" was for the North. Not quite so dramatic, but just as vivid, it is, allowing for the greater interest felt in Lincoln than in Lee and the greater significance of his actions, as worthy an attempt to translate American history to the stage as "Abraham Lincoln".

## PLAYS FOR LITTLE STAGES

Colin Campbell Clements, under the title of *Plays for a Folding Theater*, has written seven short plays for production on small stages. He has kept the limitations imposed on the drama by cramped space ever in mind and has succeeded in devising situations to suit and yet be good theater.

The first play is *Pierrot in Paris*, a light little thing which Mr. Clements calls a "morality" play. It is no "Everyman", but it is a whimsical conceit for all that and should be effective in performance. The others include *Columbine*, a piquant one-act play with Love as its theme; *The Return of Harlequin*, in which the hero returns from the war to meet up with another surprise; a drama of the Orient called *Three Lepers of Suk-el-Garab*; *The Desert*, another play of the East; *The Siege*, the scene of which is laid in Arabia, and *Moon Tide*, a stark little tragedy with much profanity, for two men.

When Mr. Clements is most serious I like him best. He can write on a tragic theme better than he can on a comic one. All of the plays have their points and all should be read carefully by the little theater picker of plays. Most of them, too, will be found acceptable for reading purposes, particularly those in the more serious vein.

## IN THE MAGAZINES

In *The American Magazine* for September will be found an article on Helen Menken by Mary B. Mullett. It is called *A Star at 22—But After 17 Years of Preparation*, and should interest all those on the stage. There is also an article on the dealer in wild animals which will be found very informing. It is called *The Strangest of All Salesmen* and is by M. K. Wischart.

ROBERT E. LEE, by John Drinkwater. Published by Houghton-Mifflin Company, 2 Park Street, Boston, Mass. \$1.50.

PLAYS FOR A FOLDING THEATER, by Colin Campbell Clements. Published by Stewart-Kidd Company, Cincinnati, O. \$2.

is to have the band at an increase of \$50 a month for the coming year. The Ames Post Band and the Cedar Falls Concert Band tied for third place, dividing a prize of \$100. The roster of the winning band follows: Cornets, Marilyn Ridout and Gerald Cady; clarinets, Paul Beebe, G. D. Potter and E. F. Stuart; baritone, A. O. Hoag; bass, Harold Koch;

bass drum, L. T. Bowen; horns, L. L. Stoddard and Frankie Schultz.

O. A. Peterson writes: "Here is a letter from Noah G. Henley, musical director of the Poughatton Theater, St. Louis, Mo., touching upon some very important points which I left out of my book on directing for the Virtuoso School of Music, Buffalo, N. Y.:

"Mr. Peterson—With interest I have read your book, especially the chapters on 'The Attitude of the Leader', 'The Leader as an Aid', etc. Why don't you write a book on 'The Attitude of the Men Toward the Leader', 'Proper Behavior in an Orchestra Pit', etc.? You could render a great service to all leaders by such a discussion. I realize your book is intended for leaders, but I would like to see a chapter inserted on musicians, being more attentive and more interested in their daily work, less lazy and doing less gawking at the pictures and less grumbling about insignificant inconvenience or brief annoyances that make a leader, no matter how patient at the start, a crab in a few years if he doesn't watch himself.

"Men fail to realize, it seems, that a strange leader has as much work to do as the (Continued on page 66)

## Theatrical Notes

Joseph W. Mercer, for many years manager of the Globe Theater, Washington, Pa., and for the last several months in charge of the Capitol Theater, that city, resigned at the Capitol and has taken over the management of the Liberty Theater, New Kensington, Pa.

Robert Wayne, resident manager for the past six months of the theaters in Owensboro, Ky., owned by the Strand Amusement Company, resigned that position to resume his place with the B. F. Keith Circuit on J. J. Murdoch's staff in New York City.

Sunday movies were resumed at Montevideo, Minn., August 19, for the first time in fifteen years. They were discontinued in 1908 by the city council. The present council amended the ordinance at its last regular meeting last month and permitted shows to operate on Sunday.

Frank H. Hall was the only bidder when the sheriff auctioned the Alhambra Theater site in Rockford, Ill., to satisfy a claim for labor amounting to \$500. The site brought \$200. The Alhambra was an ambitious theatrical venture, which did not progress much further than the excavation for the foundation.

Henry Robinson, of Jamaica, L. I., engaged in theatrical business for the past six years, has purchased the Unique Theater, South Olean avenue, Patchogue, L. I., from Nathan Goldstein. Mr. Goldstein, who had operated the Unique Theater for thirteen years, has announced that he will retire from the theater field, for the present at least.

Penn Yan, N. Y., Aug. 18.—The Associated Theaters, Inc., of East Rochester, N. Y., has (Continued on page 73)

## BARNUM

By M. R. Werner

A BOOK FOR ALL THE PROFESSION—THE LIFE OF THE WORLD'S GREATEST SHOWMAN.

"The most amusing and engrossing biography of recent years."  
—Chicago Daily News.

The story of the life and times of one of our most brilliant and at the same time one of our strangest men. "No more amusing or genuinely American biography has appeared in many a long day."  
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Berlin News Letter

By O. M. SEIBT

BERLIN, July 28.—Irving Tishman of New York has arrived here and is hot after the Passion Plays of the Circus Rusch to book them for a season at the Century Theater, New York, commencing in October. William Morris is said to be in the deal. Tishman's Berlin representative is William Zimmerman, the American agent, who has looked in consultation with Tishman Rolando's eight boxing girls for the Columbia Burlesque Circuit, and also a number of midgels, both acts to sail from Bremen August 8 by the President Arthur. There is also a possibility that Tishman may book a Russian cabaret for New York in opposition to Ballet's "Chanson-Russia" from here, where there are any number of similar shows.

Ben Humenthal, the American impresario, was a visitor this week prior to going to Budapest where he owns three theaters.

Robert Wilschke, general manager of the Paul Schultze vaudeville and circus agency, just returned from Copenhagen. He reports good business everywhere in the Danish capital, especially at the Tivoli and at the Circus Schumann. Wilschke met Bertram W. Mills in Copenhagen and booked for him a number of acts for the forthcoming international circus at the Olympia, London, starting Christmas, including The Perzoffes, Spanish Jugglers, The Magdore Troupe of Acrobats and The Mueller family of Equestrians. According to Wilschke there will be one or two more large circuses in London during Christmas, one by Charles Cochran at Crystal Palace, Elroy, the armless wonder, an Englishman, appearing at the Schumann Circus, is reported one of the hits of the show. Frank Marcelle, with his son and another going shortly to America for Keith's.

Circus Sarrasani, Germany's biggest, goes to South America with the complete show in October next.

James Klein, of the Apollo and Camille Opera, Berlin, is in London looking over the revue market.

Berlin boasts of an open-air theater, the Stadt Schlosspark, charmingly situated quite near the big city in one of its western suburbs. The current play given there is Ibsen's "Ghosts", and the management last week on account of the unprecedented fall of the mark had to put the admission prices up considerably. This angered visitors and they complained bitterly, not taking into account that actors had to live as well and had to pay twice as much for their daily bread as a couple of days before. Last night visitors to the Schlosspark were surprised to find in the lobby of the entrance to the park the following announcement of the management: "In consequence of the disastrous fall of the mark the management is obliged to fix the admission prices commencing tonight as follows: Stalls, same price as one pound of butter; admission, same price as two eggs."

The Vienna State Opera will in the near future give a number of performances at the German Opera House, Charlottenburg.

Leo Fall's "Madame Pompadour", acquired by Charles Bingham for America as reported (Continued on page 112)

QUESTIONS AND ANSWERS

T. G.—It isn't necessary to be a Venus de Milo to be a leading woman on the stage or in the movies. There are many leading women of your weight. The Billboard does not give information how to get on the stage or in the movies.

F. F.—Doris May entered motion pictures in 1917 with Mary Pickford's production, "The Little American". She has played in support of Douglas Maclean, Charles Ray and other stars. She was born in Seattle, Wash., and was educated there.

M. E.—Write to the Washington Information Bureau of The Cincinnati Post, 1322 New York Avenue N. W., Washington, D. C. Enclose two-cent stamp and reply to the above questions will be mailed direct to you.

G. H.—Bonita, employed by Tom Flowers, of Boston, who worked at the Palisades Amusement Park in New Jersey in 1909, Tiny Davis, ex-wife of Joe Lerne, active in 1907 and 1908, and Tiny Brockelick, of Los Angeles, were some of the earlier female parachute jumpers.

Reader of Billboard—There are two bandmasters by the name of Jespersen-Con and Gay. Write the one you want to reach in care of The Billboard. Send your name and address to this editor so that he can return your money, as there is no charge for this information.

If it "All the Doctor", a comedy in three acts, by Jean Archibald, was produced by



Photograph by Paul Thompson

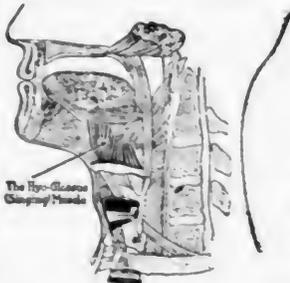
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David Belasco at the Empire Theater, New York, August 31, 1920. In the cast were Philip Merz, William Morris, John Amory, Janet Beecher, Charlotte Walker, Paula Marshall, Jane Houston, Mrs. Tom Wise, Barbara Milton and Rea Martha.

NEW THEATERS

A. T. Dean will erect a modern theater at Opp, Ala.

Bert Donnellan, former manager of the Strand and Rialto theaters, Alameda, Calif., has announced that an 1,800-seat theater will be erected in that city. Donnellan and several theatrical men of San Francisco are interested in the project. According to present plans,

the theater will be used for photoplays, vaudeville and special presentations.

The Washington Theater, Nineteenth and E streets, Granite City, Ill., now in process of construction, will be opened October 5, according to an announcement by Louis Landau, Jr., who will manage the theater. The Washington will have a seating capacity of 3,000.

The Sunbeam Theater, 60th street and Compton, Los Angeles, owned by C. W. Grubb, was destroyed by fire recently. The wreckage is now being cleared away and a new structure, to cost approximately \$12,000, will be erected in its stead.

Erection of the \$350,000 theater at Springfield, Ill., by the State Theater Amusement Corporation is being delayed because of the trouble in completing the last financing of

the company. While Springfield capital will finance the project, a working agreement has been made with a large Illinois theatrical corporation which now operates fifteen theaters thruout the State.

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# A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

## Horace Hodges' Achievement

LONDON, Aug. 10.—The author of "Peace and Quiet" scarcely found it last week, for the production of his play at the Comedy with himself in the character part of Marmaduke Swaford has brought him a shower of acclamation and praise.

Hodges has played some forty years and made several appearances in the West End to which he has now come in triumph. In addition he has made several colonial visits and was part author of the successful "Grumpy". His play, and especially his performance, has had a most satisfactory reception.

## At the St. Martin

"R. U. R." will not be replaced by Melloney Holtspur, as was originally proposed when the booking fell off at the beginning of the heat wave. Since then "R. U. R." has taken a new lease of life, so instead of rushing Masefield's rather unsatisfactory piece into the bill as a stopgap Beauden will now rehearse Charles McEvoy's "The Likes of 'Er'" and Harp's "The Will".

It would appear that "R. U. R." is not doomed yet, as no date is given for the new production, altho "last weeks" are announced. Personally I venture to prophesy that if it could be held down over the holiday season the Radio melodrama might well carry on for a considerable number of weeks. Everyone who has seen it is deeply interested in what is certainly one of the most unusual and delightful plays that the West End has seen.

## Nottingham Repertory Theater

Mrs. Edward Compton has recently decided, somewhat summarily, to discontinue her efforts at this house, much to the regret of a large number of local playgoers who had realized that a vigorous dramatic movement was being initiated in the town. The proprietors of the Grand have, however, arranged that during the coming season adequate attention should be paid to the needs of the more serious patrons and several sound attractions, including "A Roof and Four Walls" and the Charles Macdona Company with G. B. Shaw Repertory will visit the theater. Frederick Monckton returns to management under the new aegis.

## Sydney Fairbrother's Birthday

No one who saw our one and only Sydney Fairbrother taking a "header" over Jack Buchanan's shoulder in those mad eccentric dances in "Battling Butler" lately would believe that this fine exponent of riotous mirth and character comedy had passed her "roaring forties". Yet this week the cast of "A Young Person in Pink" and many a friend beside showered congratulations on the comedienne on her attainment of her fiftieth birthday. Of her fifty years, forty-seven are monopolized by her theatrical career, for she first appeared at the age of three in "Leah the Forsaken".

Her many successes include several Dickens studies, and a wonderful portrayal of the Unknown Lady in Galsworthy's "The Silver Box" remains a vivid memory. She worked with Fred Enney, too, in creating "A Sister To Assist 'Er'". The current revival affords her ample opportunity for an exercise of her signal talents.

The half century finds her quite unrepentant.

## How Many Bogi?

The number of bogus managers seems on close analysis to be extraordinarily limited. True, their iniquities are many and varied and their ability to drag down the standard of practice and finance in our provincial theater is extraordinary. But when their aliases are

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## PLEASANTVILLE, N. J.

reduced to the least common multiple of their baptismal names they seem to be a small army indeed. So the Joint Protection Committee may well take heart of grace, knowing that these ubiquitous and multi-nominal gentry will speedily be sent whither they belong.

The appeal of one Abraham Fastovsky, alias Gerald Lee, of the West London Variety and Cinema Agency, against the revocation of his license by the Public Control Committee of the London County Council brought to light once more the theatrical activities of a man who was concerned in running the revue which tripped up Gerald. The two partners of the revue were an impalpable and undiscoverable "Harry Hart" and a more definite and much-recorded scamp, J. O'Brien, alias Russell Vaughan, alias Leslie Hes, alias also presumably, Queen Sale. This O'Brien-Hes-Vaughan has frequently come under the lash of the A. A. and has "done time" for fraud. His name, thru A. A. publicity and his own malpractices, stinks thruout the profession, yet theater proprietors and booking agents (including besides Fastovsky-Lee, the firm of Cohen & Barnard) are content apparently to allow this blackguard to do business with them and to continue to bleed his artist-victim in the leisure between appearances in the bankruptcy court and on the tapis of the Actors' Association and his disappearances "for the good of his health" into God knows what resorts of the defaulter and crook.

## Charles Hawtrey

The death of the most gifted exponent of light comedy on the English stage last week has cast a gloom over the theater both in front and behind the scenes. The ungentle way of Streptococcus Pneumoniae with a man of strenuous habit of life beyond the age of three score years has robbed us of a prime favorite alike among the many thousands who knew him in his many comic guises and the few score whose privilege and pleasure it was

to work with him in closer personal association.

In my last notice of Sir Charles in The Billboard I stated that he, "deftest of liars and lovers, played (Dr.) O'Grady to perfection." Perfection indeed was the keynote of Hawtrey's work, but this was not because he was only deftest of liars and lovers, but because he was deftest in every province of life that he sought to interpret. He was pre-eminent, for example, in the latter characteristics as a farceur, ripoleur, homme d'esprit rose. But he excelled also as a thoroughly Anglo-Saxon "damn good fellow." He carried over more than a whiff of the Celtic magnetism of a Lloyd George, a Sheridan or a Burke.

Hawtrey shared with players like Sydney Fairbrother, Lucien Guitty and, of a later generation, J. H. Roberts, the knowledge that a comedy or farcical characterization should always be an assumption, not a revelation. The great charm of his work lay in the fact that Charles Hawtrey (and never mind the Sir) was a fine gentleman as we know it, a real man of parts, stout-hearted, generous, sympathetic. (It is a damning criticism of the "type-casting" manager that a mean-seeming man can never suggest such meanness as a healthy-spirited man, assuming meanness, can portray. That is why the "big" players always get over far more than type-cast imitations.) In his recent revival of "Jack Straw" Hawtrey gave us a perfect waiter, but that waiter was inevitably a prince as well. It was so with all his work, for he had the supreme histrionic gift of assumption, he became what he played, his was a versatile, highly developed, all-embracing nature that could pour itself into a mold or again restrain itself to modest limits. I do not expect to look upon his like again—for he was unique, satisfactory, complete.

This is also a confession of deeper regret than may appear. Not many months ago I was at the dress rehearsal of a play which he had produced. A few of us, all people of the theater, were talking of his skill as a producer of high comedy and were regretting that we could not see our finest comedian in the arch types of English comedy. We all agreed that Hawtrey leading in "The Way of the World" would have marked the zenith of

(Continued on page 73)



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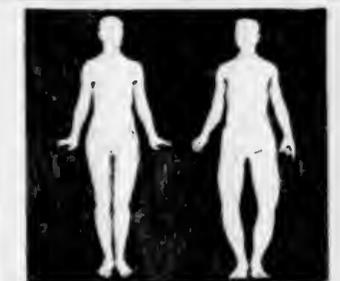
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## GLIMPSES OF INDIA

### Fears and Superstitions

By W. C. ANDERSON

This is the fifth of a series of articles on magic and life in India, by Mr. Anderson, an amateur magician, who has traveled extensively. The articles are based upon actual personal experiences in the land of mysticism.

**F**EARS and superstitions permeate the minds of all the people of India, from the soiled vagabond to the Maharajah, and even the Maharajahdiraja. In this respect they are not different from others.



W. C. ANDERSON

We all have our cherished fears and pet superstitions. When we have nothing to fear we often imagine something to be afraid of and fix it in our consciousness until its terror is spent. Then we create a new phantom—something more elaborate and more dreadful which we try to develop into a reality. In addition to having our fears we have the fear of these becoming known. We fear that we might appear foolish. The Hindu has the courage of his fear. He makes no bones about the skeleton in his closet. He frankly admits his fears and superstitions.

Hinduism in its most acceptable form contains much that is animistic. God is here, there and everywhere. He abides in everything: in the trees, rocks, waterfalls, pools and running streams. Other forms of Hinduism teach the omnipresence of demons, spirits, ghosts and goblins, which must be invoked or propitiated, according to their benign or malignant nature. The Hindu will sit for hours relating the most fantastic tales of his gods and demons. He will tell of the most improbable and even impossible occurrences with faith and conviction strengthened by centuries of repetition.

There is a special god or goddess for every phase of life and for every type of human experience. The Hindu home, where the husband and wife do not agree, is presided over by a goddess. She is the queen in the premises. This goddess may represent everything that is evil—everything that is impure, shadowy and untruthful. Alaksmi is such a goddess and she is known as the one of adversity. She is described in any way that will make her detestable and horrible—of black complexion, decorated with iron bracelets, cow-shoe nails in her hair, a rusty iron chain for a necklace. Her teeth are black, irregular and scattered far and wide. She is altogether an abominable one who abides where people are unhappy. Her favorite abode is among the bones and ashes at the cremation grounds, where she is said to inhale the smoke of the incense and burning sandal wood. Naturally, Alaksmi is greatly feared. For this reason she must be propitiated to keep her presence in the far distance. Offerings are made to her of black flowers and brick paste. The Hindu belief is that when offerings are made she leaves the unhappy home. She is so greatly feared by some that she is worshiped outside of the home to prevent her entering. Alaksmi appears easily appeased so she is worshiped one day in every year. The offerings made her on this day dispose of her immediately and she is said to slide away on a broomstick. Alaksmi is one of hundreds of such goddesses that must be disposed of with offerings, not to mention innumerable "devils" that disturb the Hindu at night and trail him by day.

I recall being in the Himalayas with a Hindu whose beliefs were somewhat animistic. Walking along the mountain path in the evening the conversation was intentionally turned to "devils". We approached a waterfall. "There is a devil here," he said. We stopped and listened to the rippling water and watched

it glisten in the moonlight. "Only one devil dwelling here?" I asked with respectful seriousness. "Yes, only one," he answered, but pointing away beyond he spoke of others and assured me that down in the valley, where a sacred river reflected the moon, were many, many more. How these mountain spirits are disposed is uncertain, but efforts to appease them are evident. Here and there along the mountain paths are to be seen the places of worship and the offerings. They may be a few dried and withered flowers, or a cobblestone painted vermilion, which had appeared some evil spirit a few days before, or, at night, it

been listening to their stories for centuries. No matter how fabulous they are the Hindu doesn't dismiss them from his mind in time, as we do with our fairies and dwarfs. He makes them realities and keeps adding to them and when he is gray and bent with age he delights in them.

His religion, based largely upon mythology, also fills his mind with vague ideas of strange activities in the unseen world. The ceremonial institutes of Hinduism will remind him that milk must be drunk in order to destroy the fear of snake bite. He will, therefore, drink milk for four days during Asarka, or the month that falls during June and July. He will also make pilgrimages to the temple of the goddess Kamakhya. He will make offerings of milk which is poured into holes and crevices where the cobra is supposed to be. It is said to protect the worshiper from snake bite, tho the government of India records more than 25,000 deaths by snake bite every year. The snake's victims are said to be only those who refused to propitiate the goddess.

The relations of those who have been bitten are especially enjoined to invoke the goddess. Even after one has died of snakebite it is the belief of many that the victim is only in a suspended state of consciousness. Then other gods and goddesses are invoked to bring the victim back to life. There are authentic cases

fast and offer flowers and fruit to the god that presides over fevers. This god is described as being of great personal attractiveness and is also said to sympathize with those who suffer. The Hindu would probably scoff at the idea of carrying a horsechestnut to cure rheumatism, but he will pray: "Oh, Gantakara! healer of diseases preserve me from the fear of sickness." It is the fear of sickness, misfortune and distress that the Hindu endeavors to overcome. The fear of some fear possessing him is his greatest problem. An epidemic of smallpox or cholera won't disturb him. He will go on cremating his dead with unconcern. He will carry those who have died of contagion without personal anxiety. He can overcome the fear of contracting disease. The fear of becoming fearful is never overcome, so he prays for deliverance from fear itself.

I once met a Hindu friend who was in the customary mourning. I didn't recognize him without his long hair and beard which it was his habit to wear. He had to make himself known again. I asked him about his misfortune. I discovered I was in personal contact with a man who had just lost three brothers who had died during a recent epidemic and he told me his wife was at home with the same illness. He did not seem to fear it himself, nor the possibility of communicating it to others. He didn't seem to think that I might not care to be exposed to the disease. He might have provided for my health protection thru an appeal for me to some one of his gods or goddesses.

The Hindu believes concretely in good and bad luck and will back up his belief with a certain amount of reasoning. He believes that if he is lucky he must preserve his luck. If unlucky he must find a way to overcome it. He will not trifle with his luck. When a Hindu bets the equivalent of ten dollars on a horse-race it is reasonably certain that the amount was the greater part of all he had. In gambling he is a sort of plunger. To play lightly with his luck is something the Hindu will not do. When he believes luck might favor him he will not use it for small returns. He would consider it a contemptuous affront to his luck to back it with a few rupees.

No one can tell why a Hindu will wrap up some strange mixture in a piece of paper and swallow it. Nor why one of them will make a small doll of horsehair and hang it on a wall. He may laugh and joke about it, but back of the act there is a hidden idea that it will ward off one thing or other. Or it may mean to bring to pass something that is desired. The Hindu doesn't leave his fears and superstitions at home when he travels. He packs them all and takes them with him. Especially on his pilgrimages to the holy cities.

The Hindu isn't alone in India with his fears and superstitions. The Europeans who have lived a long time in India have absorbed many of them from the Hindus and they have added to them. The banshee with its presence of death by wailing is as real in India as it ever was in Ireland. There are more "haunted houses" in India than one will hear about elsewhere. A Hindu sitting in a party and mentioning something about a "devil" on his roof may create a smile. Still it is enough to ensure an evening of ghost stories so vivid that grown men are afraid to go home in the dark. That's India. She will believe anything.

A story is told today in India of a duel that is fought by the spirits of two English officers every midnight on the lawn at the old governor house at Hastings. Parties are made up, courageously tempered with Scotch and soda, to witness the spectacle of the two officers dueling for the hand of the "beautiful Rose Almer". Other experiences and events are told with such earnestness that one wonders how imagination can run so wild. They are told with such assurance that one is reluctant to even hint a doubt.

"There is a house around the corner from Ripon street, just next door to the rot-waller's shop, where dishes are taken from the sideboard and broken on the floor. The pictures are mysteriously turned toward the wall and strange faces appear in the mirrors. A woman without a head runs around the compound. It's a fact. Didn't an Eurasian family live there as long as it could stand it, which was two weeks, and they had paid a month's rent in advance?" "And in the back room of the

## SELLING YOUR WARES!

**W**ITH the approach of the coming season it is well to give serious thought to the matter of the commercial aspect. Presuming that you have your act ready for, say clubs or vaudeville, just what have you invented or devised DIFFERENT from the others to attract the attention of those who decide whether or not you shall have the opportunity desired of presenting your wares? Are you approaching the problem from the identical angle hundreds of others have been attacking in the same manner for years? Do you still get out blotches? Has the postal card idea limited your advertising activities? Do you fail to get replies to the bulk of your correspondence? Is your advertising consistent or spasmodic?

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might be a lighted candle that had been placed near a rock, in an effort to secure success from some superstitious fear or belief.

If the Hindu held the same superstitious fear that we often do, when a black cat crosses our path, he would in all probability propitiate the cat by catching it, placing a string of beads around its neck and feeding it sweetened cream. If he felt the same way about walking under a ladder he would in all probability decorate it with a garland of flowers to ward off any misfortune that the act might preclude. In his mind such an act would dispose of the presumed evil. Under the circumstances is the Hindu different from others?

The writer has had for years an aversion to dating letters and checks on the thirteenth, and without much thought dates them the day before or the day after. No explanation offers itself. The idea may have imbedded itself in the subconscious mind on some forgotten occasion. If one cannot explain his own notions and ideas about his irrational and ignorant beliefs in supernatural forces, he can only conclude that the Hindu, who is so thoroly obsessed with these ideas, has no excuse for them either. The difference is, however, that the Hindu will spend an hour explaining what the fundamental basis is for his beliefs. He has a reason, if not a great many reasons, and he believes he knows how to offset them. He knows how to propitiate an evil god and how to invoke a good one. We have to endure the black cats and stepadders. Like the poor, they are with us always. We hold conquest with our fears and superstitions. All our lives we struggle against them. The Hindu accepts them and treats with them as the occasion requires. At the same time he lets fears and superstitions accumulate and new methods to meet them must be devised. New gods and new goddesses must be conceived. It is easy to understand when one realizes that Hindu literature is entirely mythological. They have

of such occurrences. I have seen a Mohammedan bitten by a cobra without any ill effects. At the same time a friend of mine was bitten by a Russell viper and he died in a few hours, tho he had been bitten twice before without ill effects.

Astronomy and astrology are important in the matter of Hindu fears and superstitions. The influence of the stars and planets is very evident among professional and business men. They will consult their star charts and almanacs before beginning a journey. They will decide what is, or is not, to be done, according to the planetary aspects, and stand firmly on their decision. During a full eclipse of the moon the sacred places of India swarm with devout Hindus. The evening of the eclipse finds them in literal droves going to bathe and to perform their religious rites. An eclipse is occasion for much spiritual activity. One cannot comprehend the extent to which these activities are carried on, much less understand much about the principles involved. If one is asked the nature of the Puja he will explain that prayers were offered that "the moon would not harm the earth." His knowledge of English might limit his explanation, but he would endeavor to offer some reason.

Spiritual healing is practiced in India to a greater extent than in any other country. The Hindu and Mohammedan will not tolerate the so-called spiritual healers who invade India at times. He lets them practice among outcasts and Eurasians. For himself he will apply his own spiritual methods or appeal to his own priests. A Hindu fearful of contracting a disease during an epidemic will pray for healing and while praying will labor heroically among the dead and dying. And, being an extreme fatalist, he is certain that what is to be will be, whether it happens or not. Nor does he only pray for healing. He dresses for the occasion and lets his hair and beard grow. He may not take medicine, but he will

old paragon on Circular road the two school teachers had to leave because cool breezes blew when the park was stopped? And didn't they hear the soda bottles rattle after Bucher, the Mohammedan cook, died?"

It is the Hindu's turn to laugh and he goes out and wakes up his eyes and gets into his carriage. His hearty laugh is smoothed by the clinks of the loose shoes on his horse. But should he see Vastusharpa, or the revere-sensitive snake that is supposed to belong to the gosse, leaving he would be alarmed. For when Vastusharpa abandons a Hindu home the peace and unity of the family is endangered. Vasta would have to be invoked with particular reverence. The Hindu is not concerned about spiders fighting ducks on his lawn or with spirits breaking his dishes, for he hasn't laws nor has he any dishes. The "devils" are on the roof of the Hindu's home and in the basement of the European's home. Ghosts adjust themselves to the environment.

When the Hindu fears an evil spirit he implores the assistance of a god or goddess and the thing is driven away and forgotten. With the European it is different. Not having any god or goddess to invoke, he must tolerate ghosts and permit them to return every night to destroy more property.

Some of the stories about the puras and festivals held are exceedingly interesting and some are romantic. The activities of the Hindus on these occasions are often spectacular, if not to say picturesque. Bhuto Caturdace is held during the month of Karttika and is observed to obtain deliverance from all fear of hell. On this occasion fourteen lamps are lighted in all parts of each Hindu home. Dipavali (festival of lamps) is a popular festival of the Hindus. Homes and shops are lighted up and fireworks are set off. An appeal is made to Lakshmi, the goddess of prosperity. She has a liking for cleanliness and cheerfulness, so houses and shops are illuminated to look gay. In the evening the young Hindu girls carry lighted earthen jars and set them afloat on the sacred rivers. If a slight wave should upset the lighted jar before it drifts from sight, or should the light flicker and go out, it forebodes misfortune. If it drifts safely away much happiness is in store for her who set it afloat.

The Hindu may have his fears and superstitions, but he does know how to get enjoyment out of every occasion. And anyone who can enter into the spirit of it will be carried along joyfully with him.



Len Vintus, Harry Weitzel, Jean Foley and Silent Mora (seated). These conjurers are members of the Pittsburg Society of Magicians.

shoot several skyrockets during the daytime, so that those at a distance would take notice and come for the performance.

I have in my possession a program of this magician and note among other curious lines the following:

"Having not enough chairs, the people are requested to bring their own," and surely they used to bring them, as they were accustomed to it.

The magician's cards read:  
DOMINGO HORCASITAS  
Central Park Office Hours  
East Side 10 to 1  
2nd Row Nighttime  
3rd Bench Havana

CRITICAL COMMENT

THE AERIAL LADDER, demonstrated by Frank Ducrot of the MARTINKA MAGIC COMPANY of New York, proved a clever deception and would fool many a magician. Not only is the trick capable of being presented in the parlor or on the platform, but would make a good stage effect. The writer suggests for this a possible better illusory presentation by having a larger model, tho in the present form it could not fall in the hands of any magician. The apparatus may be examined

minutely without the secret being discovered. Frederick Eugene Powell thought so well of it that he ordered one for his stage program.

GYSEL'S PSYCHO-FAKERIS NO. 3—This embodies six multigraphed pages of ballot and pellet tests, a couple of slate-writing tricks, a variation on a card trick, referred to as "Gysel's Improvement on Thought Waves After Dr. Rowe," and a method of causing the Petrie-Lewis Vanishing Wand to adhere to the finger tips.

The ballot and pellet tests are for the most part variations upon a compilation of "one-ahead methods", which, if unknown, will prove of benefit to those going in for this line of work. "The Sheet of Cloth—A Slate—And a Bag" is practical, easy of accomplishment, and if presented with showmanship should be most effective.

The "floating" of the Petrie-Lewis Wand can scarcely be said to be new as it is one of the oldest methods known to the editor. Its application to this form of wand, however, may not have occurred to the magicians.

Care has not been exercised in either the language employed, the grammar, punctuation or directness in the explanatory matter. For instance, altho reading the following note carefully, many times, it was impossible for the editor to understand Gysel's meaning: "With this method you are sure of two things—one is that the person will acknowledge the telephone question, the other is that no one will respond to the question."

I have always been of the opinion, however, that when a magician buys secrets, if he gets but one new idea, it will recompense him for the price usually charged. There are at least four ideas in the pamphlet under consideration which should be worth twenty-five cents apiece if you do not know them.

The work sells for \$1 and is put out by the New Idea Magic Company, of Toledo, O.

HE'S NOT THE SAME RAJAH

Original Raymond says that he is not the same Rajah referred to in a recent article printed in The Billboard (in another department) concerning an exhibition in which the head of a pigeon was apparently bitten off, and that he is doing a magic and crystal gazing act presented under the name "The Great Rajah and Company, India's Genuine Crystal Gazers and Magician, Featuring the Bombay Seance".

Mr. Turpanjian, a member of the S. A. M., made a complaint in person to the editor of "Magician" week of July 13 against the use of the title "The Great Rajah" by Raymond. Turpanjian said that he had used the title for eighteen years and showed the editor a newspaper clipping dated 1919 in which he was billed as "The Great Rajah".

Turpanjian is not the person referred to in the article previously mentioned in connection with the pigeon decapitation.

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DOMINGO HORCASITAS

By EDWARD REGUERA

Twenty years ago Domingo Horcasitas was considered the best magician and juggler in Cuba. He had eight trunks of paraphernalia and could give a show of two hours' duration. It being interesting to note that all the apparatus he owned was built by himself with the aid of a few cheap tools. More than once Domingo was seen in the middle of the night dragging home an empty parking box left by some merchant in the middle of the street.

A printer by trade, Horcasitas left it for the lure of magic, toured the island of Cuba several times and played very often in the principal theaters of the capital. The his art never gave him more than a narrow living, nevertheless he stuck to it all his life.

He was an excellent sleight-of-hand performer, the disappearing card trick, in his hands, being a masterpiece. He did this trick away from tables and his misdirection was a wonder.

At the outset of his magic activities, the little villages had no theaters and he had to perform mostly in the open, frequently stretching a canvas between two trees as a background or stage and at other times using the backyard of a grocery store as a theater.

It is also curious to note that the villages being small and scattered, it was hard to advertise and the method employed was to

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## NEWS AND VIEWS

Louis H. Murphy, the "Entertainer Mystical", of Wilmington, N. C., and founder of THE WATAGUE WIZARDS' ASSOCIATION, has written a very interesting letter in which he highly commends the "Magicians" department. Speaking of the association of which he is "Supreme Wizard and Director", Murphy says:

"We were organized as a correspondence association mainly with the idea of helping along the younger magicians and the beginners, but we by no means have a bunch of kids. Every member we have is a real dyed-in-the-wool enthusiast and many of them are professionals of note. With their help and with the combined efforts of Claudio and myself we are trying to build up a world-wide association of magicians who believe in the fraternity of magic as a whole and not in individualism for the benefit of individuals.

"Our whole society is founded on a basis of SERVICE and not gain. The fees charged will hardly cover the expense attached to the membership, and our bulletin is costing almost twice as much as we charge for it. When we can turn out a large number of them each month we will be able to break EVEN, but I would rather foot the deficit out of my own pocket than to know that our membership was swelled with the soreheads, the theorists, the greats (on paper) and the many other parasites that follow the USUAL society of our kind. I have kept in personal touch with each and every member on our books and I will say, and truthfully I believe, that a better bunch of magicians is not bound together on this earth than the members of THE WATAGUE WIZARDS' ASSOCIATION.

"May I state that Dr. A. M. Wilson wrote that he recognized our aims and was with us, and that he felt honored upon being requested to become our honorary president? May I also say that Clinton Burgess has stood back of our society ever since its infancy, and always had an encouraging letter, full of kindly advice and information, when we were in our organization period and later? May I furthermore state that my fraternal friend, Charles J. Hagen, has enthusiastically given us his approval, and asked us to call upon him at any time for any help that we thought he could give us? I could fill a solid page or two with the names of other magicians whom you must have heard of before, and each and every one of them has said that he never regretted the day he signed the application blank for our W. W. A.

"I have worked hard day and night to make the W. W. A. a successful organization, and I am now just beginning to taste the triumph that I have striven for so long."

The editor wishes to congratulate Mr. Murphy for his pertinacity and idealistic aims and THE WATAGUE WIZARDS' ASSOCIATION.

Wm. C. Turtle writes that he keeps busy thru the entire season playing dates in the Middle West which are booked independent. He says: "Moral—There is plenty of work for a hustling magician."

Blanco the Great, with his hypnotic show of sixteen people, is meeting with decided success in Ohio and Pennsylvania. According to reports, the manager of the Princess Theater in Youngstown, O., said he did winter-time business with Blanco recently. The show is booked for ten weeks in Pennsylvania and West Virginia and then goes to New Orleans for the winter. The route is Olympic Theater, Steubenville, O., week August 20; Rex Theater, Toronto, O., first half week of Au-



THE GREAT LEON, way back in 1886, making a bowl of water and goldfish appear. Leon uses a tank of water to make his wife appear NOW.

## THE ORDER OF THE GENII (Toronto, Can.)



Reading left to right: Standing—Lorraine, Rex Slocombe, J. Clarkson, J. Jones, G. Laidlaw, R. Beatty, E. Beatty, Kneeling—Van Russell, D. Chappell, LaSalle, F. Blaud. Sitting—G. Molesworth, W. Major, G. Phillips, L. Salisbury.

gust 27; Strand Theater, Wellsburg, W. Va., last half; Rex Theater, Wheeling, W. Va., September 3; Grand Theater, Greensburg, Pa., September 10.

Blanco has recently recovered from an operation performed in Columbus, O., and is well on the road to normal health. Best wishes.

George De Lawrence, who is playing local clubs around Chicago, will shortly present his crystal-gazing act with an indoor far. In a very interesting letter he says, among other things: "I hardly think Kara's plan (to read mind) to lay out his own territory and stick to it) can ever be successfully carried out. One or two will get all the good territory, and independents will always cut in on you." He further adds: "It has been so long since a magic act played Chicago that the fans are losing interest in weekly vaudeville. About time the agents sent us an act of some kind."

Clifford Jones, Omar Saml and a lady magician with the Boyd & Linderman (carnival) Shows recently played South Chicago, and Harry Chester, the magic dealer, has a "Wonderland" Show at Riverview Park.

Zolo is playing fair dates and expects to enter vaudeville the coming season. He failed to put his address on the letter.

Alburtus and Company are doing exceptional business in the Middle West. At the Liberty Theater, Sedalia, Mo., all previous records were smashed, the company doing \$3,000 on fifteen performances "with the weather 110 in the shade and no shade." Writing under date of August 14, Alburtus says: "From present indications the present week promises to surpass the business of last week, but as the formations of the crystal do not reveal this at the present time I can give no authentic information on the subject." The Alburtus show is billed as presenting "Bombay Soance, Glories of the Pharaohs, including the Egyptian Dancing Sensa".

J. W. Randolph advises that the Alendale-She Company was augmented to ten people at Salt Lake City August 26 and that hypnotism, which was shelved two years ago, was resumed. A route thru Canada has been booked. He also says that Colorado Springs, Glenwood Springs and Grand Junction were the high spots played recently since crossing the Missouri River.

Mercedes duplicated his Eastern success at the Temple Theater, Detroit, last week and is making a hit at E. F. Keith's Palace, Cleveland, this week with his remarkable demonstration of thought transference.

In a communication from Lee Lal Seng, dated July 7 at Singapore, and just received in New York by Clinton Burgess, very excellent reports of The Great Nicola, referred to as "The Great American Magician and Illusionist", credit him with having made a decided hit and having "scored a great amount of money."

Seng says he played at the Victoria Theater of that city week of June 26. In the first part of the program he presented some famous conjurers he met on his tour around the world, such as Chang Linz Foo, Hamao Ono, the famous Hindu Fakir, Princess Ramesses Akasa, Royal Egyptian Sorcerer and King, the eccentric burlesque magician from Argentina. The second part of his program consisted of the hairy bear, a woman and dancing dog, and Benella the American Lightning Cartoonist. In concluding the program he introduced the Simla Soance and Tibetan Mystery and Handcuff tricks. From June 27 to

July 7 Nicola played Surina Hall, a cinema theater, "where hundreds were turned away every night, being unable to secure tickets." Nicola is headed for Hongkong and other ports in China.

Harry Houdini must have shelved his contemplated lecture tour, for he opens for a six months' engagement over the Orpheum Circuit, the Middle West, this week.

The Performer, English theatrical paper, has recently added a Magic Department. At present it is small, but it will grow. The more the morrier and the better for magic and magicians.

## LOS ANGELES MAGICIANS GIVE BANQUETS

Two foreign representatives of the conjuring fraternity have recently been feted by the Los Angeles Society of Magicians at two special banquets at the Turkish Village.

Mr. and Mrs. Buckley, Australian Wonder Workers, were the first to be thus honored and gave a marvelous demonstration of their mindreading and other feats of legerdemain. Mr. Buckley is easily the premier card manipulator of America and Europe, and his "Gambler's Dream" is a surprise act in which cards appear from all parts of his attire, and, after a series of bewildering manipulations, pour in a cascade from his mouth. Adam Hall Shirk, president of the local society, presided, and Frank Fewins was master of ceremonies.

The second banquet was given in honor of Gus Fowler, the Watch King, who played the Orpheum Theater in Los Angeles. Fowler gave a most interesting talk on magic and magicians of Manchester, his "home town", and told how the Manchester Magic Club developed new ideas in the art by contests in which members were required to invent new feats with such objects as a hammer, nails and a block of wood, or several cakes of soap and small celluloid dolls. Fowler maintained that the way to keep magic alive is to strive always for originality.

ADAM HULL SHIRK.

## AUSTRALIA AND NEW ZEALAND

By HAROLD F. COHEN

Sydney, N. S. W., July 15 (By Mail).—The cult of magic is ever flourishing in the Antipodes and active branches of the Australian Society of Magicians are enthusiastically working in all the States of the Commonwealth, whilst in the Sister Dominion the New Zealand Society of Magicians and the Mystic Circle are also very much alive.

In New South Wales the A. S. M. is supplemented by the Magic Circle and the Society of the Sphinx, two new associations in their early stages.

Jean Le Roi is doing well on Fuller's Circuit with an attractive and novel act.

Levante, having completed a successful season with his own company in N. S. W., is now in the West.

Reuter, the juggling conjurer, is making a success with his company in the back blocks and reports good business.

Wong Lay Sun is topping the bills on the Fuller Circuit in New Zealand, where this M. H. magician is receiving a warm welcome.

Cardigan, the "Joker With the Cards", reports that he is doing well with club work and is never idle.

Dual, the mentalist, is still telling the past, present and future in Western Australia. Hamilton Buckley (Mystic), who is reported to be in India, is expected to return to Australia soon.

## HINTS &amp; SUGGESTIONS

More manipulatory skill does not make a magician. Get into the habit of thinking yourself one of the audience. Would you be ENTERTAINED with just what you are showing these you are trying to entertain?

Take an inventory of yourself at the end of a year or a season after the manner of "What have I done during the past period to advance the art of magic as a whole?" This would be a good idea for the societies. "What have WE done?" not individually, but as a body.

Don't think that if you expose some little subtlety you are not contributing to the development of the art of conjuring or that the little thing doesn't matter. Just that one little thing and the other man's one little thing total more than you may imagine. Make up your mind DON'T EXPOSE ANYTHING!

Don't try to build your reputation on any single trick or illusion, but perfect yourself in several. It is a matter of record that remarkably few instances obtain where a single illusion lived for more than a brief period. Remember "Sawing a Woman in Half!"

Try to give the public—and in these days the managers and agents—what they want instead of what you want them to have. There are but few who can dictate in this matter and these are independent stars or own their own shows. Even these must cater to popular approval.

Don't "follow the leader" in magic—BE a leader.

Watch your excess and before you build another illusion figure whether you will get enough additional salary for that effect to make it worth while.

## "SHE" DOES SOMETHING NEW!

"She", the Wonder Girl, claims to be the originator of, and the only one today presenting, the feat of thought transference or mindreading in the audience.

In full evening dress "She", assisted by Alendale, the Miracle Man, goes directly to her auditors, as near as the aisles of the theater will permit, and answers all questions face to face with the questioners. J. W. Randolph, manager of "She", says: "Yes, 'She' does NOT use a crystal!"

The editor of *Magician* has never seen the mindreading act performed in the way described, and to the question propounded by Randolph, as to whether "She" does not present something new, will answer: "Does She? I'll Say She Does."

## YOU CERTAINLY ARE RIGHT

Walter Floyd, of the Flyods, says he believes it was Manager Room who, at the time Alexander Herrmann passed away in 1890, made the statement "Magic is dead."

"The art of magic," continues Floyd, "was never more awake than it is today. Yet might as well say that the art of painting died with Rembrandt, or music with Beethoven or the drama with Shakespeare."

"The MEN have passed on," concluded Floyd, "but the 'ART' will never die. Am I right?"

## MILWAUKEE SOCIETY DISBANDS

Milwaukee, Wis., Aug. 18.—The "Blue Dragon Society of Magicians" has disbanded, the lack of harmony among its membership being the direct cause. The sole remaining officer was Elmer Johnson, who for the last few months tried to keep the members together, but found little support.

There is a possibility of another society being formed in the fall which will affiliate with a national society.



W. C. ANDERSON, editor of "Glimpses of India", at Emperor Humayun's tomb, outside the city of Delhi, India.

# Some Hotel Thoughts

Lack of hotel accommodations is one of the most disappointing features of race progress in America today. While there are a few hotels in the larger cities, more than a hundred stopping places available for the colored traveler, as a matter of fact the race has a host of adequate hotel accommodations in less than one-third of the larger cities of the country and in very few of the smaller ones.

The article referred to contains the names of many hotels operated for the patronage of the colored public without regard to the race of the patron, and many more names of private homes whose doors are hospitably thrown open to the race traveler who otherwise would be a hard find. Just about a hundred cards bear the names of boarding hotels operated for the accommodation of colored people by members of their own race. The managements of many of these restricted ones seem to neither know nor care how to either secure patronage or to carry for patronage once it is obtained.

Some are operated on the policy of getting all the profit possible from a patron at his or her first visit to the hostelry. Others assume that a hotel without any supplementary service of any character is enough justification for collecting the price quoted. Some assume that patrons will gravitate towards their house or be forced to patronize it. Few realize the better business they are losing because their very existence is unknown to those who would patronize the hotel if they but knew of it.

Another grave error is the presumption that all colored travelers are seeking a "good time" with its attendant noise. Few of our race hotel men appreciate the numbers who give them no thought and upon arrival in a town proceed to seek a rooming house.

There is no desire to disparage the colored hotel. A goodly number of them will challenge the admiration of even those familiar with the pretentious houses of other peoples. The criticism offered in this article is intended to be constructive, and it is conceded that no evil can be rectified until its existence has been acknowledged.

That the colored hotel business is sadly in need of some overhauling has been recognized by the National Negro Business League, and that body has been trying for several years to interest hotel men in organizing for the sake of improvement and uniformity of service standards in their business. So far little progress has been made.

A steady patronage is the backbone of any business. There are just two groups capable of providing this sustaining volume to the keepers of hotels, viz.: the railroad men and the showfolks. Because of their longer stay in each community the greater of these are the showfolks.

At the present time there are six big musical comedy companies on the road, with more in rehearsal or early prospect of rehearsal. Fifty theatrical companies are traveling over the land. Four hundred vaudeville acts of the rave, totaling twelve hundred people, are being booked hither and thither, while more than sixty musical groups are playing park and dance-hall engagements across the land. Add to these the concert artists, pitmen, medicine show people, the club and hall entertainers and the miscellaneous shows traveling without cars, and we have more than five thousand potential hotel patrons, not a fifth of whom even think of a hotel.

They have abandoned hope of finding one, or believe that, if found, it will prove to be but another delusion. So beginning with the train porter as they enter town they commence at once inquiring for a rooming house.

Sixty per cent, or three thousand of these companies, are almost constantly in less than a hundred of the bigger cities. Divided among the hotels, if the towns afforded hotels worthy of the name, they would average fifty guests per day. This would provide a nice foundation upon which a healthy business might be based. It would enable a hotel to maintain every corner to a big business, and thus be prepared for the tourist traffic, the convention business and for the increasing number of Negro-commercial travelers that are being met with on the road.

With the twenty thousand odd railway workers of the Pullman dining car and private car service that are singularly scattered and continuously moving from place to place, every city and good sized town in the country could support a real hotel.

But two things are required—reasonable rates and reasonable service. Both are the products of intelligent management. If it would succeed a hotel must first have the facilities for serving the public, and then must inform the public of that fact. Two forms of advertising must be accomplished.

First, a hotel must be advertised in publications that reach the traveler all the time, particularly while he is laying out his route. Local papers will not accomplish this, for when the traveler sees these he will have been in the city one or more days and his stopping place selected and occupied.

Next, the printed advertising must be supplemented by the word of mouth that is so

# J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

potent, and there is no booster so willing to sing the praises of a good stopping place as is the SATISFIED performer or railroad man.

Nor is there a group who would more willingly pay a reasonable price for just a part of the service they have been taught to expect from a hotel by the experiences in such generally patronized houses as they have been privileged to visit, and from the very natural knowledge each has of his needs.

Hasten the day when we have more such houses as the Golden West in Portland, Ore., the Vincennes in Chicago, the Whitelaw in Washington, the Dale in Cape May, N. J., and the Royal Palace in Baltimore. There are more like these, and the writer knows them for what they are, not by hearsay, but from direct observation; for in his traveling days he believed that if the traveling men of the race did not patronize our hotels, there would be none to patronize. Oftentimes it was a most discouraging practice, but the plunger instinct was strong and we adhered to our purpose. Hotel men, wake up before it is too late. Why neglect a profitable business? It is yours for the asking, but the asking must be in actions as well as words.

Clean up your houses. Be prepared to render service. Have sufficient bedding. Teach your employees to respect the needs and desires of your guests. Do not market and quit talking about what you are just out of, and then advertise these things in the theatrical and railway publications of the country. The results will be gratifying to you and your business.

If an advertisement yields one more guest than you had before its cost has been refunded to you, and every other response to it is "yes", advertising is a great investment—if you have the goods.

Some few years since the water went into a hotel in Virginia. A nice place it was from external appearances, but when the bathroom was visited a washing was found floating in the tub in lined water.

In Western New York State we went into a so-called hotel with the wife and was asked an exorbitant price for a room. Our response to the demand was, "This is my real wife and we simply want a night's lodging. No special privileges are desired or expected and, of course, we have no desire to pay for the 'protection' others may require." The result was an immediate reduction of 66 per cent. And this hotel was situated where not less than ten acts each week should patronize it.

In New Orleans a man who regards himself as a paragon of hotel wisdom received The Page and two boys from a free swamp from the same train. The Page was charged a dollar per night for precisely the same size and style of room as was sold to the rice-

swamp boys for three dollars for a week's stay. And the manager wonders why we left after the first night.

New York had a nice hotel that is now converted to police purposes and the ex-proprietor raves at the lack of support for his business. Yet The Page recalls many performers who were willing to pay a dollar and a half per day who walked away when asked for prices that would have shamed the Wildorf with its wealth of service that began at the door and ended there when one left the house.

A Philadelphia house lost more than ten actors in one week because they declined to be regarded as the common property of the management which regarded women of the stage as being of the unmentionable class.

In a New England hotel The Page was embarrassed by female callers who sought admission to his room. In Seattle, Wash., a Japanese proprietor permitted this same embarrassment in a house that catered to Negroes and blandly explained that he thought he was doing what was right.

In West Virginia a neat little place ran by the proprietor's family ruined the impression created by some one awakening the writer three times in one night with an invitation to join a crap game that was in progress through the night.

In the capital of Ohio there is a very excellent colored hotel—a well-kept place that was primarily designed for a hotel. Its value is spoiled for at least one person by a woman manager who declined to be responsible for a handling that was to be left in the house while the guest of a night went to the post office to ascertain whether he might be obliged to leave town or remain several days more. The bag was carried to the Union Station for checking and that night was taken elsewhere to remain for five weeks with its owner, who found a private home where service was not so hard to obtain.

A Central avenue hotel in Cleveland may learn from this story that performers who remain from one to three weeks in town present the charge of two dollars each night to them for rooms that go to neighboring town visitors for just half that figure.

A Georgia house declined to send out laundry for a performer, and then was offended at his leaving the house.

A Nebraska hotel management informed the writer, who had been in the house, that he could not be called for an early train because no one would be up at that time.

A Southern house management was overzealous. One had to find the landlady and have her open the door of the room every time one entered the room for which he paid, even though he had but gone to the bathroom. They, too, wonder why actors don't patronize them.

## CANADIAN PAPERS RAVE OVER "SHUFFLE"

The Vancouver Sun had the following to say about the George Wintz "Shuffle Along" show when it appeared in that city early in August:

"'Shuffle Along' is different. And by that hackneyed term we mean something more than the usual meaning that a show that has shown enough originality to 'get by'."

"'Shuffle Along', which opened at the Orpheum Theater yesterday afternoon for a four-day run, is different because in it colored art has risen above the limits prescribed for it by the habits of the vaudeville stage, which for years has ordered that the Negro confine his histrionic talents to the 'coon song', slapstick comedy and an occasional buck and wing dance."

"'Shuffle Along' is pleasingly different because it allows colored art to express its real level of ability and not stay at the level of ability to which ignorance and prejudice has tried to condemn it."

"'Emperor Jones', for instance, proved two or three years ago that in many a minstrel act was ability equal to the heaviest dramatic demands. 'Shuffle Along' proves that in the past, much excellent musical comedy material has been wasted in the kind of piffing shows in which the public thought the colored performer had reached his limit."

"'Shuffle Along' is chiefly remarkable for the punch, zip, pep and personality each performer puts into his and her part."

"There is real singing, real comedy, real dancing and something of a plot. What more could you want?"

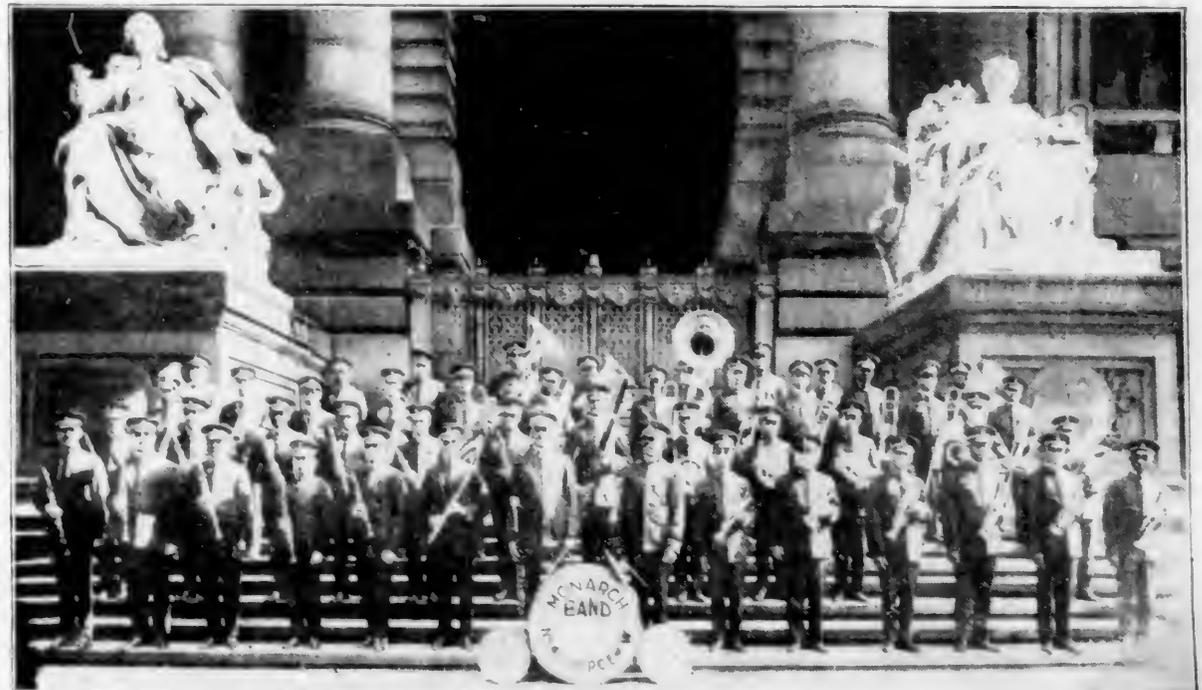
"Even one or two of the late popular songs whose dread monotony on the family phonograph has caused us to tear our hair, were rendered with enough ability and real acting to give us again the thrill of first hearing."

"'Shuffle Along' is first-class entertainment because, as the saying goes, the company has bitten off no more than it can chew and chew thoroughly. There is no suggestion of the attempt that ruins so many traveling companies, to strut around in histrionic garments so large that they dap at the knees and trip the performers up."

"Worthy of special praise is the quartet, which came back for innumerable encores; the comedy work of Billy Dowe and Edgar Connors, and the singing of Theo McDonald and Al Baldwin."

The Daily World and The Daily Province were equally lengthy and quite as favorable in their review of the attraction.

The Lexington (Ky.) Fair was an immense success this year, the races proving to be a big draw. The program was on a par with the Jockey Club program and the machines got a big play. Bandmaster John France, with his Second Regiment Band of Columbus, O., literally stood 'em up at every concert. I. M. Lawson's song number, "Cincinnati Dream" was featured in the advertising and megaphoned from the grand stand, while a record machine in the exhibit building demonstrated its merit daily with very telling effect. The president continues in the vanguard with his big fair.



Lieutenant Fred Simpson, conductor, and his Monarch Lodge 45 Band, of New York City. One of the many first-class military bands participating in the parade that is a feature of the I. B. P. O. Eiks of the World convention, now in session in Chicago. Simpson is an ex-minstrel with a great musical history. The same is true of many other musicians in the bands there. Showfolks and those in amusement lines predominate in this order. Many of the active officials are prominent in professional circles.



mate perfection. The comedy situations bring hilarious results and are interwoven in a story of light vein which permits the widest sort of satire along this line. It is essentially a dancing show and some of the best foot-showers of the race demonstrate the latest and best in this line of art. The production is in two big acts and sixteen scenes, with special settings and lighting effects for each scene—entirely fresh from one of the world's greatest studios with effects which will astonish you.

"Follow Me" introduces a brand-new star in the person of Valada Snow, a dashing young performer whose versatility is remarkable. Her work is one of the outstanding features of the production. Aside from several song numbers Miss Snow is directly connected with handsome Ernest Whitman, who is recognized as the best "straight" in musical comedy. They make perfect "opposites" for the celebrated comedians, Billy Higgins and Clifford Ross, the pair whose work in last season's "Follow Me" established them as entitled to a place in the sun with the best of the present-day laugh producers. Both of these artists have a "single" spot on the program and in each instance they show just why they have reached stardom. There are twenty-four numbers done during the performance, aside from several specialties, including two by Julian Costello, the famous classic dancer. These numbers are productive of great results and are rendered by Valada Snow, Julia Moody, Coleman and Toy Tytus, clever Edna Taylor, Sallie Gates, Sylvia Mitchell, William Gunn, Ed Caldwell. Follow Me Four, a sensational dancing turn by Cornell and Bayle, and others. There is a pony ballet, aside from the regular chorus, and it is speed personified. It includes Sallie Gates, Toy Tytus, Irene Cornell, Mazella Lewis, Doris Saunders, Billie Jackson, Adelle Townsend and Eva Jones. These are backed by the "regulars" in the persons of Lena Leggett, Ora Johnson, Jessie Taylor, Maris Wade, Elvira Johnson, Alice Hampton, Louise Warner, Doris Hudson and the singing and dancing boys, Erskine Wrightson, Chester Jones, Walter Hadie, Coleman Tytus, Ernest Smith, Ed Taylor, Ed Caldwell and Billy Gunn. It is a fast working, perfectly balanced performance. The costuming is the finest and most complete that ever graced a Grand Theater production and everything along the staging line has been done that long experience and money could accomplish. The book is by Max Michaels and the music by the old master, James Vanhorn. The production was staged by Julian Costello and the dances by Costello and Valada Snow. "Follow Me", second edition, is certain to add to the already great reputation of I. M. Weingarden as a producing manager."

**GRACE GILES IN VAUDE.**

Grace Giles, famed for years as a dancing instructor, has gone into vaudeville. She, with Louis Davis, has a jazz band of five youngsters of the average age of seventeen, who Joe Jordon, the director of numberless acts, says is the best outfit he has heard in years. The act had its premiere at the Lafayette Theater, New York, August 12. It was promptly engaged for the Standard in Philadelphia. Eric Henry, Norton Cumber, Buddy Walker, Lawrence Hodson and Alfred Skerret compose the band.

A house called the Temple Theater in Williams street, Buffalo, N. Y., will soon be opened with T. O. R. A. bookings by William E. Vaughn, a local business man.

**LAWRENCE DEAS**



The stage director, who has staged another winner in his recently opened "Plantation Days", now running in Chicago. He was the producer of the now famed dance numbers of the original "Shuffle Along".

**THE CAROLINA MINSTRELS**

Chester Monahan's Carolina Minstrels have been doing well thru Tennessee. J. H. Campbell is the stage manager and Hunt is the band leader's name. Mark Smith is the boss canvasman, with Harry Joffe doing the announcements. M. O. Hill is the correspondent.

**A LONDON LETTER**  
(Continued from page 67)

comedic interpretation. Instead we carry to grateful memory Captain Applejack, Dr. Grizzly, his wonderfully successful "The Private Secretary" and "A Message From Mars" roles. Sportsman, prodigal, gentleman, man, he was indeed "a fellow of infinite jest" and of his "most excellent fancy" this, one of the thousand and one stories that claim him as a raconteur and epigrammatist, serves as an illustration of his unflinching happy-go-lucky humor even in adversity.

A production at the Apollo had gone agley—not the only innocuous in a great career—and Hawtrey, coming off the stage, ran against a stage hand who thought it was up to him to

encourage the "boss" whom all in the theater loved and revered.

"Well, anyhow, gov'nor, they take it well. They're all laughing," said the stage hand.

"Yes. Both of 'em," Hawtrey responded with the malleous effrontery that held us all enthralled.

**Brevities**

Despite the quite pleasant reception accorded to "Civilian Clothes", Viole Melnotte decided to take it off after the single trial week originally allotted to it at the Duke of York's. This seems a pity, for Thurston Hall's performance alone was worth a more general popularity, which but for the weather it would probably have found.

"The Cabaret Girls" last weeks are announced of Grossmith & Malone.

Manager Mulholland is certainly catering for widely diversified theatrical taste at his fine King's Theater, Eamersmith. Last week he had John Lester's production, "The Round-up", billed as a musical comedy revue, a lively synopsational Wild Westified show. A number of first-rate attractions are due here in the autumn.

Anthony Prinsep's production of "A Prisoner of Zenda", with Robert Lorraine in the heroic leading part, will certainly not fall for want of magnificent playing since Fay Compton is Princess. Allan Ayresworth is the Colonel Sapt and Franklin Dyal will be the Black Michael. Phyllis Nelson Terry shortly begins her provincial tour of "A Roof and Four Walls".

Barrig V. Jackson hopes to revive Rutland Boughton's beautiful Celtic opera, "The Immortal Hour" in town shortly.

The most recent production of the Pax Robertson Salon was Bjornson's "Sigurd Slembe".

A Sunday paper announced that the takings one night at the Globe during the recent ten-night run of "Reckless Reggie" amounted to less than \$40. The loss is calculated at round about \$15,000. Whether Marie Lohr and Anthony Prinsep have yet engaged a reader of plays for the future is not announced.

The Actors' Association has now sent out the ballot papers in connection with the Federation scheme of which I wrote recently in these columns.

Maskelyne's Theater of Mysteries resumes operations this week with "The Scarab" as the principal attraction. This popular rendezvous has recently been renovated.

Roy Horniman's new piece, "Mrs. Brown Turns Up", is due at the County Theater, Bedford, on August 13. Sydney Colton and Barry O'Brien are responsible.

**THEATRICAL NOTES**

(Continued from page 64)

bought the Sampson Theater, Penn Yan, for \$30,000.

W. H. Arnold, of the American Trust Company, sold the Grand Theater, Kokomo, Ind., to Bruce Carr.

The remodeled State Theater, Lorain, O., will be reopened September 1 with a policy of vaudeville and pictures. The State was formerly known as the Opera House.

Fire did considerable damage to the Bijou Theater, Ware, Mass., recently. It is believed that the blaze started in a pile of rags in the cellar.

The Empress Theater, St. Joseph, Mo., under the management of Mrs. W. W. Wertenberger, has been remodeled and improved at a cost of \$3,500 and was reopened a few days ago.

Alack Papayanakos, owner of the American Theater, Canton, N. Y., is contemplating improvements to the interior and exterior of the playhouse.

Defective wiring is blamed for a fire in Sandpoint, Id., which destroyed one block, including the Gem Theater, a picture house. The theater loss is placed at \$5,000.

The Palace Theater, Blackwell, Ok., has been bought by A. B. Woodring & Sons from B. O. and W. W. Woltz. The Palace plays pictures.

Thomas Boland, Jr., the two-year-old son of Thomas H. Boland, manager of the Empress Theater, Oklahoma City, Ok., was run over by an automobile and painfully injured late last month.

The People's Theater Building, Toledo, O., was purchased recently by Andrew J. Makley at sheriff's sale for \$27,071. The sale was made to satisfy a court judgment of long standing in favor of Makley and against the Auglaize Realty Company.

The Bijou Theater, oldest picture house in Clarksburg, W. Va., has passed out of existence as the Bijou and henceforth will be known as the Orpheum. The Orpheum, West Pike and Fourth street, was closed. Jack Marks, owner of the Orpheum, has moved that theater from the old Orpheum stand to the Bijou stand.

**WANTED**

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AT LIBERTY AFTER SEPTEMBER 1. Colored Minstrel Producer and Principal Comedian. Have first-class material. No old-time stuff. Write for details. State your salary and all.

**YES, WE HAVE MADE PROGRESS**

TALK all you may of the good old days, but, measured in terms of actual facts, the present is the high spot of Negro theatricals. Envy, emotion and all preferences aside, the Negro artist is in the heyday of his glory and financial favor.

There are more Negro music publishing houses in the field than ever before in the history of the business. If the advertising bills that are being constantly made and as constantly paid for when due, are any harbinger, they are receiving their share of the business in their field of endeavor.

Record manufacturers are employing more Negro artists at recording and having more accompanists and arrangers of the race working for these artists in presenting to a bigger public more compositions of the race than ever before.

In that connection more Negro publications are obtaining more display advertising from these amusement purveyors than has ever been submitted to them from any known previous source.

Burlesque companies, a group that was one time completely closed to the colored comedian and dancer, and to whom the Negro woman artists was an unheard-of possibility, today employ more than a hundred performers of the race. In fact, more nearly two hundred, the famous "Jimmie Cooper Revue" topping the list with over a score of Negro musicians and actors.

Once we had just Williams and Walker's show. This season we have in the musical comedy top row: The "Shuffle Along" road show, Sissie & Blake's "Shuffle Along" Company, the new Miller & Lyle production, Eddie Hunter and the "How Come" show, the "Plantation Days" Company, which recently opened in Chicago, as did Izzy Weingarden's second "Follow Me".

Drake and Walker went over the Gus Sun Circuit with such satisfaction to the management that they have return contracts, and the Benbow Troupe has been contracted for the same time.

Fifty-six colored tabloid companies were organized to play the colored theaters, including the holdovers from last season. The percentage of failures among these "tab" producers has been less than ever before. The average of layoffs and lost time has been measurably less.

The development of a following for the drama in the South, with the consequent enlargement of the field for talent of that type, is an outstanding feature of the past year. Jackson and Jackson, a pair of Howard University students who believed in themselves and their people, pioneered for the Bishop-Desmond Players in this and succeeded.

Notwithstanding the financial failure of the Ethiopian Art Players, their appearance in downtown New York may be scored as an advance.

More colored vaudeville acts have had tryouts for the big time than heretofore. True, more failed to make the grade than ever before, but they had their chance, which means a lot, and some won out. More have graduated from "the jig time" to "three-day", which means much.

Sixty-three colored fairs, most of which are working in unison for the common good of all, and all of which are now known to the world for just what they are, is a distinct gain in a field that has been hitherto hid in obscurity.

Four Negro carnival companies organized. One failed before playing a date, one is still in process of organization as this is written, one played six dates and expired, and one has made the season, with a dozen dates yet to play. This tells a great story when one realizes that a year since there was little thought of even one such combination.

Real estate men begging for the addresses of performers, and insurance agents specializing in theatrical business, is abundant proof that the profession is not wasting its opportunities. Yes, we are progressing today.

—J. A. JACKSON.

**T. O. B. A.**

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# The Billboard

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Detroit, Mich., 208 Sun Bldg.  
New Orleans, La., 2632 Dumaine St.  
Omaha, Neb., 216 Brandeis Theater Bldg.  
Washington, D. C., 1724 Newton St., N. W.

ADVERTISING RATES—Forty cents per  
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If you find a misstatement or error in any copy of The Billboard, please notify the editor.

The Billboard reserves the right to edit all advertising copy.



Vol. XXXV. SEPT. 1. No. 35

## Editorial Comment

THIS is the third annual "Fall Special" issue of The Billboard. Last year, and the year before that, it was more or less of an experiment.

We knew there was a place for it in the general scheme of things prevailing in the unique field we cover, but we only had a vague and hazy idea of what sort of place and of how to shape the number in order to make it fit the place.

Even after the present issue was planned and work on it was well along, we were none too clear on what special direction it would take, and, therefore, at a loss in fashioning it.

Most of our perplexities are dissipated now, however.

The issue has found itself—and its mission. A glance at the advertising it carries proclaims the fact eloquently.

It may interest some of our readers to know that, while the edition last year was 85,000 copies, it was found advisable this year to make the printing order 101,000 copies, which will insure an edition of at least 100,000 perfect copies—a gain of 15,000.

Last year the number of pages was 196. At this writing there is every indication that this year it will not be less than 204.

And the increase is due solely to increased advertising, legitimately earned by an increased circulation and advertising efficacy.

There is not a complimentary advertisement in the number. Some were offered, but politely, yet firmly, declined.

THE outlook as far as business in general is concerned was unchanged last week.

There were a very few—and very small—features which may prove to be the forerunners of decisive improvement, but they were pretty well offset by unfavorable developments.

The fact is that business is marking time—waiting for the fall revival. This

fore last, owing to the fact that Chorus Equity Association pressed the charges. Just in passing, we never heard of the Producing Managers' Association doing anything like that.

And now Equity is going to pull off its coat and sail into a light on behalf of the tent-show managers of Texas. We wonder how much the Producing Managers' Association will do for the Texas managers.

JOHN A. LINDLEY died in New York last week. He was known as "the dean of district reporters", a distinction he had fairly earned by long and faithful service covering thirty-three years.

He might have become a great newspaper man if it had not been for the fact that he wanted to be an actor. As boy and young man he was consumed with ambition for a career

ters might remain closed and the day fittingly be observed in the legitimate field as a mark of respect to the late President Harding.

In the vaudeville field no such sacrifice was accepted by the managers. Largely owing to the initiative of Mr. Albee, all artistes were paid in full.

Comparisons are odious, but sometimes it is necessary that they be drawn.

Magistrate H. Stanley Renaud, in the Morrisania Court, New York City, on August 20, decided that broncho-busting and bulldogging can properly be termed athletic sports. Tex Austin and four cowboys rode to court in full Wild West regalia.

The local group of the International Artisan Lodge (German International Union) has tied up with the N. V. A. Es ist zum lachen.

It takes a vast lot of energy to rest on a Sunday or holiday at Coney Island. Only robust persons can do it. If Labor Day this year is fair and clear, it is estimated that 650,000 New Yorkers will invade the island precincts to make holiday—to rest. Just keeping out of one another's way should provide a lot of exercise—and excitement.

Colonel W. E. Sullivan denies that he is a colonel, or an editor, or that he wrote the editorial we credited to him week before last.

He points out that Mr. F. M. Crabtree is the editor of "The Optimist" and responsible for the excellent editorials that appear therein.

We rather gather from Colonel Sullivan's letter that he is happy and proud to be president of the Eli Bridge Co., and would not change jobs with Coolidge.

Frank Gillmore will stop at Winnipeg en route to the A. F. of L. Convention going, and at San Francisco and Los Angeles returning.

He will probably put in at Austin, Tex., on his return trip also, so as to make preliminary arrangements for fighting the Baldwin act.

In our issue of August 18 we published in "Open Letters" a categorical denial of representations made to us by our London correspondent, "West-cent". The denial was made by Jos. B. Williams, general secretary of the Musicians' Union of England. No sooner had the issue in which Mr. Williams' letter was printed reached England than "West-cent" cabled that every allegation he had made was true. Naturally we believe our representative—and uphold him.

The long season of unusually hot weather in London this year has played hob with the theaters. Business has slumped very badly. The cables say there is absolutely no hope of improvement until the weather changes.

The determination of the French Government to stamp out social Negro betting in France by foreigners sojourning in that country finally reached the show business August 20, when the motion picture, "The Birth of a Nation", which was running at a Boulevard Theater with the approval of the censors, was suppressed by order of Premier Poincaré himself.

The putting on of this particular film just at this time in Paris savors strongly of a desire to "start something"—in the interest of the box-office. It was properly suppressed.

The Rev. John Fabey, chaplain of the Catholic Actors' Guild of New York, celebrated requiem high mass in St. Peter's Cathedral, Scranton, Pa., August 20 for Marie Wahnwright, and many players journeyed from the metropolis to pay the last tribute to the actress.

## SAVE THE THEATER

WE in America are not the only ones with problems. They are saving the theater abroad also. The following is an excerpt from "The Curtain", London:

"Something must be done to save the Theater in London. Save the Theater for England. Save the Theater, not only for the present generation, but for the generations that are to inherit this glorious country.

"The English Drama has been the finest, the best Drama ever since the time of Shakespeare. The English people have been a Drama-loving, a Drama-appreciating people ever since the far-away days when they stood in the Pit to witness a play.

"The people of England today love the Drama just as much as they did then, but they are being weaned away by the antagonistic policy too often fostered in our theaters.

"The Theater has not advanced. Everything else—every art and every industry—has gone ahead, everything, but not the Theater.

"People of today require very different treatment to what they did in the days before the war. During those four tragic years a whole generation of difference in attitude, in outlook, in appreciation and in demands, but the whole time the Theater, the Theater alone, has stood still. Do not think from this that I mean that actors or that playwrights have been in any way deficient. Not at all. They have been wonderful; they have been valiant, staunch and true. They have worked under hardships the like of which few dramatists and few actors have ever encountered before, and the only hope for the Drama here now is this love, this undying wholehearted love. However, in spite of all this devotion, unless the country is aroused and existing conditions are changed, theater audiences will gradually but inevitably be drawn away from the playhouse. It is the audience and the audience alone that keeps the Drama alive. Therefore, in disregarding the audience, the very lifeblood of the Drama is being sapped.

"Just as sure as I am writing these lines, unless something be done immediately to facilitate conditions for the audience, the theaters in London will continue to fail.

"Perhaps one does not realize the ever-increasing power of the Cinema. There is no reason why the theaters should have to compete with an art so different, so divergent as the art of the moving pictures. Let the Cinema prosper. Let the Cinema do all the great things that it will ultimately do. There is an audience for the Cinema, yes, but there is also an audience for the Theater, and this audience must be respected and honored and treated with fairness. This audience must not be thrust away and forced into other channels.

"It is not for me to come forward and to say that this and that be wrong; that the rents of the theaters are extortionate; that the prices of seats are too high; that the theaters are too uncomfortable; that the plays are often too poor and that sometimes the acting is miserable; for the many of these things are only too true, no one of them is the sole, the only, reason for the present disastrous condition of the Theater in London.

"Plays do not pay, cannot pay as long as things remain as they are."

is already overdue. It should have been manifest two weeks ago. It had not shown up August 20.

There is no reason for doubting that it will come and prove much the same as usual in volume and activity even though belated.

Retail trade is good.

But everywhere the determination not to accumulate stock is evident. Retailers who are buying at all are buying very cautiously and in a very small way.

On the whole, the New York season is opening auspiciously. The number of Broadway houses are getting a very fair business, despite the large number of new offerings.

HARRY KRAMER, a nonprofessional, of Providence, R. I., was sentenced to from two to four years in State Prison by Judge Nott in General Sessions, New York, week be-

upon the stage, and had prepared himself carefully therefor, but suddenly he was confronted with the necessity of gaining a living for himself and dependents, and got a job on The Minneapolis Tribune.

He went to New York, not to better his position as a writer, but because he thought the opportunity of getting on the stage was better. All his life his heart was in the theater.

NELLE REVELL is always tactful. She says things as kindly as possible, but when she thinks a thing needs saying, she contrives to say it. And so she did not neglect to apprise the theater-going public—or at least that portion of it covered by the circulation of The New York Daily Mail—that on Friday, August 10 (Morning Day), all Equity actors and actresses of America contributed one-eighth of a week's salary in order that the thea-

# MOTION PICTURES

EDITED BY H. E. SHUMLIN

## M. P. T. O. A. Making Drive For Lower Insurance Rates

**Questionnaire Sent to All Theater Owners for Information on Insurance—Expected To Lead to General Reductions of Over 25 Cent**

New York, Aug. 25.—The drive of the Motion Picture Theater Owners of America to obtain lower insurance rates for picture theaters was set into actual motion this week with the addressing by Sydney S. Cohen of a letter and information blank to every theater owner in the country. The questionnaire asks for information which, when compiled, will simplify the problem of getting the insurance underwriters to lower the rates on theaters.

In several sections of the country, State and regional organizations have already succeeded in having their fire insurance rates lowered. The present high rates are based upon the figures of the past, when picture houses were not as fireproof in construction as at present.

President Cohen's letter to exhibitors is as follows: "We are enclosing you blank for the purpose of obtaining data on the theater insurance situation in your territory. Will you please fill out the same as soon as possible and forward it to this office."

"The Motion Picture Theater Owners of America have taken the matter of theater insurance in hand in such a way as to comprehend the needs and interests of the theater owners of the nation in this relation.

"At the meeting of the national officers and board of directors in Atlantic City recently insurance experts gave us detail information on the subject concerning all that, thru the efforts of your national organization, savings of from 25 to 47 per cent can be effected in insurance premiums.

"Your national officers have discussed the insurance situation with prominent representatives of vaudeville and other theatrical interests and all are enthusiastic over the proposition of saving this money to theater owners.

"To put our plans into execution and save you this insurance money we must have complete information so that we can apply the new processes to each theater.

"Will you kindly let us hear from you as promptly as possible in this matter so the reduced rate may soon be made effective."

### PARAMOUNT'S CELEBRATION

New York, Aug. 25.—A nationwide motion picture celebration is being conducted by the Famous Players-Lasky Corporation. It takes place beginning tomorrow, the week of the 28th. In New York the Rialto, Rivoli and Criterion will inaugurate the celebration, which is called "Greater Movies Season." Special advertising is being carried on thruout the country in newspapers and magazines. In the Famous Players' theaters specialties will be introduced into the programs to accentuate the improvement in films. The same idea will be carried out in all the advertising.

An electric sign, running from 42nd to 44th streets on Broadway, has been constructed on the Pitman Building, in which structure The Billboard's large New York office are situated. The sign announces the celebration at the three big Famous Players' Broadway theaters.

### \$1,500,000 CONTRACT SIGNED BY BENNETT WITH F. B. O.

Chester Bennett, prominent producer and owner of the Chester Bennett Laboratories, last week signed a contract with J. I. Schmitt, vice president of the Film Booking Offices of America, providing for the distribution by that organization of more than \$1,500,000 worth of productions to be made by Bennett at the Pat Powers Studios.

The Bennett production program will include five big features in which Jane Novak will be starred and six outdoor photoplays featuring Little Henry. Miss Novak will start work September 15 on her first production under the terms of the new contract.

## It Strikes Me—

IT can not be stated too often that the exhibitor should build up his programs with independent pictures this coming season, if he considers that the domination of the industry by the few large producing and distributing companies is a disadvantage to him. Altho it is generally believed that there will be over 700 feature films put on the market during the 1923-1924 season, it is admittedly a difficult matter for the exhibitor to assure himself of enough independent pictures for his theater, or theaters, principally because the small producers and distributors' announcements of releases are drowned in the flood let loose by the few big corporations.

A survey made last week by The Billboard succeeded in listing a total of 638 pictures to be released during the coming theatrical year. There will probably be at least 100 more pictures released, but it is impossible to check up on them at this time. With 638 pictures to pick from, the exhibitor is certainly in a position to feel assured of independent product enough to stand off the impact of the driving sales methods of the big corporations. He is in a position to decide, once and for all, just what kind of pictures he wants; if he believes that the production of moderate-cost pictures at reasonable rentals are the thing, or that the extravagantly produced pictures at high rentals are most desirable, his actions this season will be the answer. He will have both kinds of pudding offered to him, and it's up to him which one he eats.

The unofficial reports of the amount of money to be spent on productions for 1923-1924 reach far up into nine figures. Figures in the motion picture industry are always grossly exaggerated, but it is probably true enough that the total cost of productions this year will be higher than ever before. Altho wild remarks that \$200,000 will be spent on productions are out of all reason, it really does not concern the exhibitor so much that he need to worry about it. It should, as a matter of economic fact, please him that there will be so much product the coming year. If the productions were few and controlled by a small number of distributors, the exhibitor would have plenty of reason to worry; but with more pictures offered him—twice as many as he can possibly use—the exhibitor is in a position to sit back and watch the scramble for his dates. If the big corporations find that the independent competition is making the going hard for them, rest assured that they will bring down their prices to meet their competitors.

If you believe that the few big companies are not deserving of support from you; if you believe that they want too much for pictures; if you believe that your future as an exhibitor depends upon an open market, where the pictures will not be controlled by the few big people, then it is up to you to use as many independent pictures as you can, and not sign up most of your dates in advance with the few big companies.

If the big corporations succeed in grabbing most of the dates this year, the independents will have to compete among themselves for the remaining bookings, and that will mean, with the increased number of independent pictures, that there will be less independent pictures the year after and the exhibitors will be at the mercy of the big corporations. Whether or not the big companies are guilty of monopolistic, squeezing business tactics in the past, it is a bad thing to have the source of supply in the hands of a few people or companies. It will be a bad thing for the exhibitors if, after this season, the bulk of the pictures are controlled by five or six corporations, so it will be a good thing this season to protect yourself by booking independent pictures.

In another column on this page are listed twenty-five companies which will distribute 638 pictures during the coming season. It will be good business on your part to scan the list closely.

*H. E. Shumlin*

## 25 Companies To Have 638 Pictures for 1923-'24

**Sixteen Independent Distributors Will Release 266 Features—Six Big Distributors To Have 296**

New York, Aug. 27.—Distributing schedules of twenty-five companies for the season of 1923-1924 total 638 feature pictures, of which 266 will be independent productions. Altho it is believed that there will be at least 100 more pictures released, independently, they are a doubtful proposition. The 266 are assured productions.

Due to the present system of free-lance acting, most of the independent pictures have the advantage of screen artists who are nationally known. The distributing companies and the number of pictures to be released by each are as follows:

Anderson Pictures Corp.	18	features
Arrow Film Corp.	26	"
Associated Exhibitors	36	"
Associated First National	65	"
C. B. C. Film Sales Corp.	12	"
Equity Pictures Corp.	6	"
Clifford S. Eifelt Prod., Inc.	6	"
Film Booking Offices of America	32	"
Fox Film Corp.	52	"
Grand-Asher Dist. Corp.	25	"
Goldwyn-Cosmopolitan	44	"
W. W. Hodkinson Corp.	24	"
Independent Pictures Corp.	6	"
Mastodon Films, Inc.	4	"
Metro Pictures Corp.	33	"
Pathe, Inc.	6	"
Paramount Pictures Corp.	52	"
Preferred Pictures Corp.	15	"
Principal Pictures Corp.	6	"
Seiznick Dist. Corp.	40	"
Truart Film Corp.	18	"
Universal Pictures Corp.	64	"
United Artists	11	"
Vitagraph Company	26	"
Warner Brothers	19	"

The 18 pictures of the Anderson Pictures Corporation will be released thru the Film Booking Offices. The four from Mastodon are exclusive of six others signed up with Associated Exhibitors. The 11 from United Artists include two from the subsidiary distributing company, the Allied Producers and Distributors, Inc.

There will be at least 500 short subjects released along with the features.

### CHAPLIN'S PRODUCTION TO PLAY AT LYRIC THEATER

New York, Aug. 25.—After Mary Pickford's picture, "Rosita", finishes a run at the Lyric Theater here, Charlie Chaplin's first production in which he does not appear, "A Woman of Paris", starring Edna Purviance, will play at the house. "Rosita" will open at the Lyric in September and will run about four weeks. Immediately after it closes the Chaplin picture will take over the theater.

Chaplin will start work on his next starring picture as soon as he finishes work on "A Woman of Paris". It will be called "The Clown".

### HEAVY ADVERTISING FOR "GREEN GODDESS"

Billboards, a heavy schedule of daily newspaper advertising, one-sheet posters in elevated and subway stations, car cards thruout the metropolitan district, window displays and a sniping campaign covering the principal boroughs—that's the way in which Distinctive Pictures Corporation is putting across "The Green Goddess", its feature, starring George Arliss, now running at the Sam H. Harris Theater, New York.

### FOX HAS REEL OF YUCATAN

The Fox Educational Entertainment to be released September 2 is a reel called "Mysteries of Yucatan". This is the first motion picture record ever made of the vast ruins of the New World and was obtained by a special expedition sent into the wilderness of Central America. With public interest in Egyptian tombs still at a high pitch, explorations in Mexico reveal discoveries which rival in importance those of the Nile country.

## REVIEWS

By SHUMLIN

## "DRIFTING"

## A Universal-Jewel Picture

The reformation by love of an opium-smuggling girl is the story of "Drifting", in which Priscilla Dean is featured. The theme is brightened up by locating the action in China. Despite the plentiful action of the latter part of the picture it drags perceptibly in spots. The footage could easily be cut down without sacrificing any dramatic points. If it were cut down a bit "Drifting" would be a much better picture.

Wallace Beery and Matt Moore are among the supporting cast. Beery wears a beard, and, somehow or other, he doesn't seem the admirable villain he usually is. Moore is the hero of the piece, but is not called upon to do much heroing, outside of a struggle with Beery. The mob scenes, showing the attack of Chinese hillmen upon a Chinese village, are very poorly done. The "Chinese" in the scenes do not look the part at all times.

The story has not been handled correctly. It seems to this reviewer. Miss Dean, as an opium smuggler, does not arouse much sympathy. She never seems to see anything wrong about her trade, her rejection of it being induced merely by her love for the mining engineer, who is out to kill the opium trade. In the movies a heroine must be all that is good and lovely; there is no room for doubt as to her qualifications; if her character isn't clearly outlined the audience will not be satisfied that she is the goods. As a matter of fact the sympathy of the spectator goes out, not to Miss Dean, but to the Chinese girl, played by Anna Mae Wong, whose love for the mining engineer is unrequited. It could have been very easy to overcome this fault by showing, in the early scene depicting the American girl smoking opium, the revulsion of the heroine for her business. There is a little boy in "Drifting", by name Bruce Gierin, who is a sparkling wonder. Just a little fellow, he acts like a regular artist. The scenes in which he appeared were the most interesting in the picture.

The story: Cassie Cook (Miss Dean) is an opium smuggler in China, known as the Poppy Princess. She determines to take back to America another white girl who is a victim of the opium habit. She bets all her money on a horse race and loses. Then she decides to make one more opium deal. She and her partner in crime, Jules Replin (Wallace Beery), got to the little Chinese village in the north, where they get their opium. They find the supply held up because of the presence of a white mining engineer who is suspected of being a government agent, which he is. The half-wild Chinese from the hills, who have the opium, are enraged at the holding up of their goods and prepare to attack the village. Cassie falls in love with the engineer after she steals a report he had written, which proves his identity. He discovers it and repulses her. Angry, she decides to go thru with the opium deal. Just as she is ready to go away the hillmen attack the village. A Chinese girl, also in love with the engineer, saves his life and tells him she has just seen Cassie destroy the opium, which she did for no apparent reason. The engineer saves Cassie from a burning hut and the picture ends, titles explaining that she was purged of evil in the "fires" of love.

The production has the appearance of having been rushed thru. "Drifting" should have been a much better picture than it is.

Direction by Tod Browning. Adapted from the stage play by John Colton. Produced and distributed by Universal Pictures Corp.

## "THE MAN WHO WON"

## A Fox Picture

Dustin Farnum's first picture for 1923-'24 is first-rate entertainment. It is not a "special" and it cost a great deal less than a million dollars to make, and still it is a good picture. The story is not particularly unique, but it has been handled with discretion rarely met with in program pictures. This is one of the few pictures ever produced in which the hero is not in love with anyone and in which he dies. Altho the star, Farnum does not play the leading part in the story. He appears as a good-natured gambler, loving only horses, cards and children and who saves a poor family from destruction.

Ralph Cloninger and Jacqueline Gadsden play the principal parts. Cloninger is a poor miner, unable to buy his wife the pretty things she craves. So she leaves him and her two children to go with Lord James, a rancher, who is also the leader of a gang of desperados. Borrowing a horse from "Wild Bill", the gambler, the brokenhearted miner goes to James' house to bring his wife back. He is half killed by the villain's gang. When he gets back "Wild Bill" decides to help him. He appoints three good-natured bums to take care of the miner's two little children. One

## "MOTHERS-IN-LAW"

## A Preferred Picture

A strong effort is made in this picture to shatter the time-honored conception of mothers-in-law. There is really but one mother-in-law in the picture, altho the title would lead one to believe that it symbolizes them as a whole. To anyone who has a mother-in-law, or who has had any experience with someone else's, the platitudes it emphasizes, that "a mother-in-law is just a mother with another child to love", may seem to be spreading it pretty thick.

At any rate there never was such a mother-in-law as the one played in this picture—and played exceedingly well, too—by Edith Yorke. She is so good to her daughter-in-law that one is conscious of something missing in the screen: There should be a halo around her head. Even when she discovers her daughter-in-law in the arms of an admirer when she should be nursing her baby, this mother-in-law is so inhumanly good that she doesn't consider it so really terrible. All she does is take the baby away until its mother reforms. Even when the daughter-in-law starts on an elopement with her admirer the mother-in-law doesn't get angry with her.

Mothers-in-law who see this picture may, outwardly, seem pleased with it, but inwardly they won't be able to help feeling that the pictured mother-in-law is a strange sort of person.

Director Gasnier set out to prove that mothers-in-law are marvelous people, with no faults whatsoever, and he paid little attention to anything else. The other characters in the story, excepting one, are but vaguely outlined and the side-embellishments to the plot are not consistently plausible.

The best performance in the picture is that of Josef Swickard, as the terrible-tempered Farmer Wingate. Gaston Glass plays the part of the son, who marries the city girl and gives his mother the title of mother-in-law. Glass is an unconvincing actor; all he does is look pretty. Ruth Clifford, as his wife, is good.

The story begins with the meeting of Young Wingate, the farmer boy, played by Glass, and the city girl, in which part Miss Clifford appears. He leaves his parents at the girl's solicitation and goes to the city. In two years he has apparently accumulated a million dollars or so, judging by the home he lives in—its walls may be as high as the Grand Canyon is deep, they just go up and up. But his wife is a flighty person and insists on going out to all sorts of parties. One party, supposed to be in the studio of her friend, Aldon Van Buren, an artist, might have been staged in the Pennsylvania Station. No artist, we feel sure, ever had so roomy a studio. A baby is born and mother-in-law, now widowed, comes to live with her son. She sees her daughter-in-law kiss the artist and confronts her. She takes the baby away with her to the farm, telling its mother that when she reforms she may have it back. A scene shows the wife, at another party, mistaking her husband's actions with another woman. So she decides to run away with the artist. They go to the mother-in-law's home, steal the baby away and proceed to the artist's summer home nearby. The mother-in-law follows them, horse-whips the artist and just then young husband arrives, having heard where they were bound for. The mother-in-law, to save the situation, pretends that everything is all right and starts to get tea. But the daughter-in-law tells the truth, sees the error of her ways and all is forgiven her, the artist, who really is to be sympathized with, having received plenty of encouragement for his affections, being left crestfallen.

"Mothers-in-Law" is not a very good picture. It is a little better than fair.

Direction by Gasnier. Produced by B. P. Schulberg. Distributed by Preferred Pictures Corporation.

of them, as played by Harry Clark, is a splendid character actor. He gets some real laughs.

To draw the desperados away from their ranch while the poor miner goes there for his wife, "Wild Bill" drives the stage, loaded with gold, which he knows they will attack. As he signed, they hold him up, but his trusty revolvers score against the pack of them. He is wounded and dies on the drive to his destination.

The erring wife has discovered her mistake and is only too happy to go back with her husband. On the way home excited people meet them with news that all has been discovered on the claim which the poor miner has been fruitlessly working for so long.

In spots, some of the sequences are a trifle rough on the imagination. The scene, for instance, in which oil is discovered, is just jammed in, no explanation of how it was discovered being given. On the other hand, some scenes are very sympathetically handled, especially those with the two little children, played by Micky McBan and Muriel McCormick.

Direction by William Wellman. Distributed by Fox Film Corporation.

## "THE MIDNIGHT ALARM"

## A Vitagraph Picture

This is a made-to-order, measured-by-rule, murder, trainwreck, fire and orphan-child picture that is generally believed to delight the multitudes. It makes no pretense to be a picture for intelligent people; in fact, it is just the reverse. Every situation has been done time and time again; the chief claim to attention it has is that there are more of these tried and true situations in this picture than in the usual film meller.

The first thing in the picture is a murder. Next in order come an auto pursuit, a collision of an auto with a train, the death of one of the occupants of the machine, a kidnapping, the escape of the kidnaper, an attempt to wreck a train by leaving a drawbridge raised, and, to cap it all, the burning of a building with the attendant death of the arch-villain and the rescue of the heroine from a locked vault in the flame-consuming structure. Intermingled with these gentle bits of action are numerous tear-jerking situations: old mother playing with estranged daughter's doll, grandfather seeking lost grandchild, meeting her without knowing her; crippled girl selling newspapers, etc.

"The Midnight Alarm" is a blood-and-thunder melodrama, and every exhibitor should know by this time if this type of picture is liked by his patrons. It strikes me that it will be a bad bet for any theater entering to an intelligent clientele, otherwise o. k.

The best performance in the picture is that of Cullen Landis. He plays a New York youth from the tough district, a part somewhat out of his usual line. Others in the cast are: Alice O'Connell, Percy Marmont, Joseph Kilgour, Maxine Elliot Hicks, George Price and J. Gunnis Davis.

The story of the picture is concerned with the villainy of the executor of an estate. He kills his partner, who names him executor in his will. The dead man's wife and child inherit the estate, the executor to get it if they die. He tries to force the widow to marry him. Refused, he chases her in an auto. Near her father's farm the widow is killed in a train smashup. The child is picked up by strangers and taken away to the city. There she grows up nameless, selling newspapers. Twelve or thirteen years later she is discovered by the villainous executor, who tries to keep her away from her grandparents until he can obtain guardianship over her. His many plots failing he prepares to steal all the estate in his care and get away, but is caught in a fire and killed. He locks the girl in a vault in his office, but she is rescued by her lover, the captain of a fire-engine company.

There is great ado thruout the picture about valuable papers. The widow steals the will from the murderer first and he gets it back when she is injured in the wreck. Later on the proofs of the girl's identity are grabbed by the girl and then grabbed back again by the villain. Still later both the villain and the girl's grandmother make a grab for another paper, with the woman winner.

Direction by David Smith. Produced and distributed by Vitagraph.

## "THE BROKEN WING"

## A Preferred Picture

"The Broken Wing" is an interesting comedy-drama, with lively action, that has been given a very good production by Preferred. The weak spot is the actor assigned to the leading masculine role, Kenneth Harlan. His performance, indeed his very personality, is not particularly impressive. Miriam Cooper, as a romantic Mexican girl, and Walter Long, filling the role of a Mexican bandit-general, are very effective.

The good points of the story are well brought out by efficient direction. The picture runs right along with the story, without any interest-killing cutbacks and "in-the-meantime" scenes stuck in to fill out. A good deal of comedy is obtained by well-executed dialog situations. As a whole "The Broken Wing" is a better-than-average picture.

The picture opens with a scene showing Kenneth Harlan, as Philip Marvin, starting off in New York on a try for the transcontinental record. In a small town below the Rio Grande a Mexican girl, waiting for her dream-lover, an American, is wooed by an outlaw bandit. The airplane is damaged in the air, off its scheduled route, the observer falling out—and never mentioned again—and the plane, with Harlan aboard, crashing thru the roof and depositing him right before the Mexican girl a short while after she has prayed to heaven to send her a husband. When he comes to Harlan has lost his memory, doesn't even remember his name. The bandit-general holds him for ransom, discovering that he is a millionaire. Harlan marries the girl and the big moment comes when an American woman arrives and sees that she is his wife. Suddenly his memory returns and Harlan learns that the pseudo-wife merely tried to get him out of the bandit's hands. He jumps into his plane and grabs the girl off the roof with the aid of a rope ladder. Just then the federal army appears and captures the bandit-general,

## "THE SILENT PARTNER"

## A Paramount-Lasky Picture

In this picture we have something that is solid, substantial entertainment, logical and intelligent at all times, minus the artificialities that crop up in so frightfully many productions. Despite the locale of the story—New York—and the society atmosphere, the film is without any of the slapshod "party" scenes that the producers seem to think are demanded by the public. There is a fairly strong theme to the story, and the director has followed painstakingly, building up the characters, developing the situations, the highlights and shadows and constructing the climax with an eye to dramatic values.

This is obviously not one of the pictures which the Famous Players-Lasky executives have picked out to splurge on, as they have done with "Bluebird's Eighth Wife", and the picture is all the better for their oversight. The settings in "The Silent Partner" are not exaggeratedly luxurious. The walls in the expensive apartment home of the principal characters are not ridiculously lofty—they look like honest-to-goodness walls. The picture is real, even tho, or perhaps because of the fact that, it didn't cost a barrel of money to make.

Leatrice Joy is genuinely fine as Lisa Coburn, the "silent partner" of her stock-gambling husband. Owen Moore, as the husband, gives a very natural performance, touched up with little bits of comedy action that are decidedly effective. Robert Edeson is also good as the wealthy Wall street operator who rents Coburn in an effort to win his wife away from him.

The story in a measure is an indictment of racket-shop gambling. It has to do with a happy young couple, getting along on sixty dollars a week, always working towards a goal, who are suddenly moved into a new sphere of life when the husband makes a killing in Wall street against his wife's wishes that he refrain from speculating. They make a pact that she is to get half of the money he makes. For a year he makes money hand over fist, his wife always being supplied with loads of coin of the realm for her clothes. She, however, puts the greater part of her money in the bank, spending only a small percentage of what she gets. Then the husband gets into a jam on the market, inspired by his old employer, who evets his wife, and is forced to come to her for money. He discovers that she has forged the clothing bills which he paid and put the money in the bank. She refuses to give her savings to him when he comes to her in a panic. She tells him that she wants him to leave the stock market alone, that she was saving only for the day when the game would break him, but he leaves her, telling her to sue for a divorce.

She is induced to go for a trip abroad by a woman friend of the Wall street man who broke her husband, but when she gets on the ship she becomes suddenly aware that her admirer is aboard also, and that he planned the entire thing. She leaves the ship and rushes over to her husband. When she tells him that she has just discovered why his downfall was engineered, and that she cares only for him, a reconciliation is effected.

At all times "The Silent Partner" is interesting, up to the very last flicker on the screen.

Direction by Charles Maigne. Distributed by Paramount Pictures Corporation.

## MORROW MANAGES PREFERRED EXCHANGE IN KANSAS CITY

Hoyt G. Morrow has been appointed by Al Lieberman to manage the Kansas City Exchange of Preferred Pictures Corporation. Mr. Morrow is very well known to the trade, having served as Dallas manager for the old Artcraft Exchange. Later he opened the First National Exhibitors' Circuit in Dallas, and for a year was sales manager in the Southwest for Peacock Productions, Inc., supervising the Kansas City, St. Louis, Oklahoma City and Dallas exchanges.

## FIRST FIVE METROS

Five productions are to be released by Metro during the month of September. These will be the opening guns in the biggest year of the organization's history. They are: "The French Doll", Mae Murray's newest photoplay; "Strangers of the Night", the Fred Nibbe production of the famous stage play, "Captain Applejack"; "Rough Lips", starring Viola Dana, and "Three Aces", Buster Keaton's initial feature-length comedy.

who, to make his position worse, is informed that the jewelry he had accepted for the ransom from the pretended wife of Harlan is paste.

There is plenty of comedy and several big dramatic moments in "The Broken Wing". The Mexican atmosphere looks real and the Mexican characters look like Mexicans.

Direction by Tom Forman. Produced by H. P. Schulberg. Distributed by Preferred Pictures Corporation.

SHORT SUBJECTS

"SHORT ORDERS"

A Roach-Pathe Comedy

Stan Stanley, featured in this one-reel production of Hal Roach's, has the qualifications of a funny screen comedian. His face is unmarked by comedy mustache or other makeup that is thought to be funny and whatever laugh he earns are not the usual slapstick junk. In this reel, said to say, he is hampered with one of the stock scripts—a restaurant theme, with the usual unfunny gags about tough steak and other perverted foods. Roach's true score on comedies falls down a peg with this one.

"THE MAN ABOUT TOWN"

A Roach-Pathe Comedy

In this one-reel comedy Stan Stanley proves that he can be funny. Minus the worn-out slapstick of "Order, Please", it is based on a very funny idea—a young fellow being told to follow a girl in order to get to his destination. He follows her into a department store, loses her a dozen times, is suspected of being a shoplifter, gets into many funny situations, finally follows her to the trolley car he wants, jumps off and waves sarcastically at his pursuers, and jumps on again—into a police patrol!

"PITFALLS OF A BIG CITY"

A Sennett-Pathe Comedy

Ben Turpin is featured in this two-reeler, misnamed a comedy. There is really but one laugh in the picture, which comes when cross-eyed Ben tries to shoot straight. Outside of that the picture is fierce. Mack Sennett is certainly standing sponsor for some awful cops in the comedy line.

"THE CAT THAT FAILED"

An Aesops' Fables-Pathe Cartoon

The cat and mouse of the Aesops' Fables cartoon series prove in this reel the proverb that "It is never safe to trust the cruel". It is considerably less an imposition upon one's patience that most of this series, but is still far from being worth the time it occupies on a film program.

"JUNGLE PALS"

A Fox Sunshine Comedy

Three marvelously clever chimpanzees are featured in this two-reeler. They are a good deal funnier than a great many so-called comedians of the screen and go thru a series of stunts and comedy situations that will bring gasps of delighted astonishment. Should please immensely on any program.

F. B. O. SALES PROMOTIONS

Film Booking Offices last week announced the promotion of three of their force to executive positions.

L. H. Metzger, formerly manager of the Seattle office has been promoted to supervising manager of the Portland and Seattle offices and is to make his headquarters in Portland.

A. H. Huot, who rose to assistant manager of the Seattle exchange, after having been an exploitation man and salesman in that territory, is now the manager of the Seattle office.

W. H. Corby, a salesman of the Washington, D. C. office, is promoted to branch manager of the Salt Lake City office. There will be more promotions made later, announces H. M. Berman, general manager of exchanges for the F. B. O.

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Principal Pictures announce that they are about to close a deal which will completely cover the United States with franchises for their five latest pictures, "Temporary Marriage", "Bright Lights of Broadway", "The Spider and the Rose", "East Side—West Side" and "Gold Madness". This transaction will cover the Minnesota and North and South Dakota territory and when it is consummated the United States will be completely covered.

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SAM GRAND SAYS SOMETHING NEW WARNER BROS.' CHANGES

"There is no middle ground in motion pictures today," says Samuel V. Grand, president of the Grand-Asker, after a survey of exhibiting conditions throughout the country.

"Either moderately priced productions, short subjects or tremendous features worthy of road-showing, are demanded," he continues. "A picture costing forty or fifty thousand dollars to make has as good a chance to make money—and can bring in just as large returns to the producer—as the film that costs one hundred thousand. In other words there is no need to spend the latter amount to make a popular picture and a great spectacle cannot be made for that sum."

"Our plans, which are shortly to be announced in full, will contemplate the production of photoplays with a popular appeal costing a sum that will enable us to sell them at a rate which will give the exhibitor a chance to make money and not force him to increase his admissions beyond the pocketbook of the average citizen."

"After all is said and done, pictures are the entertainment and relaxation of the man of moderate means. The people who can pay big admission prices to see films are in the minority. To these the spectacle appeals and they will pay to see it. But they, also, will go to see the reasonably priced films which win the individual support of the man in moderate circumstances."

LECTURERS TO TALK ABOUT PICTURE MAKING

The motion picture industry will be the subject of many lectures in New York and other parts of the country this year. Lecturers have been gathering data on pictures and picture making for months, getting ready for the fall and winter lecture season.

For the first time in the history of the Board of Education, of New York City, definite constructive lectures on the making and operation of motion pictures will be a feature during the coming winter, according to plans of Dr. Ernest L. Crandall, director of lectures for that body.

Dr. Crandall has just returned to New York, after several weeks in Hollywood, spent in gathering essential data. At the Lasky studio he conferred with Cecil B. DeMille, who is now making "The Ten Commandments"; William de Mille, Herbert Brenon, James Cruze and other producers, while visits were also paid to the Pickford-Fairbanks, William Fox, Universal, United and Metro Studios.

About 4,000 lectures are delivered yearly in New York by the lecturers under Dr. Crandall's direction. These talks are given not only to school pupils but to evening classes of adults as well. It is believed that the Crandall material on motion pictures will reach for the first time a great many thousands of people whose knowledge of the cinema has been meager heretofore.

Details of the making of "The Hunchback of Notre Dame", Universal super-Jewel spectacle starring Lon Chaney, and employing a cast of four thousand people in the largest settings ever built in the motion picture industry's history, are to be the topic of a lecture before the Brooklyn Institute of Arts and Sciences, of New York.

Marjorie Weirich, Institute lecturer and head of the arts and science department of the Erasmus High School, of Brooklyn, passed an entire day at Universal City going over the details of the making of the picture and inspecting its settings, in preparation for her lectures.

The roster of the Warner Bros.' franchise holders for the 1923-'24 season contains new names of franchise holders who are distributing the Warner classics extensively for the present year and the new season that is approaching. Among the new exchanges are:

The Dependable Exchange, Inc., located at 729 Seventh Avenue, New York City, handling the entire State of New York and Northern New Jersey. A branch office at Buffalo will lend its assistance for the benefit of exhibitors in that part of the State.

Second among the new franchise holders is Film Classics Co., in Cleveland, Harry L. Carnas, president, to serve exhibitors thruout Ohio. Branch offices have been opened in Pittsburg, Cincinnati and Detroit.

Film Classics of Illinois, in Chicago, under the management of Edwin Silverman, will serve Northern Illinois and the State of Indiana, with a branch in Indianapolis.

Film Classics of Kansas City, Inc., A. L. Kahn, general manager, at Kansas City, has augmented its franchise holding and assumes charge of marketing new Warner product in Ohio and Nebraska from a branch office in Omaha. This means that new product will not be marketed from Des Moines as formerly. The main office in Kansas City will market Warner product in the western part of Missouri and Kansas.

GEO. D. BAKER FINISHES HUNDRETH PICTURE

With an even hundred productions to his credit, George D. Baker, dean of directors, is to be signally honored at a George D. Baker Centennial to be celebrated on the Goldwyn lot at Culver City, Calif., with the final cutting of Balzac's "The Magic Skin".

After many years on the stage Baker started to direct John Bunny and Flora Finch for Vitagraph in the old one-reel days, and later, when Vitagraph started multiple reel features, he was chosen to handle Edith Storey and Antonio Moreno. "Tarantola" was the biggest hit of these two stars which he wrote and produced.

Later, Baker joined Metro and rose to the ranks of director general, where Nazimova's "Revelation" was considered his supreme achievement.

More recently he has been in the East and traveling in Europe. He went to the coast for Achievement Films, Inc., to make the Balzac story for Goldwyn release at the Goldwyn studio, and in checking over his record he discovered that "The Magic Skin" would make his hundredth production.

UNIVERSAL PROMOTIONS

James V. Bryson, for two years expert manager of Universal, has been promoted to a newly created position as chief of presentations, to handle the country-wide presentation of all big Universal productions. He is now engaged in the handling of "The Hunchback of Notre Dame", the big super-Jewel to have its world premiere in the Astor Theater, New York, September 2.

Mr. Laemmle has appointed Nat L. Manheim, formerly an assistant general sales manager, to take Bryson's place as expert manager. As assistant general sales manager Manheim has been in charge of the sales and distribution of all Universal short subjects. His work in directing the building up on Universal's short subject market won for him Mr. Laemmle's good will and the present promotion.

France Bars Griffith's "Birth of a Nation"

Premier Poincare Bans Film for Political Reasons—Negro Subjects Object to It

Paris, France, Aug. 25.—Despite the passing by the French censors of "The Birth of a Nation", the first showing of the picture at the Salle Marivaux was stopped on Sunday by the police, under orders from Premier Poincare. The picture was submitted to the censors three times last year and was finally passed upon two weeks ago, after numerous cuts and changes had been made.

When the picture was at last presented it drew big crowds, but on Sunday the police stopped it, on the ground that it was "disturbing to public morals". H. Fenston, an Englishman, owns the rights to the picture, which has been booked thruout France. He offered, early this week, to make any changes desired by the government, but it is doubtful if the Premier, acting on the strength of a law passed in 1790, will change his attitude.

The Premier is said to have been influenced by the Negro deputies from France's North African possessions, fearing the loss of their votes in the next election.

BEAUMONT STORIES FOR F. B. O.

John C. Brownell, head of the scenario department of the Film Booking Offices, announces a deal with Gerald Beaumont, the author, for the purchase of two of his stories that have appeared recently in national magazines.

Both stories are based on a fighting policeman, with the leading role probably to fall to George O'Hara, now being featured as the fighter in H. C. Witwer's "Fighting Bloods". The first story is "Blitz and Handsome", that appeared recently in The Red Book, and "Kitten and the King", a magazine story.

GLENN HUNTER STARTS WORK

Glenn Hunter began work last week at the Paramount Long Island Studio in "West of the Water Tower", a picturization of the much-talked-of novel of small-town life in the Middle West, by Homer Croy. This will be Mr. Hunter's first picture under the long-term contract recently signed with the Famous Players-Lasky Corporation. He will continue to play the leading role in "Meriton of the Movies" at the Cort Theater, New York, during the filming of the picture.

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# VALUE OF THE MOTION PICTURE THEATER SCREEN

## The Screen Press of America in Advancing the Welfare of Government and People

By M. J. O'TOOLE

(National Chairman Public Service Department Motion Picture Theater Owners of America)

**E**VOLUTIONARY forces associated with the motion picture business are constantly forcing the screen more to the front as a public service medium. While some theater owners and others connected with the industry hold to the idea that the theater cannot logically leave the hard and fast amusement division, the fact is that the public demand for screen utility along advanced lines can not be ignored.

A beautiful river, winding its silvery way amid field and forest, may hold within itself myriad fascinations and many may proclaim its use for purposes other than boating, fishing and other diversions to be almost a profanation. But there is potential power in the bosom of these rushing and swirling waters and human progress demands its use along these lines. Water power developments may seem to mar the traditional beauty of the stream, but the utility of the water along service lines is so much needed that all eventually yield to the demand.

### Meeting Public Demands

So it is with the motion picture. It is the visualized expression of the highest form of art, nature, science and industry. Arrangements of scenes place the world's activities in panoramic succession and many would like to hold it always in that class and forego the service ends, but the public demand for the extension of screen utility is so great that it comes with that irresistible force which knows no effective interference.

Thus the public service elements of the motion picture theater screen are being extended. When I left the editor's desk to become affiliated with the motion picture business a few years ago I saw at once the possibilities for this form of screen service. In every line of endeavor in which I was engaged I have always sought to apply public service phases to the work at hand. I brought this form of service to bear on my newspaper work as I realized, until the time motion pictures became a fixed entity in American life, that no instrumentality in the affairs of our nation did more to guide its destiny, maintain its prestige and develop its resources than the newspaper.

Having, to a degree, created that atmosphere, I naturally sought similar attributes in my new lines of endeavor. I found them in abundance, but mainly in a dormant state.

The suggestion that the motion picture theater screen was a medium of expression and a publicity factor like the newspapers and magazines, did not at first meet with cordial favor. Many theater owners viewed it with suspicion as they feared innovations. They were satisfied with the advances it had already made and were loath to give countenance to any moves which would mean new lines of action, lest perhaps that disturb the security of what they had.

### An Aid to Theater Success

It required some effort to convince such theater owners that the new service divisions would not only hold in absolute safety all of their present business advantages, but would give them renewed prestige, power and even special financial successes.

The stage was set. Here was an element of expression—the screen. It met in mutual fashion its vast audiences and conveyed to them its visualized messages in the universal language of the eye. The American people are always hungry for information. Mil-

lions of dollars are annually expended in this country for special newspaper stories, wired and wireless and otherwise, to satisfy this national and natural craving for news. Our people are an enlightened, thinking people. One of the worst embargoes to consecutive and constructive thought that for years rested heavily on the genius of America was removed thru constitutional action and the minds of men and women were never more active or keener than now.

Hence the great demand for a wider and more extended use of the motion picture screen. This must be met. To oppose it is destructive. To ignore it invites elimination from the progressive divisions of our industry.

### Developing Screen Power

I saw in this screen publicity a vast power for good and thru the Motion Picture Theater Owners of America this power has been developed until it now comprehends many of the higher activities of Federal Government Departments and has a distinct place in State and municipal affairs. The writer has been in active charge of this work for some time, as chairman of the National Public Service Department of this organization.

Theater owners everywhere appreciate now the importance of public service work in the theaters. They realize that their theaters are community service institutions and that they are leaders in their respective territories, molders of public opinion, disseminators of information and shaping popular thought and action along constructive and progressive lines.

Screen prerogatives and power should be held in the embrace of the theater owners. They have the place of public assemblage, the direct point of contact with the people. They have brought the screen's utility up to the present high point in development and understand how best to cater to public tastes in its varied uses for entertainment and other purposes. Like the printing press the screen will, in the hands of experts, so correlate and conserve its energies and resources as to make the same always available for public use in the manner best suited to the needs of government and people.

### Public Service Handled Nationally

In carrying forward this screen service in the motion picture theater we have made arrangements with different government departments to bring to the view of the public the outstanding activities of the same, such messages as those in charge believe to be essential in adding these lines of government service and produce such favorable reactions in the public mind as the circumstances warrant.

The post-office department has been materially aided in this way. This division of the government comes in close and intimate contact with the people. It is the largest single busi-



M. J. O'Toole

ness on earth. It deals with the personal and business affairs of millions of people here and elsewhere. It encompasses the known world in its transmission of messages and does more to fix and determine mutual bonds and stimulate business activities than any other known agency. It is a matchless instrumentality in consummating social intercourse and the main nerve system of our commerce.

### Enlightening the Public

But this wonderfully ingenious system is a mystery to most people. They had no opportunity to view the intimate intricacies of its operation, the manifold elements of service it provides. It remained for the motion picture to bring the postoffice in its varied details to the people. The mammoth character of its business and the precision with which its millions of separate letters and parcels are handled have been brought to the attention of the people in the motion picture theater, and the result has been lines of co-operation on the part of the public which will make the work of the department easier and more effective and will eventually carry into effect the present purpose of the Postmaster General to not only extend the service but put it on a paying basis. The announcement in fact has already been made that it will be on a paying basis this year.

Similar lines of association have been formed with the Departments of Labor, Commerce, Agriculture and Interior and at the last convention of the Motion Picture Theater Owners of America in Chicago, the Federal Departments were represented and closer affiliation formed between the government divisions in question and the thousands of theater owners attending the convention which will result in a nation-wide extension of this service.

In many States we have established similar lines of co-operation with the Governor and other officials.

### Governor Talks Thru Screen

In Pennsylvania arrangements have been made by the writer with Governor Pinchot and M. E. Comerford of the Comerford Amusement Company of Scranton, to present a series of screen talks by the Governor.

It is the purpose of the Governor in brief and pointed form to bring such messages to the people of the State thru the motion picture theater screens as in his judgment will aid government service in Pennsylvania and secure the co-operation of the people in the consummation of these purposes.

Public officials are frequently misunderstood. They can speak personally to but one audience at a time and then frequently fail to make their views as clear as they would like to have the same. Printed statements are often made subject to editorial revision, interpretation and comment, and this lessens the force of the same from the official viewpoint.

But the Governor of Pennsylvania or any other public official can speak to thousands of appreciative audiences in a comparatively short time thru the motion picture theater screen without leaving his office or his home. He is vividly visualized before all of these audiences and moves and acts as if he actually stood before them. His messages are short, concise and made definitely applicable to the subject matter at hand. It comes in the run of the theater program, takes less than five minutes and will be eagerly viewed and readily absorbed and assimilated by all who view the same.

This is the first time in the history of the motion picture industry that definite and localized screen messages of this nature were presented to the public. It is an interesting experiment but is destined to prove very conclusively the great service of the screen along such lines. In this work my highest aim has been and is to make the screen of maximum service along public service lines, develop and extend its legitimate use in advancing governmental programs of a distinctly progressive and constructive type and always entirely free from partisan or political considerations.

### Government Needs Co-Operation

All governments are service institutions, doing the work of all the people in the way best suited to the common welfare and the motion picture screen is being made in this service relation the connecting link or medium thru which these elements of official service may be made definitely known to the people and public co-operation and support secured.

Most of our government service, national, State and municipal, is a profound mystery to the great mass of people. They see only outward manifestations and come to regard official functions as some sort of machine utterly devoid of human attributes. They have no opportunity to view the inside workings of government and such information regarding the same as may come to them thru the press is often vague or misrepresented and leaves a false impression.

But as we visualize more and more governmental elements, show actual human beings in charge, many with high purposes and sincere desires to carry forward with zeal and diligence these public functions, we bring the measure of popular approval and support to higher levels.

The thought of the average citizen today is to secure real service from government. Party slogans do not appeal with old-time force. Hence the motion picture theater screen becomes at once a most potent agency exerting a mighty influence in binding together official service and public appreciation of the same.

### Put Into Regular Program

The divisions to which this screen service may be extended comprehend every form of public activity. Theater owners need have no fear that this important line of action will interfere with the entertainment value of their screens or the attendance at their theaters. This work can be fitted into the regular program. It so vitally concerns the welfare of all the people that it will receive attention and due appreciation. The few who may not appreciate it at first will learn of its real value from others and in time will become duly cognizant of its virtues and public advantages. The screen is too powerful a medium, too pronounced an instrumentality in publicity divisions to have its energies lost when the duty of everyone is to make

ment as secure and serviceable as possible.

Theater owners will give this service with few exceptions. They have a sense of public responsibility and realize that the possession of the screen gives them added obligations as well as advantages.

Fortunately for the extension of public service, my affiliations with the Comerford Amusement Company of Scranton, Pa., enable me to put into practice every new phase of this work. Mr. M. E. Comerford, the president of the company and the owner of sixty-two excellent theaters in Southern New York and Eastern and Central Pennsylvania, has placed these theaters at my disposal, in this relation, with very gratifying results.

Another film adventure in that territory, which comprises the anthracite coal fields of Pennsylvania, is the presentation of the mine situation in such a way as to prevent, if possible, an anthracite strike. The move is a rather pronounced one. But so much misinformation has been given to the public in this relation that it was deemed advisable to film the whole situation, giving distinct views of mining conditions, statistics in brief form and a complete visualization of the whole situation, so that the entire matter could be made a public affair and the power of popular opinion brought to bear upon its adjustment.

If this film has had, or will have, any part in the settlement of this Coal Operators vs. Miners' controversy, and in assuring the people of the nation an adequate anthracite coal supply, this service, I feel, will be appreciated and popular estimates of the real value of the theater screen brought to higher levels.

This Public Service of the Motion Picture Theater is fast re-establishing the status of the theater as a community service institution and making the theater owner a leader in thought and action, like the newspaper editor.

Those who appreciate these new advantages and responsibilities for their theaters and embrace these great opportunities to be of added service to their patrons will experience the advances occasioned by popular appreciation and even greater revenues.

Those who fail to see it will be caught up in the evolutionary swirl and forced to give way to others making themselves a part of the new order of things.

This service in no sense contemplates interference with theater programs. Theater owners make their programs to please their patrons. If an extended use of this service fails to please, reduce it. Make your theater programs meet the wishes and desires of your people. If you need a special showing of official, agricultural, industrial, educational or other film, arrange for it outside of your regular theater hours, give your theater and operator service free for this use, have the official or person representing the particular government or other department in question, conduct the showing to those who are interested enough to come. Make your regular theater programs contain as much or as little of this service as your patrons may want, but as theater owners you may rest assured that the people of all communities are public-spirited and when these helpful moves are being made by you they will appreciate it.

This extension and development of Public Service activities in the theater will mean the absolute setting aside of all forms of censorship, reducing to a minimum opposition to the theater from all sources and making in practice as well as principle the Motion Picture Theater Screen the SCREEN PRESS OF AMERICA.

"MAYTIME" CAST SET

The cast for "Maytime", B. P. Schulberg's picture for Preferred, which Gasner will direct, has been completed. Those who will have the principal roles are: Harrison Ford, Ethel Sannon, William Norris, Clara Bow, Wallace MacDonald, Nella Westcott, Josef Swickard, Martha Mattox, Robert McKim, Betty Francisco, Edna Tichenor and Martha Sterling.

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.

Brother C. B. Lumpkin, who has been with the Halton Powell Co. all summer, closed with that attraction in Detroit, Mich., early in August to join George E. Wintz's big musical production, "Venus". Lumpkin has trans-

ferred from Alaska. The coming productions will deviate from stereotype locales and will be made in settings which heretofore have never been associated with comedy.

Walter Graham and Robert Hall have returned to assist Frank Conklin in the scenario department and the entire Christie staff has been streamlined in an effort to produce the best comedies in the market.

"SILENT COMMAND" GETS BROADWAY SHOWING

"The Silent Command", Rufus King's story which has been adapted for the screen and given a prominent place on the array of Fox Film Corporation specials for the screen of 1923, will enjoy its world premiere on the New York Bialto, September 2, in the Central Theater.

Thus the showing of "The Silent Command" will supplant the previously announced opening of "Monna Vanna", another special feature on the Fox program which in the screen version of the celebrated Maurice Maeterlinck drama of that name.

Did Lucretius Conceive the Motion Picture?

Maybe Yes—Maybe No, Says Pierre Loving

LET us examine briefly Lucretius' theory itself. To be sure, a theory is but a pale admiration of the fourth largest industry in the United States. My humble writer, however, I think it, had in mind the fourth book of "De Rerum Natura" when he fastened the genesis of the movies upon the Latin poet. It may be that one day while reading Lucretius he seemed to see light all of a sudden or he just hazarded a guess, a brilliant guess, it must be admitted. A guess, in fact, that is a far more honest word than that wonderful mountain, forest, which Sir Thomas Browne speaks of, whose bowels in, "waked, not unprofitably, for rich metal."

Lucretius, I gather, held that animate and inanimate objects gave off a sort of filmy death rays or a fine haze of light or a drifting fragrance of color, as it were, which collected with the forces of the eye and so compelled us to take note of them. In the case of living objects, "this heat and light" in one place he speaks of the sun's rays and the human theater, "the living and moving persons of the senators and the matrons below." "The lines of the senators," he says, "dapple these and become the walls of the theater are shrouded, they were do these objects suffused with the colors of the curtains (the light shining from them) to dazzle us with both movement and color."

That was the theory. But apart from theory, what better two-reel comedy than the solemn robed senators, robed in all their so-called "dignity of color! A crazy accordion-like staircase, a crowd of one or two and the picture is ready to be "shot" or "shot" whatever the vernacular is. The camera men are "shooting" away for all they are worth. "What's he at this moment?" Is he shouting commands with that megaphone at his lips? No he! He is in hiding somewhere, I fancy, inside that rustic cabin set for a thrilling five-reeler. Alone, he implores all creative Venuses, he senses the pale hand of tranquility to his sinking heart and is seized with a penetrating nostalgia for beauty and death. And so perhaps, as another poet says of him,

He dived  
Dively the dave and died  
Chief poet of the Tiber-side

When we put down Lucretius' book at last—high thought sweetened with lyric imagery—we can not help thinking that the motion picture producers all over the world owe him at least the tribute of a memorial urn or granite block. I dare say when they are fully acquainted with the part Lucretius played in assisting at the birth of the cinema industry, they will not hesitate to do something. Some will, I suppose, burn an electric bulb to his memory in their luxurious shrines. Sufficient enthusiasm might be awakened to dispatch an expedition of savants to Rome for the purpose of exhuming his sacred ashes and so transplant them in New York or Los Angeles or Fort Lee where, by an odd turn in men's affairs, they may be said now properly to belong. A number of directors will wish to have struck a small marble likeness of the Latin poet to preside over the inner sanctum of their studios. Others may hit upon the inspirational idea of distributing photographs of the poet instead of dividends when next stock day comes around. Whatever the producers do, it may be reasonably expected that they will not inscribe the portraits of the gentle Roman poet with the following cloistral lines taken from his great poem:

Naught sweeter than to heed the tranquil realms  
On high, well-bastined round with wise men's lore,  
Whence to gaze down on other far afield,  
Dazed wayfarers questing a road of life—  
Glimpse day and night men strain with amazing toil  
To climb to dizzy power and grasp the world.

—THE BOOKMAN.

Carl Anderson Forms New Distributing Co.

Former Famous Players Executive To Have Eighteen Pictures—F. B. O. Physical Distributor

New York, Aug. 25.—The Anderson Pictures Corporation has been formed by Carl Anderson, formerly general manager for Paramount, and more recently with the Educational Film Exchanges, for the distribution of "good pictures at reasonable prices." Arrangements have been made whereby the eighteen pictures Anderson announces will be released during the coming season will be distributed thru the exchanges of the Film Booking Office of America.

Anderson has leased the entire fourth floor in the Robertson-Cole building at 723 Seventh avenue. He made the following announcement this week:

"I believe the time is ripe for a new distributing organization. The motion picture business has been a series of steps generally followed by the comment from some quarters that 'it can't be done'. However, I have lived to see, and in fact have been actively identified with several 'it can't be done' propositions, which proved to be financial successes.

"These successes have been due to the creating of a distributing organization and personnel that succeeded, because they gave the exhibitor good service and good pictures. Today nearly all companies give good service, prints are delivered in good condition, advertising helps are plentiful, so that the only thing that really interests the exhibitor is good pictures.

"Just as I said that I realize there is not room for 'just another distributing company'—that it must have something to offer the exhibitor and producer—we will show where in we will differ from the ordinary run as we make public our plans. We will specialize in pictures of definite exploitation merit, to which we will give intensive selling, wide distribution, with certified accounting to the producer and 'cards on the table policy'.

"The national quota on features will be arranged on a sound business value and not on motion picture figures, I might add," said Mr. Anderson, "that here is a distributing organization with fresh ideas, which will help not only the producer but the exhibitor, enabling the latter to give his patrons entertainments of quality, with a surety of profit to his theater. It will, moreover, help change materially the character of conducting the business, particularly for the producer."

"PURITAN PASSIONS" FOR SEPTEMBER RELEASE

One of the most important announcements of the season emanates from the offices of the W. W. Hodkinson Corporation relative to the releasing by that Corporation of Percy MacKaye's "The Scarecrow", which will be presented upon the screen under the title of "Puritan Passions". This production is considered by those who have previewed it as being the crowning achievement of the Film Guild which has produced it.

"The Scarecrow", known in its film form as "Puritan Passions" was directed by Frank Tuttle, adapted by Frank Tuttle and Ashmore Creelman and was photographed and supervised by Fred Waller. It is scheduled for release thru the W. W. Hodkinson Corporation early in September.

CAPITOL BOOKS WARNER FILM

The Capitol Theater, New York, has booked the big Warner classic, "Where the North Begins", starring Rin-tin-tin, the police dog hero, following the highly successful world's premiere at Loew's State Theater in Los Angeles—so successful that the picture will move to the Alhambra Theater for an extended run. "Where the North Begins" will be shown at the Capitol early in September.

PATHE PUSHES SHORT SUBJECTS

A total of 64 two-reel comedies representing the best production standards and each featuring an established screen star are scheduled by Pathe as available for exhibitors during the season just beginning. The Pathe statement says that still further additions to its formidable two-reel comedy list will be announced before long.

Compled with this statement is the announcement of the appointment of Stanley B. Waite for the post of sales manager of two-reel comedies. Mr. Waite is promoted from Pathe branch management at Boston.

of Boston, the franchise holder for the entire New England States. This new office was opened with the idea of giving better service to exhibitors throuth New England, particularly in Connecticut.

ferred from Local Union No. 327, Columbia, S. C., to Local 125, Bay City-Saginaw, Mich.

The stage crew of George E. Wintz's "Venus" Company, which opens August 29, consists of Bill Barber, carpenter; L. W. Henry, propertyman; F. B. Lumpkin, chief electrician, and William Reighart, assistant electrician. Brothers Barber and Lumpkin are entering in their fifth consecutive season with a Wintz attraction.

The motion picture machine operators of Tampa, Fla., Local Union No. 321, have presented their contract for next year to the managers. The new contract calls for an increase of ten cents per hour.

R. L. Dunbar, of Local Union No. 280, Denison, Tex., was a visitor at the Chicago offices of The Billboard last week.

TWENTY CHRISTIE TWO-REELERS

The Christie organization will concentrate its efforts on but twenty two-reel comedies during the 1923-24 season, all productions to be released thru Educational. Al Christie has outlined a program of variety that promises to outdo the preceding series which embraced themes varying from the bull rings of Mexico

"BIRTH OF A NATION" PLAYING RECORD RUN

Indianapolis, Aug. 25.—D. W. Griffith's famous picture, "The Birth of a Nation", is still making records. Now in the fifth week of a run at the Radio Theater here, the picture will play one week longer. No other picture has ever run over three weeks in Indianapolis. Each week of the run has shown an increase in receipts over the previous week.

"THE GUMPS" READY NOW

Production on "The Gumps", the two-reel comedies being adapted at Universal City from Sydney Smith's popular newspaper cartoon strips, has progressed to the point where Universal is able to announce a definite release schedule for the first five comedies.

They will be released one a month, beginning September 17, being characterized as an added feature to the Universal Short Subjects program.

HORNE IN NEW HAVEN

William Horne leaves the contract department of the Warner Brothers' home office this week to open the offices of the New Haven branch of the Franklin Film Company,

LYCEUM  
CHAUTAQUA  
FESTIVAL

# THE PLATFORM

SPEAKERS  
ENTERTAINERS  
MUSICAL ARTISTS

Conducted by AL FLUDE

## THE "WHY" OF CHAUTAQUA

A Word of Encouragement to Decorah,  
Iowa

We reprint the following item from The Decorah Journal, of Decorah, Ia., because it voices a common complaint of those who, perhaps, have not had an opportunity to see both sides of the question.

"For several years we have doubted whether a duty rests on a community to do a vast amount of leg-wearying work, and nerve-racking planning, and then put up a lot of money in order that the community may have a chautauqua."

Suppose The Journal merely substitutes the word "school" in place of the word chautauqua, or the word "church" or "public playgrounds" or "good roads" or "celebration" or any one of the scores of other enterprises which differentiate the live town and the good home town from the reverse. Would there be any doubt about the answer?

"Our information leads us to believe that the chautauqua circuit managers run their business not as a philanthropic organization, but as a means of making money, like other businesses."

Did The Journal stop to think that if the bureau did not run for money-making purposes the business would stop by force of necessity in one season? The men who make our roads, do not they work for money? The men who make our school seats and our pulpits and even the bureau who supply our teachers receive pay for what they do. If the chautauqua bureau gives value received should we begrudge them a fair profit? Do we ask any of these other people to come in and do our community work for us in order to get our business? Did you ever notice that whenever a bureau runs a chautauqua, instead of the home people, that chautauqua is doomed? Is it not a fact that a community that will not do its own community work is a town that is not worth while? The thing which has set The Journal on the wrong track is that word "deficit", when the chautauqua does not pay its own way. Does the school pay its own way in cash receipts, and is it not worth while? Does the Fourth of July celebration or the veterans' day of memorial day pay their own way? And yet we do not speak of "deficits" in that connection.

"The chautauqua talent is well paid. It does not 'make' Decorah with the sole purpose of elevating our morals and of enlarging our knowledge. But the talent performs in order that it may eat and have raiment and shelter, just as any other wage earner."

Admitting all of the above paragraph for the sake of the argument, is it not true of the teacher, of the preacher, of the editor, of the road contractor or any other worker you engage to do community work? Platform people are not paid excessive rates. There are no millionaire lecturers or chautauqua musicians. These platform people as a rule live just as well and no better than your professional people in your own community.

"Then why should the chautauqua circuit managers and the talent financially ride on the backs of public-spirited people in a community? During some ten years about half a dozen fine, public-spirited Decorah gentlemen carried the chautauqua along. They did hundreds and thousands of dollars' worth of work for the Cedar Rapids or Des Moines management absolutely free of charge. On top of that, on several occasions, some of our citizens put up several hundred dollars because the chautauquans hadn't taken in a stipulated amount of money."

Why should The Journal speak of talent and bureau "riding on the back of the public" any more than the professional people of the schools, of the pulpits or the press? The Journal gives a certain definite service to its community and is paid for it just as does the chautauqua. It would resent the idea that it was "riding on the back" of its community. It is not. It is not raising wheat or oats, nor making the community richer by digging gold—in that sense it is not a producer. But it is giving a certain definite and valuable service to Decorah and for that it should be and we hope is well paid. Exactly the same is true with the chautauqua. Whether the people of Decorah are paying more than they should for chautauqua service is another question, and is one for them to decide. The

writer does not know who has served them and moreover does not owe any favor to any bureau. You will notice that not one bureau is an advertiser at present in The Billboard. The writer was a newspaper man in a little Iowa town for more than ten years. He believes in the good of the lyceum and the chautauqua. He believes that a community that limits its entertainment program to but one line is a one-sided community. Indeed The Journal is with us in this, for it says:

"We believe chautauquas are good for a community. We favor any arrangement that will distract Decorah people's attention from nonsense and direct it to matters worth while. But so long as the managements at Cedar Rapids or Des Moines are business organizations, with the purpose and hope of making money, why shouldn't they do their own work and pay their own way?"

Now, as to the last query, whenever Decorah must depend on Cedar Rapids or Chicago to run its community welfare enterprises then

## "FARM AND FIRESIDE" CHAUTAQUA ARTICLES

The August issue of Farm and Fireside contains two articles which should be of interest to platform people.

The first was an article about Moreland Brown, entitled "How I Pick Chautauqua Talent for Your Town". This is the best bit of publicity we have seen this year, not only for Mr. Brown and the White & Brown Chautauquas, but for the entire chautauqua movement. We wish we might reproduce the entire article, but it occupies about four pages of the magazine.

The editor of Farm and Fireside speaks of Mr. Brown and his work as follows:

"When Moreland Brown, the man who wrote this story and who is president of the White & Brown Chautauquas—formerly White & Myers—of Kansas City, sent his article in he said: 'It might interest you readers of Farm and Fireside to know what it costs to run a chau-

## THE ALLERTON CHAUTAUQUA

One of the Pioneer Assemblies Which  
Has Kept Its High Ideals

Allerton, Ia., held its twenty-fifth annual chautauqua this year. That is a long period of usefulness. When the first chautauqua was held in Allerton in 1898 there were no electric lights in the city and not one automobile was seen at the grounds. This year during the entire time of the assembly there were only three horse-drawn vehicles in attendance. Allerton is not a large city—only about one thousand inhabitants—but everybody of that community works for chautauqua. The program booklet was paid for by the advertising which it contained, and every business man in town was represented. The men who started the chautauqua twenty-five years ago are still interested in its welfare.

They have always felt at Allerton that the chautauqua was for the people and not a money-making feature. Season tickets are sold at \$2 and day tickets, good for all program during the day, at 50 cents. Even for the feature days, when everyone wants to take in the play or the band program and for which many other assemblies would feel justified in charging 75 cents for one program or \$1.25 for the day, the same price of 50 cents for the day prevails.

"Every attraction made abundantly good this year," said O. B. Cobb, president of the 1923 association. "We have not had to apologize for anything." Here are the features they advertised:

Rev. G. J. Winslow—Platform manager.  
Revs. McCall, Lorton, Winslow and Kibben—Bible hour.  
"The Brightville Chautauqua"—Home-talent play.  
Franklin R. Beery—Lecturer from Kansas.  
Baby Gail's Light Opera Company.  
The McCords—A variety program.  
Town City Preachers' Quartet.  
Home-talent program.  
Sholess' Family Orchestra—Father, one daughter, four sons.  
Alfred L. Flude—Lecturer and editor.  
Shepherd of the Hills—Seven famous Waiata players.

Allerton Band.  
Wm. C. Sainsbury—Lecturer from St. Paul.  
Ray Palmer of Portland—Lecturer.  
"The Brightville Chautauqua" was a home-talent masterpiece on the chautauqua idea—all fun, of course, and very well done. The home-talent idea on the chautauqua is growing.  
The officers and directors of the Allerton chautauqua are as follows: O. B. Cobb, president; A. M. Alcorn, vice-president; W. G. Robinson, secretary; F. H. Duncan, treasurer; J. O. Richie, J. A. Galford, D. F. Ockerman, directors.

## RUSSIAN SEXTET FOR CHAUTAUQUA



Among the somewhat exceptional features which will be available for chautauquas next summer is the "Imperial Russian Sextet". Most of the members of this company are from Kiev, Russia. The company will present a

Russian program, with selections upon the balalaika and other stringed instruments. Russian folk dances will be featured as well as their various vocal and instrument numbers.

Decorah has said to the world that she is dead. As a matter of fact Decorah will be wiser to say to Cedar Rapids: "You cannot RUN our chautauqua. We are going to run every uplifting thing which comes to our community. We will buy of you if you have what our community needs, and what we buy we pay for, just as in every other avenue of life." And when Decorah does this, when she wakes up to the value and the absolute need of a well-rounded community program—and perhaps she has already done so—when she says we are going to invest in these things because we believe in them and because we need them to make Decorah the right sort of a home town, and we are willing to pay a just price for them either at the gate or in the guarantee—then there will be no more talk about deficits.

I have written at length, because I know Decorah and believe in it. It is one of the most beautiful towns of Iowa. I believe in The Journal. It is one of the conservative and sane papers of that great State. I believe in the chautauqua and the lyceum as institutions for the betterment of every community. If rightly conducted and with wisely selected programs, and I believe that The Journal will agree with me in saying that if there have been mistakes in Decorah's chautauqua history those mistakes have been due to wrong selection, wrong methods perhaps and misunderstanding. But, if there have been apparent failures, they have been as nothing to the inspiration and the determination which may have entered the heart of one boy listener in all your town who has been led into a higher and a better life because of the work and the investment of the men of Decorah in the chautauqua.

chautauqua circuit. We cover 400 towns in fourteen States, and our standard equipment (including tents, fences, lighting systems, seats, scenery and trucks) means an investment of \$62,000. To get our performers over the country we have thirty machines worth \$15,000. But they are less expensive than the yearly bill of \$75,000 for railroad expenses we had before we adopted automobiles. It costs us \$30,000 a year to look contracts with our towns, the value of which, when put into a going chautauqua, is approximately \$50,000. Aside from all this, we employ 200 people every summer. Our chautauqua circuit comes very near representing a total investment of \$125,000."

I am inclined to think that if that article could be placed in the hands of every chautauqua committeeman in America, it might lead them to a broader sympathy with the bureau and what they are trying to do and with the entire chautauqua movement.

Another article which would interest platform people of ten years ago is one by Jas. Speed, the Kentucky writer and farmer, in regard to Father John K. Runc. The article itself is a very interesting one, but it is chiefly interesting to platform people because Jas. Speed was a very interesting speaker on the chautauqua platform ten or fifteen years ago, and his lectures on natural history will never be forgotten by those who knew him. He is a man of very kindly character, and one of the best platform managers the writer has ever known.

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

## GALEN STARR ROSS

America is always fond of achievement and American audiences are glad to get the message of people who have been successful. We are led to this remark by a study of the work which is being done by Galen Starr Ross. A very few years ago he was lecturing for one of our chautauqua bureaus at a nominal fee. Since that time he has shown his ability as a business getter in a big way. There are few Chambers of Commerce or teachers' associations in Ohio that are not familiar with him and his work in the Business Science Club at Columbus, O., and I believe I am safe in saying that Mr. Ross has secured more newspaper publicity for his lectures during the past two years than any other speaker today upon the American platform. When daily newspapers devote two columns or more on the front page to a business lecture, it must be because that lecture appeals, particularly to the business interests of the community.

I have no particular reason to boast Mr. Ross or his work, but I am merely taking occasion to call attention to the fact that Ross is doing big things over there in Columbus and that he is getting a tremendous amount of publicity in the daily newspapers and also in the educational journals of the country, and we believe it will pay chautauqua bureaus to look into the work he is doing.

Donato Colafemina, well-known tenor, who has been touring the Canadian chautauquas, was in Chicago for a short visit recently, returning to Canada where he is to fill the festival engagements for the Swarthmore chautauquas. This will be followed by a winter concert tour.

FREE Book Anyone Can Learn to Play

Containing complete story of the origin and history of that wonderful instrument—the

SAXOPHONE

This book tells you when to use saxophone—singly, in quartets, in trios or in regular bands; how to play from cello parts in orchestra and play other things you would like to

The Buescher Saxophone is the easiest of all wind instruments to play. With the aid of the first three lessons, which are sent free (upon request) with each new Saxophone, the scale can be mastered in an hour, in a few weeks you can be playing popular music. The Saxophone is the most popular instrument for Home Entertainment, Church, Lodge or School, or for Orchestra Dance Music.

Buescher-Grand TRUMPET

Especially easy to blow, with an improved bore and new proportions. With the mute in it blows as softly and sweetly that practice will not annoy anyone. A splendid home instrument. Easy to play. Six days' free trial of any Buescher instrument. Free trial of any Buescher Trumpet, Trombone or other instrument. Easy terms of payment arranged. Mention instrument interested in and complete catalog will be mailed free. BUESCHER BAND INSTRUMENT CO. Everything in Band and Orchestra Instruments. 1282 Buescher Bldg. Chicago, Ind.

News Notes

The Clinton (Ia.) Advertiser says: "The chautauqua has been more worthwhile this year than ever before." It is noticeable that The Advertiser gives more space to the reviews of the lectures by Mrs. Olson and by Judge Kavanaugh than it does to the entertainment. It is a good omen for the future of the chautauqua when the public gives most of its attention to the real messages upon the platform, whether these messages are oratorical or musical, and less to the merely entertaining.

On August 14 L. George Herbert had a big party for the talent on the first day of the Swarthmore "C" Circuit, his wife and son and daughter, at Upper Sandusky, O. In 1821 his grandfather, Herbert, laid the foundation of the first Mission Church ever erected by the Methodists, a mission to the Wyandot Indians, at Upper Sandusky. Herbert thus felt it fitting

growing in favor in Albany. The price of tickets was reduced from \$2.50 last year to \$2 this year, so the receipts are regarded the more noteworthy in face of the fifty-cent reduction. The weather conditions were unfavorable, and another matter that prevented the committee from meeting the quota was the fact that settlement was made the first day. The committee underwrote to sell \$1,619 worth of tickets.

Edmund Vance Cooke is responsible for the following: "The big car weighs a ton or two; its shine is black, or green or blue; its stuff is high grade thru and thru. But its ability to DO lies in the turning of a screw. An inconspicuous fixture. Its gas-tank may be flowing full, its horn may bellow like a bull, but not a half-pound will it pull, unless you watch your mixture. I don't know who or



THE MOZART CLUB. One of the Leading Musical Organizations of Chicago. Presenting programs of Chamber Music and featuring the Music of the Masters. This is a company which will thoroughly satisfy the musical critics of every community. "A MASTER ATTRACTION" The Chautauqua Season of 1923 is being booked by THE COIT-ALBER INDEPENDENT CHAUTAUQUA COMPANY, 850 Orchestra Building, Chicago.



THE ORPHEUM ENTERTAINERS. A JOLLY QUARTET OF GIRLS. Presenting programs of quality, well filled with instrumental and vocal features which will reach the musical heart of every audience. "A MASTER ATTRACTION" The Chautauqua Season of 1923 is booked exclusively by THE COIT-ALBER INDEPENDENT CHAUTAUQUA COMPANY, 850 Orchestra Building, Chicago.

A GREAT CHAUTAUQUA FEATURE! The Louis Kreidler Opera Co.

(Available for 1924) THE COIT-ALBER INDEPENDENT CHAUTAUQUA COMPANY are pleased to present



LOUIS KREIDLER, The Famous Baritone, and His Company in "GREAT MOMENTS FROM THE OPERAS". These programs consist of the most attractive portions of "Pagliacci", "Carmen", "Il Trovatore" and "Thais". Mr. Kreidler has selected three other artists for this year, and the programs will be staged most attractively in costume. It is possible to secure this great feature at a fee but little more than is usually paid for one recital by Mr. Kreidler alone. Only a limited number of engagements will be filled. Application should be made at once to

The Coit-Alber Independent Chautauqua Co. 850 Orchestra Building, Chicago.

THE JOHN HOWARD QUINTET



One of the most pleasing companies upon the larger chautauqua programs during the present summer was the John Howard Quintet. Howard, who is a member of the faculty of the State Normal School, of Minot, N. D., has the rare faculty of telling his audience in a charming way the music story of each selection, and this adds wonderfully to the at-

tractiveness of the programs rendered. The organization is composed of first violin, obligato violin, cello, flute and piano. The work of Miss Martin as a reader has proven to be most attractive as well. The company was organized in 1911, and has been doing high-class chautauqua work ever since that time.

to celebrate the occasion of his visit to the town.

At the Brownstown (Ind.) Chautauqua, the night of August 9, George W. Gunder, one of the committeemen, quondam newspaper man, business promoter, etc., introduced Thos. Elmore Lucey, telling the audience that he had not seen the entertainer since he was a bashful printer and embryo writer of dialect poems in Arkansas, when he had printed his first poem in a literary weekly, The Saturday Bee. That was twenty-eight years ago, and Gunder had been wondering just how his protegee had progressed as a performer. At the close of Lucey's program, while the audience was loudly voicing its approval, Gunder leaped upon the platform and said: "I lost about \$2,000 in that newspaper venture, but I am glad to lose it since I had some small part in the literary making of the man we heard tonight."

A unique entertainment event pulled off at West Plains, Mo., was a tabloid chautauqua under the auspices of the Epworth League of the First M. E. Church. The entertainment was a three-day chautauqua in tabloid form. The demonstration of the Humaphone convinced the audience, and the Upside Down Concert Company also was a laughproducer. Fred Pease was platform manager and announced the numbers in humorous style.

The chautauqua guarantors at Albany, Mo., were each required to buy a child's ticket at \$1 apiece to make up the deficit for the current year, which not only was a unique way of meeting the deficiency, the smallest in several years, but showed that the chautauqua is

what you are. You may be asteroid or star, you may be quoted over par. But still you're like a motor car (forgive the seeming stricture). So do not try to run on air which never gets you anywhere, nor be like some proud folks I know, chock full of gas, but not of go. But always watch your mixture." That is all right, Edmund, but we understand the proper mixture is about one of gas to twelve of air and that is not so bad.

Rev. J. R. Perkins, formerly warden of the State Penitentiary of Iowa, and now pastor of the First Congregational Church at Council Bluffs, Ia., is coming back into the chautauqua work next season and will give his lecture entitled "The Convict and the State". Mr. Perkins is recognized as an authority in matters relating to criminology and this lecture has become a genuine platform masterpiece.

There is a whole volume of wisdom in the following clipping from The Glenwood (Ia.) Tribune and a lesson which the American public should take to heart. "The fact of the matter is that many of our people are becoming blasé on the class of entertainment that chautauquas these days are furnishing. In truth it seems, despite the admission that chautauquas are helpful to a community, the people no longer enthuse over them as in days ago. With lecture courses thru the winter and with a chautauqua in summer the people are near the surfeiting point. The chautauqua is now looked upon as a place of diversion and amusement instead of instruction. These late years the systems have catered to the desire for novelty and entertainment." There is a spirit of criticism which is helpful and

THE CHILDREN'S CIRCUS



TROUPE OF PERFORMING COCKATOOS, FAMOUS JUGGLER AND MAGICIAN, PUNCH AND JUDY SHOW, THE CHILDREN'S CLOWN. Greatest Children's Feature on the Chautauqua Platform. Only a limited season available for 1924. Write at once for dates. Exclusive Management of the Coit-Alber Independent Chautauqua Co., 850 Orchestra Building, CHICAGO, ILL.

The American School of Opera and Dramatic Art Will Open Its Fall Term Sept. 20th, 1923

MR. CHARLES T. H. JONES, Pres., Producer of Grand and Comic Opera, Musical Comedy and Drama. Artists and Productions supplied for Chautauqua and Lyceum. Address 157 E. Ontario St., CHICAGO. Superior 3686.

"PRINCE CHARMING"

An Operatic Extravaganza by J. MAHLON DUGANNE. Author of "The College Hero", "Prof. Napoleon", "Army and Navy" Show, etc. Original book and lyrics, and beautiful music, produced under the direction of the author. No cutthroat contracts. A BENEFIT, not a "hold up". Address BOX 181, Altoona, Pa.



THE Davies Light Opera Company HARRY DAVIES, Manager. Available for Summer Season of 1924 and Lyceum Season of 1924-25. Address 4407 North 19th St., ST. LOUIS, MO.

WILLIAM STERLING BATTIS

is done for Dickens in America what literary William has done for the novelist in England. The Dickensian Magazine, London England. A Humorous Entertainment of the Highest Literary Value. Personal address, 8315 Yale Avenue, Chicago, Ill.

Dekaloca, Ia., is wrestling with the question of the reorganization of its chautauqua. It has just finished the twenty-year period of its incorporation and it is now necessary to make a new start.

another that is destructive. We are not trying to claim that all chautauqua music is all that it might be. But we do believe that much criticism is given thoughtlessly by those who have neither the musical education nor inspiration to judge well. The American people need, above all things, an education in musical appreciation. More boosting and less knocking is always the wiser policy.

This is what The Estherville (Ia.) Enterprise says of the chautauqua: "The Estherville Redpath-Vawter Chautauqua is just now closing one of the most successful chautauquas ever held in the community since the old chautauqua days, when everybody attended out of curiosity and perhaps because there was not much else to attend. Since the development of the automobile, the movies, the phonograph and lately the radio, the chautauqua has been put squarely upon its merits, and has not been able to depend upon either the curiosity of people or upon the fact that they had nothing else to entertain them. Quality is now demanded. The chautauqua of the present season has met the demands in a most satisfactory manner. Beginning with 'Bill' Daly, the dirt farmer, and running thru the entire program, not a single attraction has been less than worth while." Following a fine review of the entire program, The Enterprise closes the article as follows: "It has been one of the most successful ever put on in Estherville. Approximately 500 tickets have been signed for for 1924 and no doubt the contract will be renewed and Estherville people will be given the privilege of another 'Summer University' short course for the year 1924."

#### OLDTIMERS

Titusville, Pa., held its forty-ninth annual chautauqua this summer. That is certainly a history to be proud of. Think of it! Next year they will have had fifty years of inspiration and entertainment from the chautauqua platform. No one will ever be able to compute what that has meant to the community in the inspiration and the right thinking which has entered into the hearts and souls of its young people.

There is an interesting story connected with their program for this season. The Titusville Chautauqua is an assembly where the patrons live in their own summer cottages on the grounds, and it has become a genuine institution. Mrs. Susan M. Lyons, of Titusville, built her summer home on the grounds in 1878. Mrs. C. S. Barrett also secured a home there the same year, and these two ladies have attended every session of the chautauqua from its first session down to the present time.

#### DEATH OF MISS GLADYS GEORGE

Gladys George, for the past four years assistant secretary of the International Lyceum and Chautauqua Association, died at her home Sunday afternoon, August 19. The funeral took place Tuesday. The service was held at her home, 2526 Isabella street, Evanston, Ill. Miss George was never very robust, but she

#### DR. GEORGE HARDING AND MISS MARJORIE MAIN



This picture of Dr. George T. Harding, father of our deceased President, Warren G. Harding, was taken at Marion Chautauqua just five hours before the terrible news reached him. The lady with him is Marjorie Main, the actress, who is well known to chautauqua people as Mary Tomlinson, having started her career with three years' experience in chautauqua circuits. She was spending part of her vacation traveling with her husband, Dr. Stanley L. Krebs, on his Independent Chautauqua trips this season, and this picture was taken just after his lecture at the Marion auditorium on that fatal day. Little did the dear old man dream of the impending tragedy, as his smile so clearly shows, as he entertained his two friends that afternoon.

had a quiet disposition, was not easily disturbed and gave her best to the work that she had in hand. She had charge of the arrangements of the Lecturers' Conference held at Washington, D. C., and her efforts had much to do with making that gathering the success that it was.

Miss George was to have been married in October. We of the lyceum and chautauqua profession can all join in a common appreciation of her worth. We all feel, as the writer does, that a noble, conscientious friend has departed from our midst.

#### THE STANDARD CHAUTAUQUA PROGRAM

The Wayne (Neb.) Herald gives the following description of the Standard Chautauqua program recently. We quote in part only:

"The Standard Chautauqua system closed a successful six-day program in Wayne Friday with the big feature of the day being the lecture by Hon. Josephus Daniels, secretary of the navy during the World War. In the afternoon the Sorority Singers, a company of four young ladies, gave the entire program, consisting of quartet numbers, solos and readings. They also gave the prelude in the evening.

"Hon. Josephus Daniels used for the subject of his address 'The Challenge of Peace', stressing three points, the challenge of peace, the challenge of health and the challenge of law obedience, the latter two helping to realize the first named. He began his address by recalling how America met the challenge of war and stated that she must meet the challenge of peace with the same ability. He spoke of the message of Clomenean sent to his people warning them of the dangers of peace and stated that he now better understood the premier's meaning than he did at that time; that is, that the dangers of peace are just as great for America as they are for France. According to Mr. Daniels, the idea of another war having to come is a mistake, for this can be avoided by an agreement of the nations with all working just as hard for peace as they did for war. He expressed a great admiration for England's leader, stating that he was one of the greatest and most able men that the nation had ever produced. He emphasized the belief that America must do her share in promoting world peace, that she not only has the opportunity, but the ability.

"In taking up the second point, the challenge of health, former Secretary Daniels pointed out that the facts gained during the war about the health of the young men of America should be of great importance. 'About one-third of the

boys who enlisted for service were found physically unfit,' said the speaker. He traced the achievement of medical science in promoting the length of life, stating that 'in the seventeenth century the average length of life was twenty years, in the eighteenth century thirty years, and in the nineteenth century forty years.' In the past twenty-five years the average life has been increased fourteen years. 'The third point dealt with the challenge of law obedience. In England, said Mr. Daniels, one out of every three murderers is hung or electrocuted; in America one out of every 126. Thus he compared the rigidity of the enforcement of law in the two countries. There is great danger, he said, in the practice of people's ignoring the law that they do not like. As long as it is a law one should observe it and if he does not believe in it work for its repeal. 'American people must hold up the hands of the officials who are trying to enforce the law and denounce those who are not,' he declared. The speaker concluded by summing up his points and by stating that he did not believe it impossible for America to meet the demands of peace and avoid the dangers confronting her."

#### WELCOME THE NEW MEMBERS

One of the important functions of the convention is to enable lyceum and chautauqua workers to become acquainted. So long as we are strangers one to another unity of spirit and purpose is impossible. When we come to know each other then comes mutual understanding and mutual helpfulness.

So long as we remain strangers we are apt to be suspicious each of the other. It is easy to believe evil reports of persons whom we do not know. When gossip reaches us concerning a man we know we answer: "I know that man, I know he is all right. That report is untrue."

The old guard, the veterans in our service, have known the benefits of this acquaintance as a result of attending many conventions. And in the pleasure of renewing the pleasant acquaintances of former years we sometimes neglect the new members who have come among us eager to know the men and women of whom they have heard so much and from whom they have expected to learn so much.

President Pearson is especially anxious that the good fellowship of the convention should embrace all who are in attendance. Let no one be left out from the fun and the frolics, or from the more serious good times.

The convention will fail to reach the ideal set for it by the present administration if any



A ROSS DATE is an event on any course in any city. All he asks is that it be an audience that understands English!

#### ANNOUNCEMENT!

Galen Starr Ross is not a professional orator, and his business is NOT speech making. He is a trained and successful vocational psychologist of very exceptional standing in his profession.

At the present time he is a confidential employment adviser to more than 100 leading Ohio corporations. He has personally selected more than 1,700 people for places of trust and responsibility during the last four years.

92% of these cases have been permanent and of great value to their employer. Any man who is a good enough judge of human nature and ability to make such a record is bound to make valuable observations on our present educational methods and machinery.

Mr. Ross' lecture on The Practical Ideals of Education is an intelligent and legitimate inspirational message in behalf of the greatest social force, brains.

It is NOT a popular speech and gets few 100% grades, but it blows a lot of dust out of a lot of mental attics. It is a kindly, fearless jolt on a mighty important subject. Ross is just as mentally honest on the platform as he is in his private office, and an hour in his presence in either place is not soon forgotten.

Musical Comedy — Pageantry — Minstrels

# HOME PRODUCTION

With Home People

## Second Annual Meeting of the P. A. T.

### Minutes of the Convention Held in Chicago August 15, 16, 17

#### Wednesday, August 15, 1923, 10 a.m.

Meeting called to order by Harrington Adams, the president. Address of welcome by the president. Harry Holbrook was appointed registrar for the convention. Secretary read the minutes of the convention of 1922 and executive board meetings, August, 1922, and April, 1923. Secretary reported on membership, 49 members. Mr. Adams brought up the subjects to be discussed at the convention: Privilege of voting by associated members. Minimum cost of contracts. Complaints against directors and managers of producing companies. Exchange of contracts between producers. Headquarters in Chicago. Employment bureau or exchange of contracts, leads and directors. Association emblem. Six weeks or more between engagements in communities. Publishing a year book. Monthly get-together meetings for members in Chicago and visiting producers and directors. Al Flude gave an address on "Giving Service to the Community". Communications were received from Olive Kackley, Edwin Stanley, Louis Turner, John Rogers, Chris Ming.

Mr. Smutzer moved, Holbrook seconded, that meeting adjourn.

#### Wednesday, 2:30 p.m.

Meeting called to order at 2:30 by the president. Fred High spoke on "Fundamental Needs of Amateur Productions", emphasizing the point that producers should think more of the benefit in years to come than immediate financial returns.

The advantages of a year book for the association were then discussed. Mr. Smutzer moved that a committee of three be appointed to outline plans for publishing a year book. Seconded by Mr. Weber. The president appointed the following committee: Mr. High, chairman; Mr. Smutzer and Mr. Coons.

Mr. Smutzer moved Article 11, Section 4, of the constitution, the words "right to vote and hold elective office" be eliminated. After discussion he withdrew motion. Mr. Smutzer moved, Mr. Holbrook seconded, that twenty per cent of the associate members as selected by the associate members have the full rights of active members. Mr. Holbrook moved, Mr. Coons seconded, the first vice-president be selected from associate members. Carried.

Mr. Smutzer moved that business associate members have the full right to vote, but shall not be eligible to hold elective offices. Seconded by Mr. Holbrook. Carried.

Mr. Smutzer moved to adjourn. Mr. High seconded.

Mr. Smutzer moved to adjourn. Mr. High seconded.

Mr. Smutzer moved that business associate members have the full right to vote, but shall not be eligible to hold elective offices. Seconded by Mr. Holbrook. Carried.

Mr. Smutzer moved to adjourn. Mr. High seconded.

one in attendance is left standing on the sidelines, looking longingly toward the stirring activities and hearty good fellowship that will abound.

And if everybody does become acquainted and does get into the game, how much more pleasure and profit we all will have! So let's get them in. Let each one of us see that every member is given a hearty welcome and becomes acquainted with so many people that he will look back upon the convention as one of the happiest of the re-litler days of his life—as a new birthday into larger and more helpful relationships.

GEORGE H. TURNER,  
Acting Executive Secretary I. L. C. A.

#### HOME TALENT NOTES

"Dulcy" was the first production of the Iowa Beta chapter of the Alpha Phi dramatic fraternity organized last winter at the Iowa State Teachers' College, Cedar Falls (Ia.), and it was a pleasing indication of the dramatic ability of its producers. Bertha Martin, head of the department of dramatics, supervised the play. The fraternity was formed last winter, and has done much to promote study of the stage among the teachers' groups.

Keokuk (Ia.) Lodge of Elks will get into the home-talent producing game early this fall, booking the "Lollies of 1924" for September 1st. The Joe Bren Company will handle the production, and Elks predict that upon the heels of their excellent show two years ago under the Bren direction the three nights will require the S. R. O. sign early.

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

(Continued on page 83)

The First National Bank of Lander

Lander, Wyoming

Southern Entrance to Yellowstone National Park

April 26, 1923

This Letter AND MANY SIMILAR LETTERS BUILT THE HOME OF HOOKER HOWE COSTUME Co.

Hooker-Howe Costume Co., Haverhill, Mass. Gentlemen:

Our Minstrel Show a great success. We know success depended largely upon first impression on raising of curtain, and decided from catalogues that you were the best for the money.

We felt rather dubious over shipping costumes from Haverhill away out here "where rats and trails begin", but shipment arrived five days before date promised, so worry was unnecessary. Costumes were even better than expected. Price was reasonable. Thanking you, we are

W. R. Lee, Minstrel Committee

REMEMBER

It is the Early Show that Gets the Money

Start Now—If your Organization needs funds—Our Service Man will help you FREE!

If interested in Costumes, Scene and Lighting Effects for Minstrel and Musical Shows—

Send for Catalogue "C"

Minstrel Publications, Supplies and complete outfit for Stage Shows

Send for "Minstrel Menu"

Original Parties, Masquerades and Fancy Dress Parties—

Send for Catalogue "B"

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Send for Catalogue "A"

Write Service Man

HOOKER-HOWE COSTUME CO., 46-52 Main Street (Box 705), Haverhill, Mass.



SUCCESS SUCCESS SUCCESS

SECOND ANNUAL MEETING OF THE P. A. T. (Continued from page 82)

Minimum Price on Contracts' was discussed. It was finally decided by those present that with proper publicity the uniform price of the different productions will take care of itself. The opinion was to make the association so big that eventually all producers will come, and the buyer will not do business with the producer who uses unfair methods in dealing with competitors. Frank Emerich gave a talk on "Publicity" for the productions in different communities, especially thru the newspapers. Frederick Herendeen, representing The Theater and Drama magazine, gave a short talk, emphasizing a department in that publication for amateur productions. The columns are open to producers, and they will appreciate communications.

"The Influence of the Amateur Production" was the subject of an address by James Evans, of Seattle.

A telegram wishing success to the convention and to the "Pats" was read from Hooker Howe, of Northampton, Mass.

Thursday, 2:30 p.m.

Meeting called to order by the president, Mr. Adams. The question of six-week limit between shows, which was suggested to the president by Mr. Meredith, of the Meredith-Turner Production Company, Philadelphia, was discussed. Mr. Weber moved, Mr. Smutzer seconded, that the convention go on record as favoring an agreement among those here assembled not to book shows within sixty days of another producer. Carried.

The question of arranging with costume, scenery and trunk dealers for special discount to members was taken up. Mr. Weber, speaking as a dealer, said that no doubt all dealers in the above-named commodities would recognize the members of the association. Mr. Weber then read an interesting article written by himself on "Suggestions for Producing an Amateur Show".

C. C. Rowley, representing the Camel Film Company, spoke on the value of advertising for an amateur production.

James Evans reported that Mr. Ehrenberger, national executive secretary of the Drama League, would speak Friday a.m. and that the Drama League wished to cooperate with the association and that the columns of The Drama magazine were open to amateur producers, thru Mr. Incey, the editor.

Mr. Lester, of the Lester Costume Company, gave a short talk on "Originality in Costumes".

Mr. Evans announced that Friday a.m. he would offer a resolution to overcome income-taxation in directors and producers.

A discussion favoring an employment bureau or clearing house for all members of the association was an interesting one, and the president appointed a committee of three, Mrs. Madden, chairman; Mr. Weber and Mr. Holbrook, to formulate plans for establishing same. Mr. Evans moved and Mr. Smutzer seconded that this committee be appointed.

Harry Coons, chairman of the entertainment committee, was appointed by the president to plan monthly get-togethers in Chicago.

Higher entrance fee was discussed. Sentiment was against raising same at this time. Mr. Higgins moved, Mr. Coon seconded, that we abolish idea of raising entrance fee. Carried.

The question of executive headquarters in Chicago was left to the discussion of the board. Mr. Smutzer moved, Mr. Weber seconded, that the president be privileged to spend any excess fund over the cost of the year book to advertise the association. Mr. Higgins moved, Mr. Evans seconded, that a committee of five be appointed as a nominating committee. The following committee was appointed: Mr.



INTRODUCING THE BEST YET! JACK WEBER'S BLACKFACE "MAKE-UP"

NOT a grease cork. As smooth as velvet. A 2 oz. can, postpaid in U. S. or Canada, 25c.

QUICK DELIVERIES OF COSTUMES, TIGHTS, WIGS AND MAKE-UP. Manufacturers and renters of costumes—all descriptions. Amateur Shows and Minstrels our specialty. Send for our new Price List.

CHICAGO COSTUME WORKS 116-120 North Franklin Street, CHICAGO, ILL. (New Address) Phone, State 6780.

Smutzer, chairman; Mr. Holbrook, Mr. Evans, Mr. Albert and Mrs. Smith.

Mrs. Smith reported that Marie Stoddard, of the "Dancing Girl" Company playing in Chicago, would speak at 11 a.m. Friday, and Wm. Courtenay, of "Dancerous People", at 3:30 p.m.

Mr. Evans requested that all managing producers remain for a Round Table talk.

Friday, August 17, 1923, 10:30 a.m.

Meeting called to order by the president. Minutes of previous day read. Reading of telegram of good wishes from Amadee Casey, editor of Theater and Drama, and letter from F. T. Ingram. Secretary reported applications during convention brought membership to sixty-four. Mr. Smutzer moved that applications received during convention be acted upon by executive board. Mr. Evans seconded.

Time and place for next convention discussed. Mr. Smutzer moved, Mr. Coon seconded, that next convention be held in Fostoria, O. After discussion motion withdrawn, and Mr. Smutzer moved that time and place of next convention be left to the decision of the executive board.

Miss Stoddard, of the "Dancing Girl" Company, spoke in a charming way on the value of fun and good comedy. Convention gave Miss Stoddard a rising vote of thanks.

George Hoskyns spoke on the present demand for pageants.

Milo Bennett gave a very short address on the reason professional shows are off the road, because of the exorbitant demands of stage hands, etc., this condition making it possible for the amateur producer to take the place of the former road show in furnishing entertainment to communities.

Bond for the treasurer discussed. Mr. Holbrook moved, Mr. Smutzer seconded, that the executive board act on this question.

Mr. Evans moved, Mrs. Adams seconded, that on exchange of contracts the following schedule be followed: Eight per cent for signed contract, 4 per cent for engagement, contract not signed; 2 per cent for lead that develops signed contract. Motion carried.

Mr. Smutzer reported for the nominating committee: President, Harrington Adams; first vice-president, Harry Holbrook; second vice-president, Jas. Evans; treasurer, F. B. Ingram; director one year, Edwin Stanley; director two years, Anne Hocking Smith; secretary, Myrtle Randolph Madden.

Mr. Smutzer moved, Mr. Coons seconded, that officers as read be elected by acclamation.

Mr. Higgins gave short talk on minstrels.

Mr. Evans moved, Mr. Albert seconded, to adjourn. During noon recess photo was taken.

Friday, August 17, 2:15 p.m.

Meeting called to order by president. Report that Wm. Courtenay could not address convention this p.m. on account of the serious condition of his eyes.

Anne Hocking Smith gave a talk on "The Influence Amateur Shows Have for the Community in the Way of Art and Decoration".

Mr. Evans offered a resolution: How to overcome serious difficulties in the amateur producing business. Mr. Evans moved, Mr. Higgins seconded, that a committee of three be appointed to draw up a resolution. Following were appointed: Mr. Evans, chairman; Mr. High, Mr. Higgins.

Mr. Kelly, of the Pelz & Carson Scenic Co., gave a short talk.

Dr. J. D. Levine on "Personal Efficiency" demonstrated diagnosing physical conditions thru the eye.

After the committee had a conference Mr. Evans withdrew his resolution and submitted the following:

We, the members of the Associated Producers of Amateur Theatricals, in convention assembled, do hereby pledge ourselves to carry out the program set forth as follows:

We recognize our responsibility to the public and to those organizations, lodges, clubs, churches and associations under whose auspices we are privileged to conduct our activities. Therefore we pledge ourselves to present clean, wholesome productions and to hold up the highest moral standard in our training and in the productions that we present to the public.

We ask all producing managers to join with us to subscribe to this pledge, and we offer all who do so the same helping hand and co-operative effort that is now being given to those who are members of our association. We ask the people who patronize our productions to feel free to offer suggestions and criticisms that will make effective our efforts to make this great force of amateur theatricals one of the most helpful factors in community life.

We ask all local organizations employing amateur producers or production companies to study this pledge and to give preference to those who are members of this association. We feel that it is a self-evident fact that those engaged in this work and who refuse to join with their fellows in trying to eliminate the undesirable, the unreliable and the irresponsible automatically place themselves in the class of those who are unable to co-operate.

We pledge ourselves to strive to make unanimous the saying so often heard: "That was the most satisfactory performance I ever attended, and we want the director back again."

Mr. Higgins moved, Mr. Weber seconded, that the resolution be adopted and ways of broadcasting same be devised.

Mrs. Ingram spoke shortly of her long trip to be with the convention, if only at the last session, and assuring the members of the hearty co-operation of Mr. Ingram and herself.

Harry Coons reported that his plan for monthly get-togethers would be to have a tryout of all members and visitors, meeting at noon the fourth Saturday of each month at the Leo Post Music Co., adjourn from there to Lushon, where business and problems of the amateur producer can be taken up and discussed. The first get-together meeting will be Saturday, September 29, 1923, 12 o'clock.

Mr. Evans moved, Mr. Holbrook seconded, the plan be left to Mr. Coons to work out details. Carried. Mr. Weber reported on emblem. Mr. Smutzer moved, Mr. Evans seconded, the executive board select the emblem. Year book committee, Mr. High, chairman, reported: 10,000 24 pages with heavy

cover 10c. .... \$275.00 Cuts approximately ..... 70.00 On advertising campaign ..... 35.00 to 50.00 Editing and distributing .... 400.00

Estimate at least \$485 can be secured in advertising.

Mr. Evans moved, Mr. Holbrook seconded, that committee on year book be continued thru-out the year and with the executive board carry out the details. Carried.

Mr. Smutzer moved, Mr. Weber seconded, that president appoint committee to get up identification card. Carried. A discussion of taking in as associate members heads of the organizations with whom members do business. Convention favored taking in as associate members exalted rulers of Elks, Imperial potentates of Shriner, heads of Rotary, Kiwanis, etc. The following made short talks: Mr. Albert, of the Endicott-Johnson Shoe Co., said his company thought so much of the amateur producing business for the welfare of its employees that it spent \$500,000 yearly on producing minstrels and dramatic shows.

F. Herendeen spoke a few words of appreciation for the convention. Mr. and Mrs. Grenville Cooper, Meta Moorehead, of the Moorehead Attractions, Zanesville, O., and Jas. Evans for himself and Mrs. Evans assured the convention it had been an inspiration and pleasure.

Secretary reported sixty-nine members on the roll at close of convention. Two hundred and thirty-four dollars in advertising subscribed for the year book at the close of the convention.

Mr. Smutzer moved to adjourn, Mr. Coons seconded.

MYRTLE RANDOLPH MADDEN, Secretary.

The following registered at the convention: Harrington Adams, Marjorie Adams, Fostoria, O.; M. Moorehead, Zanesville, O.; Mayme Dilling, Hamilton, O.; Gertrude Bodman, Lyons, Ia.; Faye Church, Chicago; Hazel Robinson, Greenville, Tex.; Rev. E. Vincent Mooney, Notre Dame, Ind.; A. Foster George, Theater and Drama; F. Herendeen, Frank Emerich, M. F. Haselman, Chicago; Geo. J. Lehrer, Sandusky, O.; Walter Larson, Oella M. Young, Ruth Adler, Jack Weber, Fred C. Truesdale, Chicago; Harold Albert, Johnson City, N. Y.; Al Flude, Jack Higgins, Chicago; F. C. Smutzer, Council Bluffs, Ia.; Mr. and Mrs. Jas. W. Evans, Seattle, Wash.; Zola C. Baumann, Washington, D. C.; Anne Hocking Smith, Mr. and Mrs. Harry Holbrook, Myrtle Randolph Madden, J. C. Madden, Milo Bennett, Geo. H. Hoskyns, Chicago; Marie Stoddard, New York; J. B. Kalver, Jerome Redick Co.; Helen Low, Ralph Bradford, Fred Lester, C. C. Rowley, Chicago; Mr. and Mrs. Grenville Cooper, Congress Park, Ill.; Harry Coon, Chicago; Harriet Ingram, Rock Island, Ill.; Andy Anderson, Streator, Ill.; Haven Gillespie, W. B. Kelly, A. H. Beck, Dr. J. D. Levine, Chicago.

PLAYS Minstrel Sketches, Vaudeville Acts, Monologues, Recitations, Fingering, Musical Sketches, Joke Books, McNally's Budget, Madison's Budget, Dances, Songs for all occasions, Pantomimes, Tricks, Magic, etc. Write for free catalog. WERNER BOOK SHOP, 11 E. 14th St., N. Y. C.

OLIVE KACKLEY Producing Only High-class Plays in Five Days. Has put on 41 plays in one town. Has given over 10,000 people individual coaching. Address Care The Billboard, CHICAGO.

HOME TALENT PRODUCERS Harrington Adams, Inc. Home Office, Fostoria, Ohio.

# The Billboard Index

## OF NEW YORK THEATRICALS SEASON 1922-1923

Compiled by GORDON WHYTE

(EDITOR'S NOTE—The Billboard Index of New York Theatricals is designed to afford a means of obtaining the essential facts pertaining to any production made during the past season in the "producing theaters" of New York. Only those plays presented with professional casts are indexed, but all of these, whether drama, musical comedy or one-act play, are listed.

The compiler of these lists hopes that there will not be too many errors in them. The task of getting them together represents one of considerable magnitude and the chances of error are many. He will welcome the pointing out of any omissions or mistakes, and will be glad to correct those noticed, if they are brought to his attention. These corrections, if any, will be made in later issues of The Billboard.—G. W.)

### HOW TO USE THE BILLBOARD INDEX OF NEW YORK THEATRICALS

If you wish any information about a play produced in New York during the past season, find its name in the ALPHABETICAL LIST OF PLAYS. Opposite the name will be found a number. This number refers to the cast of the play. The casts are arranged in NUMERICAL order, under the heading, PLAYS PRESENTED IN NEW YORK. Seek the play you desire information of under this number, and you will find complete information as to its opening date, theater played, length of run, complete original cast, with any changes made, manager, author and closing date. If a closing date is not given, it signifies that the play had not closed on or before July 28, 1923.

If you wish to know whether an actor or actress played New York during the Season 1922-1923, consult the ALPHABETICAL LIST OF NEW YORK PLAYERS. A number or numbers will be found after each name listed. This

is the CAST NUMBER of the play or plays they appeared in. The title of the play can then be found by looking up this number in either the CHRONOLOGICAL LIST OF PLAYS PRODUCED IN NEW YORK, or, if more complete information about the play is desired, in the Casts listed under PLAYS PRESENTED IN NEW YORK.

Besides these compilations there are lists of AUTHORS WITH PLAYS PRODUCED IN NEW YORK, arranged alphabetically by author's name (musical comedies are omitted from this list); MANAGERS WITH PLAYS PRESENTED IN NEW YORK, arranged alphabetically by manager's name; PLAYS WITH LENGTH OF RUN IN NEW YORK, arranged numerically in order of number of performances given; THEATERS WITH PLAYS PRESENTED, arranged alphabetically by name of theater, with the plays arranged in order of opening date.

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### PLAYS PRESENTED IN NEW YORK

(Season 1922-23)

Arranged in order of Opening Date

- MOROSCO**

Commencing Monday Evening, August 23, 1922

**WAGENHALS & KEMPER**

—Present—

**THE BAT**

By Mary Roberts Rinehart and Avery Hopwood

COST OF CHARACTERS

Lizzie.....May Vokes

Miss Cornelia Van Gorder.....Minnette Barrett

Billy.....Harry Morill

Brooks.....John Marston

Miss Dale Ogden.....Norma Phillips

Dr. Wells.....Joseph Selman

Anderson.....Harrison Hunter

Richard Fleming.....Richard Barrows

Reginald Haversford.....Charles Coleman

An Unknown Man.....Robert Vaughan

SYNOPSIS: Act I.—Living Room in Miss Van Gorder's Long Island Home. Act II.—The Same. Act III.—The Garret of the Same House.

The Play Staged Under the Direction of Collin Kemper

CLOSED SEPTEMBER 2, 1922

878 Performances
- SAM H. HARRIS**

Commencing Thursday Evening, August 23, 1921

**SAM H. HARRIS**

(By arrangement with Lewis & Gordon)

—Present—

**SIX CYLINDER LOVE**

A Comedy by William Anthony McGuire

—With—

**ERNEST TRUAX**

(COST OF CHARACTERS)

(In the Order of their Appearance)

Gertrude Burton.....Eleanor Gordon

Richard Burton.....Donald Mack

Thylla Burton.....Rose Burdick

Mary.....Mary Halliday

Margaret Rogers.....Louise Prussing



Porter ..... John O. Hewitt  
 The Lady's Son ..... Albert Carroll  
 The Cashier's Mother ..... Kathryn Wilson  
 Lela May Aultman  
 His Daughters ..... Julia Cobb  
 His Wife ..... Ernesta Lascelles  
 First Gentleman ..... Harold West  
 Second Gentleman ..... William E. Joray  
 Third Gentleman ..... Albert Carroll  
 Fourth Gentleman ..... Samuel Barron  
 Fifth Gentleman ..... William Crowell  
 Salvation Lass ..... Helen Staudan  
 Walter ..... Walton Butterfield  
 First Mask ..... Clela Benjamin  
 Second Mask ..... Lise Brown  
 Third Mask ..... Carolyn Hancock  
 Fourth Mask ..... Genevieve Corbin  
 First Guest ..... William Paul  
 Second Guest ..... Allyn Joslyn  
 Third Guest ..... Sam Rosen  
 Officer of Salvation Army ..... Ernesta Lascelles  
 First Soldier of Salvation Army ..... Albert Carroll  
 First Penitent ..... George W. Greenberg  
 Second Soldier of Salvation Army ..... Estelle Carsons  
 Second Penitent ..... Claud Gilbert  
 Third Soldier of Salvation Army ..... Harold West  
 Third Penitent ..... Harry Ashford  
 Fourth Soldier of Salvation Army ..... William Crowell  
 Policeman ..... John O. Hewitt  
 In a Small Town and a City in Germany at the Present Time.  
 Staged by Frank Reicher  
 CLOSED AUGUST 5, 1922  
 56 Performances.

**17 NEW AMSTERDAM**  
 Commencing Monday Evening, June 5, 1922  
**FLORENZ ZIEGFELD, JR.**  
 Offers the Sixteenth of the Series of  
 The National Institution Glorifying the American Girl  
**ZIEGFELD FOLLIES**  
 Music by Victor Herbert, Louis A. Hirsch and  
 Dave Stamper. Lyrics by Gene Buck. Book by  
 King Lardner and Ralph Spence. "Sicilian"  
 and "Frolicking Gods" Ballets Arranged by  
 Fokine.  
 Produced Under the Supervision of F.  
 Ziegfeld, Jr.

**ACT I**  
 Scene 1—"Blunderland"  
 (By Ralph Spence. Lyrics by Gene Buck. Music  
 by Louis Hirsch)  
 "Miss Take" ..... Mary Lewis  
 "Youth" ..... Andrew Tombs  
 "Jenny Hopkins" ..... Helen Lee Worthing  
 "Movies" ..... Martha Lorber  
 "Flapper" ..... Lulu McConnell  
 "Miss Calculate" ..... Margery Chaidin  
 "Miss Tella" ..... Edna Wheaton  
 "Miss Fit" ..... Mary McDonald  
 "Miss Treat" ..... Beulah McFarland  
 "Miss Trust" ..... Doris Lloyd  
 "Miss Demagogue" ..... Olive Osborne  
 "Miss Behave" ..... Avonne Taylor  
 "Miss Chief" ..... Frances Reveaux  
 "Miss Fortune" ..... Eva Brady  
 "Miss Government" ..... Gertrude Selden  
 "Miss Hat" ..... Irene Marcellus  
 "Miss Mate" ..... Jessie Reed  
 Scene 2—45th Street and Broadway  
 Musical Number—"Flappers"  
 Thelma and Velma Connor  
 Scene 3—"Rip Van Winkle"  
 (Written by Ring Lardner)  
 Henry Wtz ..... Brandon Tynan  
 Mrs. Wtz ..... Lulu McConnell  
 Gleason ..... Al Shean  
 Dr. Moore ..... Andrew Tombs  
 Plot Poem Spoken by ..... Fay West  
 Scene 4  
 Musical Number—"South Sea Moon"  
 Thomas Spencer, Connor Twins,  
 Arthur Gardner Duo, "The Follies Four"  
 "South Sea" Dance ..... Gilda Gray  
 Scene 5  
 Eccentric Dance ..... Tiller Girls  
 Scene 6  
 Musical Number—"Rambler Rose"  
 Andrew Tombs, With Evelyn Law as a  
 Dancing Partner  
 Scene 7—Speed and Action  
 Slow "Movie" Novelty  
 Jimmy Nervo and Teddy Knox  
 Scene 8—Farm  
 Musical Number—"Throw Me a Kiss"  
 Mary Eaton and the Country Girls  
 Eccentric Dance ..... Rita Owin  
 Scene 9—Uppers and Lower  
 (Written by Charles C. Mather and Charles  
 Sumner)  
 Stage Manager ..... Grant Simpson  
 Actor ..... Andrew Tombs  
 Porter ..... James Nervo  
 Bride ..... Martha Lorber  
 Bridgroom ..... Grant Simpson  
 Masher ..... Andrew Tombs  
 Scene 10  
 Musical Number—"It's Getting Dark on Old  
 Broadway"  
 Gilda Gray and "The Follies  
 Four"  
 Scene 11  
 Specialty ..... Ed Gallagher and Al Shean  
 (By, About and for Themselves)  
 Scene 12—"Frolicking Gods"  
 Ballet Composed and Produced by Michel Fokine  
 Music by P. I. Tschalkowsky  
 The Girl ..... Marthe Lorber  
 The Boy ..... Serge Pernikoff  
 A Mother ..... Mary McDonald  
 A Little Boy ..... Thelma Connor  
 A Little Girl ..... Velma Connor  
 An Old Man ..... Mark Truscott  
 His Jealous Wife ..... Halle Manning  
 Museum Attendant ..... Frank Lambert  
 Actor ..... Michel Barry  
 Apollo Helvedere ..... Jack Scott  
 Venus of Milo (Restored) ..... Edna French  
 The Amazons ..... Muriel Stryker  
 The Hercules ..... Al Ochs  
 The Satyr ..... Teddy Knox  
 Two Bacchantes ..... Albertina Vitak  
 A Baretlet ..... Betsy Ross  
 A Fawn ..... James Nervo  
 The Three Graces, Girls, Young Boy, Carya-  
 tides, Two Herms, the Fawn Girl, Menadea,  
 the Seven Muses  
 Scene 13  
 "Yankee Philosophy" ..... Will Rogers  
 Scene 14  
 Song—"Bring on the Girls"  
 Thomas Spencer  
 (Song by Gene Buck and Dave Stamper,  
 Marches by Victor Herbert)  
 Ziegfeld Girls, Fencing Girls, "The Black  
 Crook Amazons", "Sne-Fire Dancers of  
 Today", "The English Pony Ballet"  
 ACT II  
 Scene 1—"Parlando"  
 A Divertissement, Conceived and Designed by

James Reynolds. Staged by Michel Fokine.  
 Music by Victor Herbert.  
 (This Scene is Laid in the Mountain Town of  
 Aceno, a Haunt of the Sicilian Gypsies)  
 Arlio ..... Muriel Stryker  
 Reppo ..... John Scott  
 Gato ..... Serge Pernikoff  
 Valero ..... Mark Truscott  
 Panerzia ..... Helen Lee Worthing  
 Two Gypsies ..... Irene Marcellus and Mary McDonald  
 A Jaded Lover ..... Frank Lambert  
 Venedo ..... Jessie Reed  
 Smetta ..... Gertrude Selden  
 Annuziatta ..... Helen Gates  
 Ricci ..... Anastasia Reilly  
 Carolina ..... Polly Nally  
 Giacletta ..... Eva Brady  
 Carra ..... Margery Chapin  
 Lisenzuzza ..... Beulah McFarland  
 Palveca ..... Phoebe Lee  
 Mounavva ..... Sonia Shand  
 Two Cartmen ..... Frank Tierney and J. J.  
 Shannon Razzi

Dance ..... Tiller Girls  
 Scene 3—Disagreement Conference  
 (Written by Will Rogers and Ralph Spence)  
 Interpreter ..... Ed Gallagher  
 Sergeant-at-Arms ..... Al Ochs  
 "Belgium" ..... Mark Truscott  
 "Portugal" ..... Frank Lambert  
 "Italy" ..... J. Shannon  
 "Japan" ..... Al Shean  
 "France" ..... Frank Tierney  
 "England" ..... Brandon Tynan  
 "Secretary of State" ..... Will Rogers  
 Scene 4  
 Song—"Swanee"  
 Thelma and Velma Connor  
 Scene 5  
 Musical Number—"Radio"  
 Alexander Gray and Mary Lewis  
 Scene 6—"Laceland"  
 Mary Lewis  
 Song—"Weaving"  
 Gene Buck, Music by Victor  
 Herbert  
 (Lace Ballet Devised by Ned Wrayburn)  
 The Lace Maker ..... Mary Lewis  
 The Inspiration ..... Mary Eaton  
 Scene 7  
 "Bally-Burlesk"  
 Jimmy Nervo and Teddy Knox  
 Scene 8—"Songs I Can't Forget"  
 Thomas Spencer, Mary Lewis and "The Follies  
 Four"  
 Scene 9—The Bull Pen  
 (Written by Ring Lardner)  
 Jim Carney ..... Al Ochs  
 Cy Walters ..... Will Rogers  
 Joe Webb ..... Andrew Tombs  
 Scene 10—Cocoanut Grove  
 Musical Number—"Sunny South"  
 Mary Lewis  
 Dance ..... Evelyn Law  
 Russian Dance ..... Simeon Karavaeff  
 Musical Number—"Come Along"  
 Gilda Gray  
 (Words and Music by Creamer and Lorton)  
 Scene 11  
 Mr. Rogers, Mr. Tombs, Mr. Gallagher, Mr.  
 Spence  
 Scene 12—Stage Door of the New Amsterdam  
 Theater  
 Ensemble ..... Entire Company  
 Staged by Ned Wrayburn  
 Will Rogers replaced by Eddie Cantor June,  
 1923.  
 On June 25, 1923, a second edition was  
 presented, with program as follows:

**ACT I**  
 Scene 1—"Blunderland"  
 (By Ralph Spence. Lyrics by Gene Buck.  
 Music by Louis Hirsch)  
 Scene 2—"Follies Farm"  
 Musical Number 1—"Throw Me a Kiss"  
 Sung by Helen O'Shay and the Farm Girls  
 Tuba Dance ..... Kelo Brothers  
 Scene 3  
 Musical Number 2—"Pep It Up"  
 Broke Johns  
 Scene 4  
 Musical Number 3—"Radio"  
 Alexander Gray and Elsie Peterson  
 Scene 5  
 Eccentric Dance ..... Tiller Girls  
 Scene 6  
 Musical Number 4—"Rambler Rose"  
 Andrew Tombs  
 With Evelyn Law as a Dancing Partner  
 Soloist ..... Alexander Gray  
 Scene 7  
 Musical Number 5—"A Kiss in the Dark"  
 Elsie Peterson  
 Scene 8—"The Kiss"  
 Pastel by Ben All Hazgin  
 Scene 9  
 Musical Number 6—"It's Getting Dark on Old  
 Broadway"  
 Gilda Gray and the Follies  
 Four Messrs. Shannon, Lane, Lambert and  
 Truscott  
 Scene 10—Jerry & Co.—The Builders—"A New  
 Light on the Housing Problem"  
 Enacted by Messrs. Wild, West and  
 McGinty  
 Scene 11—"Some Sweet Day"  
 Ann Pennington and Broke Johns  
 Scene 12—Cafe De La Paix, Paris  
 Ed Gallagher and Al Shean in Paris  
 (By, About and for Themselves)  
 Scene 13—"Frolicking Gods"  
 Ballet Composed and Produced by Michel Fokine  
 Music by P. I. Tschalkowsky  
 Scene 14—Eddie Cantor  
 Scene 15  
 Song—Finale: "Bring on the Girls"  
 Alexander Gray  
 Dance ..... Evelyn Law  
 Concluding With "Lunette", by Ben All Hazgin  
**ACT II**  
 Scene 1—"Songs I Can't Forget"  
 Alexander Gray  
 Scene 2—Uppers and Lower  
**CHARACTERES**  
 J. J. Shannon  
 Actor ..... Andrew Tombs  
 Porter ..... Jack Scott  
 Bride ..... Martha Lorber  
 Bridgroom ..... Alexander Gray  
 Masher ..... Andrew Tombs  
 Scene 3—"Il Trionfo Di Venere"  
 Cinque-cento by Ben All Hazgin  
 Musical Number—"South Sea Moon"  
 Alexander Gray  
 "South Sea" Dance ..... Gilda Gray  
 Scene 5—"Getting a Ticket"  
 Played by Eddie Cantor, Assisted by Joe Opp  
 Scene 6—Dance—Tiller Girls  
 Scene 7—"Laceland"  
 Song—"Weaving"  
 Gene Buck, Music by Elsie Peterson  
 (Lace Ballet Devised and Staged by Ned  
 Wrayburn)  
 Scene 8—"The Filmless Movies"  
 Told by Andrew Tombs  
 Scene 9—Cocoanut Grove  
 Musical Number—"Nobody But You"  
 Evelyn Law  
 Russian Dance ..... Simeon Karavaeff

Musical Number—"Come Along"  
 (Words and Music by Creamer and Lorton)  
 Sung by Gilda Gray  
 Some American "Buck" Dancing  
 Scene 10—Ann Pennington  
 Assisted by Broke Johns  
 Scene 11—Stage Door of the New Amsterdam  
 Theater  
 Ensemble ..... Entire Company

**18 WINTER GARDEN**  
 Commencing Thursday Evening, July 6, 1922  
**ARMAN KALIZ**  
 —Presents—  
**SPICE OF 1922**

A Musical Revue in Two Acts and 32 Scenes.  
 Book by Jack Lalt; Lyrics by James Stau-  
 ley and McElbert Moore; Music by  
 James E. Hanley and J. Fred Coats  
**TITLE CAST**  
 Mile. Marlon, James C. Morton, Sam Hearn,  
 Arman Kaliz, Florence Browne, Geile d'An-  
 drea, Harry Walters, Hasoutra, Helen O'Shea,  
 Rex Storey, James Watts, Valiska Suratt,  
 Will Oakland, Lucille Ballantine, Marlon Ran-  
 dall, Mart Randall, Jane Richardson, James  
 Gaylor, Middle Miller, Flavia Arcano, Stanley  
 Brennan, E. H. Barish, Adela Howard, Gai  
 Jones, Jack Trainor, Georgie Price, Artie  
 Leeming, Nell Roy Buck, Charles Eaton, Rati  
 Brothers, Jimmy Hussey.  
**ENSEMBLE**  
 Freckles Gordon, Virginia Shaar, Dorothy  
 Gilbert, Helen Montague, Maris Chaney, Bobbie  
 Bales, Isabella McLaughlin, Mae Fox, Sue Wil-  
 son, Lucille Constante, Jean Watson, Mary  
 Dunne, Olga Beronika, Sunny Sanders, Nan  
 Chapman, Gladys Parker, Marjorie Wall, Ann  
 LeNeau, Dorothy Kendall, Pearl Betts, Frankie  
 Feustal, Ann Poulson, Dorothy Frayser, Marlon  
 George, Gwyn Stratford, Emily DeVaux,  
 Yvette Dulbos, Billie Jerome, Evelyn Gerald,  
 Dorothea Jackson, Leonard Mooney, Leonard  
 Leeds, Dana Mayo, Roger Buckley, Stanley  
 Brennan, Albert Bennett, John Daly, James  
 Harold.  
 Lillian Shaw added to cast July, 1922.  
 Nan Halperin added to cast August, 1922.  
 CLOSED SEPTEMBER 9, 1922  
 85 Performances

**19 TIMES SQUARE**  
 Commencing Monday Evening, July 10, 1922  
**BIDE DUDLEY**  
 —Presents—  
**SUE, DEAR**

Book by Bide Dudley, Joseph Herbert and  
 C. S. Montague; Music by Frank H. Gray;  
 Lyrics by Bide Dudley; Book Staged by Joseph  
 Herbert; Musical Numbers Staged by Jack  
 Mason.  
**CAST OF CHARACTERES**  
 (In the Order of Their Appearance)  
 Minerva West ..... Maxine Brown  
 Dave Craig ..... Maurice Holland  
 Aunt Mildred ..... Madeline Gray  
 1—Blitters ..... Douglas Cosgrove  
 Polly ..... Ruth Gray  
 Molly ..... Lucile Godard  
 Philip West ..... Eileen Shannon  
 Sue ..... Bradford Kirkbride  
 Olga Steek ..... Olga Steek  
 Chick O'Brien ..... John Hendricks  
 Zoe ..... Robby O'Neil  
 Alice Cavanaugh  
**GUESTS**  
 Mary ..... Irma Colgn  
 Louise ..... Edna Colgn  
 Dolly ..... Ruth Gray  
 Polly ..... Lucille Godard  
 Molly ..... Eileen Shannon  
 Fay ..... Honor Tattersall  
 Boris ..... Emory Tattersall  
 Catherine ..... Greta Warburg  
 June ..... Rose Courtney  
 Nell ..... Bobby Kane  
 Gloria ..... Mercedes Demondant  
 Florence ..... Kay Carlin  
 Jack ..... Paul Logan  
 Billy ..... Bobby Chertson  
 Lester ..... Ted Wheeler  
 George ..... Norman Nicholson  
**SYNOPSIS:** Act I—Living Room of the  
 West Home on Riverside Drive, New York.  
 Act II—The Garden Connected With the Apart-  
 ment House in Which the Wests Live.  
 1—Claude Cooper replaced Douglas Cosgrove  
 for three performances July, 1922.  
 Moved to Bijou Theater September 18, 1922.  
 CLOSED SEPTEMBER 30, 1922  
 97 Performances

**20 48TH STREET**  
 Commencing Monday Evening, July 17, 1922  
**LEW LESLIE**  
 —Presents—  
**THE PLANTATION REVUE**

Words and Music by Roy Turk and Russell J.  
 Robinson  
**TITLE CAST**  
 Shelton Brooks, U. S. Thompson, Lew Keane,  
 Florence Mills, Juanita Stantetta, Chappy Chap-  
 pelle, Johnnie Dunn, Edith Wilson  
 CLOSED AUGUST 12, 1922  
 33 Performances

**21 LITTLE**  
 Commencing Monday Evening, July 31, 1922  
 (Earl Carroll Theater, June 17 to July 8, 1922)  
**RICHARD G. HERNDON**  
 —Presents—  
**MICHELLO TOW'S**  
 Sensational  
**PIN WHEEL**

A Melodramatic Revue  
 1. Pastoral Music by Greg  
 Marjorie Avery, Violet Morgan, Grace Robinson,  
 Leelan Wagner, Pell in Rural Rusty  
 Berkeley and John Barr  
 Choreography by Sema Gluck  
 2. The Song of the Japanese Fisherman  
 Music by Kunitzu  
 Yuki Inoue  
 Anita Enters  
 Josephine Head, Phyllis Jackson, Rene Wilde  
 and Hazel Wright  
 3. Tiddie De Wink  
 Music by Debbie  
 Girl Grace Robinson  
 Boy, Marjorie Avery  
 Created by Margaret Pettit

5. Bird Fantasy ..... Music by Cyril Scott  
 Helen Utter and Michio Itow  
 6. Songs ..... By Hazel M. Archibald  
 a. I've Lost My Joy  
 b. Honey, Honey, Honey  
 c. Hazel M. Archibald  
 7. Fawn and Nymph .....  
 Music by Jean Parrot and Fritz Kreisler  
 Helma Sorel and Senja Gluck  
 Created by Mr. Gluck  
 8. Jazz and Jazz  
 Michio Itow  
 Marjorie Avery, Phyllis Jackson, Rene Wilde,  
 Hazel Wright, Issye Bonek, Frank Curran,  
 John Burr and Richard M. Simpson  
 Directed by W. T. Kuhn

9. Tribute to Gauguin ..... Music by Deza  
 Anita Enters  
 10. I'm Seventeen Come Sunday .....  
 English Folk Song  
 Rosalind Fuller  
 11. Lilies of the Field  
 Itusy Berkley, Issye Bonek, John Burr, Frank  
 Curran, Hunter Sawyer and Richard  
 M. Simpson  
 Designed by Walt Kuhn  
 12. La Repetition (after Debussy) .....  
 Music by Schubert and Poldini  
 Margaret Pettit, Promenade Danseuse  
 Ballet Girls of the French Opera (1870)  
 Marjorie Avery, Violet Morgan, Grace  
 Robinson and Lillian Wagner  
 Anita Enters, Billie Jerome  
 Allan Thorne, Baret Master  
 Created by Miss Pettit  
 13. Three Waltzes ..... Music by Brahms  
 Josephine Head and Phyllis Jackson  
 14. An Adventure on a Staircase (Pantomime)  
 Hazel Wright, Senja Gluck and Michio Itow  
 15. I Could Be a Dabbarry If .....  
 By Hazel M. Archibald  
 Hazel M. Archibald  
 16. Old Sea Chanties  
 a. "Blow the Man Down"  
 Company Ensemble  
 b. "The Drunken Sailor"  
 Frank Curran  
 c. "A Rowdy"  
 Hunter Sawyer  
 d. "He-Back, She-Back"  
 Itusy Berkley  
 e. "Sally Brown"  
 Richard Simpson  
 Also Issye Bonek, John Burr, Yuki Itow  
 and Allan Thorne  
 Rene Wilde  
 17. Dragon Du Chinois  
 Michio Itow  
 18. The Two Sisters of Binorie .....  
 Scottish Traditional Ballet  
 Rosalind Fuller  
 Singers | Yuki Itow  
 Phyllis Jackson, Elder Sister  
 Josephine Head, Younger Sister  
 Allan Thorne, Knicht  
 John Burr, Harper  
 20. "The Masked Ball"  
 Music by Dent Mowrey  
 Margaret Pettit  
 Created by Miss Pettit  
 21. Twilight ..... Music by Sawada  
 Yuki Itow  
 22. Tropical Night  
 Company Ensemble  
 CLOSED AUGUST 12, 1922  
 16 Performances

**22 49TH STREET**  
 Commencing Monday Evening, August 7, 1922  
**MESSRS. SHUBERT**  
 —Present—  
**WHISPERING WIRES**

By Kate L. McLaurin, Based on the Story of  
 the Same Name by Henry Leverage, Which  
 Appeared in "The Saturday Evening Post"  
**CAST OF CHARACTERES**  
 (In the Order of Their Appearance)  
 Ann Cartwright ..... Bertha Mann  
 Walters ..... Stanley Harrison  
 Fayson ..... George Lynch  
 Berta Stockbridge ..... Olive Toll  
 Montgomery Stockbridge ..... Ben Johnson  
 James Bennett ..... William Webb  
 2—Harry McGill ..... Paul Kelly  
 3—Draw ..... George Howell  
 Delaney ..... M. Tello Webb  
 1—Jackson ..... Willard Robertson  
 The Trouble Hunter ..... Malcolm Duman  
 Jeannette ..... Gaby Fleury  
**SYNOPSIS:** Act I.—The Stockbridge Li-  
 brary. Evening. Act II.—The Hall Outside the  
 Library. The Following Day. Act III.—The  
 Library. Evening of the Same Day.  
 1—Replaced by Percy Benton January, 1923.  
 2—Replaced by Kenneth Thomson January,  
 1923.  
 3. Replaced by Reynolds Denniston February,  
 1923.  
 Moved to Broadhurst Theater January 15,  
 1923.  
 CLOSED JUNE 9, 1923  
 356 Performances

**23 CASINO**  
 Commencing Monday Evening, August 7, 1922  
 (Casino Theater, Aug. 9, 1921, to May 27, 1922)  
**CARLE CARLTON**  
 —Presents—  
**JULIA SANDERSON**  
 —In—  
**TANGERINE**

A Musical Comedy Satire. Adapted by Guy  
 Bolton from a Play by Philip Barthelemy and  
 Lawrence Langner. Lyrics by Howard Johnson.  
 Music by Carlo Stauders  
 The Entire Production Staged and Produced  
 Under the Personal Direction of Carle Carlton  
**CAST OF CHARACTERES**  
 Warden ..... William Ritter  
 Jack Floyd ..... Harry Puck  
 Lee Loring ..... Joseph McCallion  
 Fred Allen ..... Hobart Cavanaugh  
 Dick Owens ..... Frank Crumit  
 Shirley Bolton ..... Julia Sanderson  
 Kate Allen ..... Gloria Dawn  
 Edith Loring ..... Rebekah Gaultie  
 Mildred Floyd ..... Lora Sanderson  
 Non ..... Houlah Person  
 Clarence ..... Wayne Nunn  
 Joe Perkins ..... Frank Labor  
 Tangerine Police Force ..... California Four  
 Alceon ..... Victoria Miles  
 Hub ..... Victoria White  
 Kulkull ..... Ruth Richmond

Josephine McNellis ... Virginia Birmingham ... Scene 1—Alimony Jail ... Scene 2—Lanai of the King ... Scene 3—The Young Ladies Who Dance

AMBASSADOR

Commencing Monday Evening, August 7, 1922 ... Ambassador Theater, Sept. 28, 1921, to July 1, 1922

MESSRS. SHUBERT

BLOSSOM TIME

A Three-Act Musical Play ... Book and Lyrics by Dorothy Donnelly ... Adapted from the Original by A. M. Willner ... Music from Melodies of Franz Schubert and H. Berle, Adapted by Sigmund Romberg

CAST OF CHARACTERS

Mitzi ... Olga Cook ... Dorothy Whitmore ... Mrs. Kranz ... Ethel Branden ... Gretchen ... Howard Marsh ... Franz Schubert ... Bertram Peacock ... King ... William Danforth ... Roy Cropper ... Paul Ker ... E. Albano ... Lucius Metz ... Joe Toner ... Yvan Servais ... Robert Paton Gibbs ... Mildred Kay ... Erba Robeson ... Howard A. Berman ... Burtress Deitch

Ladies of the Ensemble

SYNOPSIS: Act I—The Prater in Vienna, 1826. An afternoon in May. Act II—Drawing Room in the House of Kranz, Three Months Later. Act III—Schubert's Lodgings, Two Months Later

Staged by J. C. Huffman ... Moved to Johnson Theater October 2, 1922 ... Moved to Century Theater October 23, 1922, with following

CAST OF CHARACTERS

Mitzi ... Edna Temple ... Shirley Sherman ... Sonia Leston ... Amy Lester ... Dorothy Seegar ... Roy Cropper ... Holliis Davenny ... Teddy Webb ... Roland Titus ... Edmund Fitzpatrick ... Eileen Baker ... James Burroughs ... Edwin Taylor ... Mel Franza ... Oris Sheridan ... Etta Hezlett ... Julia Hurley ... David Resnick ... Etta Hezlett

Continuing until Saturday Evening, January 13, 1923 ... Resuming Tuesday Evening, January 16, 1923 ... Resuming until Saturday Evening, January 20, 1923 ... Resuming Wednesday Matinee, January 24, 1923

CLOSED JANUARY 27, 1923

516 Performances

25

LYCEUM

Commencing Tuesday Evening, August 8, 1922

DAVID BELASCO

—Presents—

FRANCES STARR

—In—

SHORE LEAVE

A Sea-Goin' Comedy by Hubert Osborne

CAST OF CHARACTERS

Pilger Smith, U. S. N. ... James Rennie ... Captain Martin ... Reginald Barlow ... Fred Wynne ... Schuyler Ladd ... Rear Admiral Smith ... Stanley Jessup ... Smith ... Samuel E. Dines ... "Doc" Smith ... Thomas E. Jackson ... First Sailor ... John F. Hamilton ... Second Sailor ... H. Percy Woodley ... Third Sailor ... Paul E. Wilson ... Fourth Sailor ... Bernard Sussman ... Fifth Sailor ... Jose Torres ... Sixth Sailor ... Jose Yovin ... Seventh Sailor ... Kenneth Diven ... Eighth Sailor ... Nick Long ... Connie Martin ... Frances Starr ... Miss Schuyler-Payne, Evelyn Carter Carrington ... Aunt Hepsy ... Mrs. Jacques Martin ... George Demarest ... Audrey Baird ... Evelyn Gardner ... Ellen Southbrook ... Hope ... Betty Allen ... Gladys ... Margerie Booth ... Ruth ... Terie Loring ... Edith ... Dewah Worrell

SYNOPSIS: Act I—Connie Martin's Cottage, last Afternoon in June. Act II—The "Zonema" Two Years Later. Act III—Connie Martin's Cottage Again, After Another Interval of Two Years

The Action of the Play Takes Place in a Small Seaside Town on the New England Coast ... Play Produced Under the Personal Direction of David Belasco

CLOSED NOVEMBER 16, 1922

152 Performances

26

39TH STREET

Commencing Wednesday Evening, August 3, 1922

JOS. M. GAITES

—Announces—

A Play in Three Acts

THE MONSTER

By Crane Wilbur

CAST OF CHARACTERS

(In the Order of Their Appearance) ... Walter James ... Frank McCormack ... Marguerite Rissler ... M. Kay Morris ... Weston Lockaye ... Charles Wray Wallace ... Dr. Ziska ... Staged by Lawrence Marston

1—Replaced by Frederick B. Macklyn, August, 1922 ... 2—Replaced by Emmett Corrigan, September, 1922 ... 3—Crane Wilbur replaced Emmett Corrigan for one performance on November 10, 1922 ... 4—Replaced by Suzanne Caubert for one performance November 10, 1922

CLOSED NOVEMBER 11, 1922

112 Performances

27

THE PLAYHOUSE

Commencing Tuesday Evening, August 15, 1922

JOHN CROMWELL, INC.

—Presents—

MANHATTAN

A New American Comedy by Leighton Osmun and Henry Hall

CAST OF CHARACTERS

(In the Order of Their Appearance) ... Duncan Van Norman ... Norman Trevor ... Herbert Bruce ... Raymond Walcott ... Mrs. Van Norman ... Hilda Song ... Mrs. Shepley ... William Sam ... Amy Van Norman ... Greta Kemble Cooper ... Marguerite Maxwell ... Puritan Townsend ... Mary Blair ... Helen Gahagan ... A Bert Grant ... Act I—A Room in Mrs. Van Norman's House, Park Avenue, Act II—Lory's Room, Fletcher Street, A Week Later, Act III—Same as Act I, Three Months Later, Act IV—Lory's Apartment, A Month Later, (Curtain lowered in this act to denote a lapse of fifteen minutes)

Title Changed to "East Side-West Side" ... September 4, 1922 ... 1—Replaced by John Cromwell, September, 1922 ... 2—Replaced by George Stillwell, September, 1922 ... 3—Replaced by Georgia Backus, September, 1922 ... 4—Replaced by Betty Atwell, October, 1922 ... 5—Replaced by Harry Morray, October, 1922 ... Moved to Nora Hayes Theater, September 4, 1922

CLOSED OCTOBER 28, 1922

89 Performances

28

LONGACRE

Commencing Wednesday Evening, August 16, 1922

THE WOMAN WHO LAUGHED

By Edward Locke

Staged by Sam Forrest

CAST OF CHARACTERS

John Neilson ... William H. Powell ... Frieda Neilson ... Martha Hedman ... Minna Becker ... Gilda Leary ... SYNOPSIS: Act I—The Living Room in the Neilsons' Suburban Home, 5 p.m., Act II—The Same, Half an Hour Later, Act III—The Same, Next Morning

CLOSED AUGUST 28, 1922

13 Performances

29

VANDERBILT

Commencing Wednesday Evening, August 16, 1922

MRS. HENRY B. HARRIS

—Presents—

LIGHTS OUT

A Comedy in Three Acts by Paul Dickey and Mann Page

CAST OF CHARACTERS

(In the Order of Their Appearance) ... Walt Sebastian ... Francis Byrne ... Barbara Peyton ... Marjorie Byron ... Mrs. Chester Galant ... Olive Harper Thorn ... Keith Forbes ... William Shelley Brakeman ... Albert Powers ... Mr. Peyton ... William Ingersoll ... Robert Ames ... Albert Winslow ... Cy Pankett ... Porter ... Beatrice Noyes ... Hattie McAllister ... Lorin Baker ... "Camera Eye" Decker ... Phillip Lord ... Silent Jim ... Sam Janssen ... Hugh Shine Joe ... P. Henry Gordon ... Night Watchman ... Hallam Bosworth ... Mr. Wellback ... William E. Morris ... SYNOPSIS: Act I—Observation Car of the Pennsylvania Limited, About 11 O'Clock at Night, Act II—Robert Winslow's Apartment in New York, Six Months Later, Act III—Wellback's Moving Picture Studio, Midnight

Under the Personal Supervision of Mrs. Harris ... CLOSED AUGUST 29, 1922 ... 12 Performances

30

MAXINE ELLIOTT'S

Commencing Monday Evening, August 1, 1922

MESSRS. SHUBERT

In Association with Louis Fran Shipman

—Presents—

FOOLS ERRANT

By Louis Fran Shipman

CAST OF CHARACTERS

(In the Order of Their Appearance) ... Sims ... Conroy Loring ... Mrs. Kinsey Elton ... C. Tracy I. Engle

James Stannard ... Fritz Williams ... Isabel Peil ... Lucille Watson ... Vincent Serrano ... Carl Knightley ... Alexander Carlisle ... Ruth Eganne ... Robert Cummings ... Charles R. Ford ... Arthur Fitzgerald ... Bill Rosing ... SYNOPSIS: Act I—A Drawing Room in John Richards' House, New York, Act II—A Living Room in Greta Elias' Apartment New York, Three Months Later, Act III—Eric Briery's House, Moscow, A Year Later, Act IV—The Same, One Hour Later

The Entire Production Staged Under the Personal Direction of the Author ... 1—Replaced by William Zosselle September, 1922

CLOSED OCTOBER 14, 1922

64 Performances

31

PLYMOUTH

Commencing Tuesday Evening, August 22, 1922

ARTHUR HOPKINS

—Presents—

THE OLD SOAK

A Timely Tragedy by Don Marquis (By Arrangement with Phyllis Goodman)

CAST OF CHARACTERS

Clem Hawley, the Old Soak ... Harry Beresford ... Minnie Dupree ... Helene Snott ... George Le Guere ... Robert McWade ... Grant Mills ... Mary Philips ... Eva Williams ... Robert E. O'Conner ... SYNOPSIS: Act I—Living Room at the Hawley Home, Bayville, I. I., Act II—The Same, Act III—Scene 1, Webster Parsons' Bank, Scene 2, Same as Act I, Period—The Present

Staged by Arthur Hopkins ... CLOSED JUNE 2, 1923 ... 325 Performances

32

APOLLO

Commencing Tuesday Evening, August 22, 1922

ARTHUR HAMMERSTEIN

—Presents—

FRANK TINNEY

In a Musical Comedy

DAFFY DILL

—With—

GEORGIA O'RAHEY

Book by Guy Bolton and Oscar Hammerstein 2d

Lyrics by Oscar Hammerstein 2d

(Produced Under the Personal Direction of Arthur Hammerstein)

CAST OF CHARACTERS

(In the Order of Their Appearance) ... Estelle ... Marion Sunshine ... Genevieve Markam ... Irene Olsen ... Ben Mulvey ... Frank Tinney ... Harry Mayo ... Guy Robertson ... Jacquelyn Hunter ... Lynn Berry ... Jay Hanna ... Georgia O'Rahey ... Frances Grant and Ted Wing ... Margaret and Elizabeth Keene and Frederick Renzo ... SYNOPSIS: Act I—Scene 1—The Old Swimmer's Hole, Scene 2—The Front Stoop of Lucy's House, Scene 3—Daniel Brown's Store, Down Town, N. Y., Ten Years Later, Scene 4—A Rehearsal of "The Cowman's Heart", Scene 5—Kenneth Hobson's California Garden, Act II—Scene 1—Spanish Courtyard Near the Burlingame Horseshow, Calif., Scene 2—At a Chinese Party, Scene 3—Screen Garden Outside Ken's Bungalow, Scene 4—A Musical, Scene 5—The Jolly Roger, a Fashionable Inn

Staged by Arthur Hammerstein ... CLOSED OCTOBER 21, 1922 ... 69 Performances

33

LITTLE

Commencing Thursday Evening, August 24, 1922

JOHN GOLDEN

—Presents—

MARIE TEMPEST

—In—

A SERPENT'S TOOTH

By Arthur Richman

—With—

W. GRAHAM BROWNE

CAST OF CHARACTERS

Fanny ... Josephine Williams ... Leslie Howard ... Anne Sutherland ... Marie Tempest ... Howard Freeman ... W. Graham Browne ... Ann Merrick ... Robert Lowe ... John Clements ... SYNOPSIS: Act I—Mrs. Middleton's Apartment, Act II—One Week Later, Act III—Next Morning

Staged by Robert Milton ... CLOSED SEPTEMBER 23, 1922 ... 36 Performances

34

EARL CARROLL

Commencing Monday Evening, August 28, 1922

LAURENCE SCHWAB

—Presents—

THE GINGHAM GIRL

A Musical Comedy by Daniel Kusell; Music by Albert Von Tilzer; Lyrics by Neville Fleece-

Dances and Ensembles Staged by Sammy Lee

CAST OF CHARACTERS

(In the Order of Their Appearance) ... Gus ... Edgar Hamilton ... James T. Ford ... Walter F. Jones

Jack Harden ... Russell Mack ... Louise Allen ... Helen Foru ... Alan Edwards ... Eleanor Dawn ... Eddie Buzzell ... Dolly Lewis ... Berthe Beaumont ... Amella Summerhill ... George Henry ... Helene Corne ... Henri French ... Valdene Smith ... Dorothy Payne Smith ... Jack Mosser ... Mildred Quinn ... Maud Lydiate

The Young Ladies Who Dance ... Elsie Lombard ... Bobby Breslin ... Moore, Lillian Thomas, Claire Martin ... SYNOPSIS: Act I—Centre Street, Crossville Corners, New Hampshire, Act II—Scene 1—A Cafe, New York City, Scene 2—A Studio Down Greenwich Village Way, Act III—An Office, New York City

1—Replaced by Seldone Espero January, 1923 ... 2—Replaced by Julia Koley April, 1923 ... Moved to Central Theater April 30, 1923 ... CLOSED JUNE 2, 1923 ... 322 Performances

35

GLOBE

Commencing Monday Evening, August 28, 1922

GEORGE WHITE

—Presents—

THE FOURTH ANNUAL PRODUCTION

GEORGE WHITE'S SCANDALS

Music by George Gershwin, Lyrics by Bud De-

Sylva and E. Ray Goetz, Book by Andy Rice, George White and W. C. Fields

ACT I

Scene 1—Garden of Eden ... Peggy Dolan ... Franklyn Ardelle

Scene 2—The Modern Eve ... The Apple Tree ... The Modern Eve

Scene 3 ... A Flapper ... Charlie Lightner ... Willie Wilkens

Scene 4—Ten Years Backward ... The Husband ... Franklyn Ardelle

Scene 5—Lady Fan ... Helen La Vonne ... Lester Allen

Scene 6—Lester Allen ... Lester Allen

Scene 7—A Congested Corner in New York ... Terride Traffic ... W. C. Fields

Scene 8—Little Cinderelives ... Winnie Lightner ... Lester Allen

Scene 9—Alice Burton ... Mildred Lunney ... Mary Reed

Scene 10—Marion Courtney ... Myra Cullen ... Three Different Homes With the Same Quarters

Scene 11—Lester Allen and Ted ... Lester Allen

Scene 12—Winnie Lightner ... Lester Allen

Scene 13—Paul Whiteman and His Palais ... Lester Allen

Scene 14—The Patent Leather Forest ... Lester Allen

Scene 15—W. C. Fields ... Lester Allen

Scene 16—W. C. Fields ... Lester Allen

Scene 17—W. C. Fields ... Lester Allen

Scene 18—W. C. Fields ... Lester Allen

Scene 19—W. C. Fields ... Lester Allen

Scene 20—W. C. Fields ... Lester Allen

Scene 21—W. C. Fields ... Lester Allen

Scene 22—W. C. Fields ... Lester Allen

Scene 23—W. C. Fields ... Lester Allen

Scene 24—W. C. Fields ... Lester Allen

Scene 25—W. C. Fields ... Lester Allen

Scene 26—W. C. Fields ... Lester Allen

Scene 27—W. C. Fields ... Lester Allen

Scene 28—W. C. Fields ... Lester Allen

Scene 29—W. C. Fields ... Lester Allen

Scene 30—W. C. Fields ... Lester Allen

Scene 31—W. C. Fields ... Lester Allen

Scene 32—W. C. Fields ... Lester Allen

Scene 33—W. C. Fields ... Lester Allen

Scene 34—W. C. Fields ... Lester Allen

Scene 35—W. C. Fields ... Lester Allen

Scene 36—W. C. Fields ... Lester Allen

Scene 37—W. C. Fields ... Lester Allen

Scene 38—W. C. Fields ... Lester Allen

Scene 39—W. C. Fields ... Lester Allen

Scene 40—W. C. Fields ... Lester Allen

Scene 41—W. C. Fields ... Lester Allen

Scene 42—W. C. Fields ... Lester Allen

Scene 43—W. C. Fields ... Lester Allen

Scene 44—W. C. Fields ... Lester Allen

Scene 45—W. C. Fields ... Lester Allen

Scene 46—W. C. Fields ... Lester Allen

Scene 47—W. C. Fields ... Lester Allen

Scene 48—W. C. Fields ... Lester Allen

Scene 49—W. C. Fields ... Lester Allen

Scene 50—W. C. Fields ... Lester Allen

Scene 51—W. C. Fields ... Lester Allen

Scene 52—W. C. Fields ... Lester Allen

Scene 53—W. C. Fields ... Lester Allen

Scene 54—W. C. Fields ... Lester Allen

Scene 55—W. C. Fields ... Lester Allen

Scene 56—W. C. Fields ... Lester Allen

Scene 57—W. C. Fields ... Lester Allen

Scene 58—W. C. Fields ... Lester Allen

Scene 59—W. C. Fields ... Lester Allen

Scene 60—W. C. Fields ... Lester Allen

Scene 61—W. C. Fields ... Lester Allen

Scene 62—W. C. Fields ... Lester Allen

Scene 63—W. C. Fields ... Lester Allen

Scene 64—W. C. Fields ... Lester Allen

Scene 65—W. C. Fields ... Lester Allen

Scene 66—W. C. Fields ... Lester Allen

Scene 67—W. C. Fields ... Lester Allen

Scene 68—W. C. Fields ... Lester Allen

Scene 69—W. C. Fields ... Lester Allen

Scene 70—W. C. Fields ... Lester Allen

**SYNOPSIS:** Act 1—Scene 1—A Three Room Suite in the Hotel—11 A. M. New Year's Morning. Scene 2—The Mezzanine Corridor—3 P. M., the Previous Afternoon. Act II—The Scene is the Same as Act I. Scene 1—New Year's Morning at 3 A. M. Act III—The Scene is the Same—New Year's Day—12:30 P. M.  
Time—New Year's Morning and the Afternoon Before.  
Place—The Oakmere, a Fashinable Hotel  
Entire Production Staged by Mrs. Trimble  
Bradley  
CLOSED SEPTEMBER 9, 1922  
15 Performances

**37**  
**48TH STREET**  
Commencing Tuesday Evening, August 29, 1922  
**ROSALIE STEWART**  
AND **BERT FRENCH**  
—Present—  
**THE TORCHBEARERS**  
A Satirical Comedy by George Kelly  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Jenny ..... Mary Gl'dea  
Fred Ritter ..... Arthur Shaw  
Paula ..... Mary Boland  
Mrs. J. Duro Pampinelli ..... Allison Skipworth  
Mr. Spindler ..... Edward Heese  
Nelly Fell ..... Helen Lowell  
Mr. Bossfrosse ..... Douglas Garden  
Teddy Sparring ..... William Castle  
Florence McCreckett ..... Rose Mary King  
Mr. Twilger ..... Booth Howard  
The Stage Manager ..... J. A. Curtis  
Mrs. Sheppard ..... Daisy Atherton  
**SYNOPSIS:** Act I.—Drawing Room in Home of Frederic Ritter on an Evening in November About 8 O'Clock. Act II.—Behind the Scenes at Horticultural Hall, the Following Evening at 8:30 O'Clock. Act III.—Same as Act I., Three Hours Later.  
Time—The Present  
The Play Staged by George Kelly  
The Entire Production Under the Personal Supervision of Bert French  
Moved to the Vanderbilt Theater, September 11, 1922.  
CLOSED DECEMBER 16, 1922  
125 Performances

**38**  
**HUDSON**  
Commencing Wednesday Evening, August 30, 1922  
**GEORGE M. COHAN**  
—Presents—  
**SO THIS IS LONDON!**  
A New English-American Comedy by Arthur Goodrich  
CAST OF CHARACTERS  
Hiram Draper (Junior) ..... Donald Gallaher  
Eleanor Beaucamp ..... Marie Carroll  
Lady Amy Duckworth ..... Lily Cahill  
Hiram Draper ..... Edmund Breeze  
Mrs. Hiram Draper ..... Leah Winklow  
A Funky at the Ritz ..... Edward Johnson  
Sir Percy Beaucamp ..... Lawrence D'orsay  
Lady Beaucamp ..... Marion Grey  
Alfred Honeycutt ..... Wallace Widdcombe  
Thomas ..... John M. Troughton  
Jennings ..... Robert Vivian  
**SYNOPSIS:** Act I.—Draper's Suite at the Ritz, London, England, Friday. Act II.—Sir Percy Beaucamp's Living Room at Brimsbot, Saturday Following. Act III.—Lady Duckworth's Drawing Room, Same Day.  
Time—The Present  
Staged Under the Direction of John Meehan  
CLOSED JULY 7, 1923  
357 Performances

**39**  
**FRAZEE**  
Commencing Thursday Evening, August 31, 1922  
**H. H. FRAZEE**  
—Presents—  
**WILLIAM COURTENAY**  
—In—  
A Farceful Comedy in Three Acts  
**HER TEMPORARY HUSBAND**  
By Edward A. Paulton  
CAST OF CHARACTERS  
Doctor Gordon Spencer ..... George Parsons  
Kate Tanner ..... Selena Royle  
Judd ..... Harry R. Allen  
Blanche Ingram ..... Ann Andrews  
Tom Burton ..... William Courtenay  
Clarence Topping ..... Henry Mortimer  
**SYNOPSIS:** Act I.—Highell's Sanitarium, Overlooking the Hudson, New York. Act II.—Blanche's Summer Cottage, Southampton, Long Island. Act III.—Same as Act II.  
Time—The Present  
CLOSED NOVEMBER 18, 1922  
95 Performances

**40**  
**LIBERTY**  
Commencing Friday Evening, September 1, 1922  
**MOORE AND MEGLEY**  
—Present—  
**MOLLY DARLING**  
A Musical Comedy  
Book by Otto Harbach and William Cary Duncan  
Music by Tom Johnstone. Lyrics by Phil Cook  
Book Directed by Walter Wilson.  
Herbert Ward, Art Director.  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Antonio Ricardo ..... Albert Roccardi  
Chic ..... Jiggs  
Ted Miller ..... Billy Taylor  
Trix Morton ..... Billie Taylor  
Molly Ricardo ..... Mary Milburn  
Marivane ..... Catherine Malouen  
Oliver ..... Cecil Summers  
Mrs. Redwig ..... Emma Janvier  
Jack Stanton ..... Clarence Nordstrom  
Channey Chesbro ..... Hal Forde  
"Spirit of Eve" ..... Nina Penn  
Archie Ames ..... Jay Gould  
Timmy ..... Ben Benny  
Tommy ..... Burke Western  
GIRLS—BOYS  
**SYNOPSIS:** Act I.—Scene 1—Ricardo's Workshop on East Thirty-first Street, New York City. Early Evening. Scene 2—Mrs. Redwig's Estate, Larchmont, N. Y. One Hour Later. Act II.—Scene 1—Ricardo's Music Store. The Following Morning. Scene 2—"Chic's" News Stand, Near Ricardo's Store. Scene 3—

Reception Room, Melody Hall. The Same Afternoon. Scene 4—Grand Salon, Melody Hall. The Next Afternoon. Scene 5—A Fantasy of the Orient. Scene 6—The Spirit of the Disc. Scene 7—A Radio Broadcasting Station About 11 P.M.  
Staged by Julian Mitchell  
Moved to the Globe Theater November 13, 1922.  
CLOSED NOVEMBER 25, 1922  
101 Performances

**41**  
**HIPPODROME**  
Commencing Saturday Evening, September 2, 1922  
**CHARLES DILLINGHAM**  
—Presents—  
**BETTER TIMES**  
A Mammoth Musical Spectacle by R. H. Burnside. Music by Raymond Hubbell.  
ACT I  
First Episode—The Awakening of Spring  
Scene 1—The Arrival of the Birds. Scene 2—An Approaching Storm. Scene 3—Sunshine and the Growing Flowers. Scene 4—At the Ocean Red.  
Spring ..... Ellen Rose  
Summer ..... Lola Dalton  
Autumn ..... Gracinita  
Winter ..... Gloria Meylan  
Second Episode—Down on the Farm  
Song—"Peach Blossom Time", by Robert McClellan and Some Peaches on the Farm.  
Third Episode—Some Fun on a Hay Wagon  
By Patrick and Francisco  
Fourth Episode—The Marvelous Crow "Jacko" and His Pala  
The Three Boys  
Fifth Episode—The Stag Hunt  
By the Ginnett Family  
Sixth Episode—In the Clouds  
He ..... Fred McPherson  
She ..... Lorna Lincoln  
Bubble Boys, Balloon Girls, etc.  
Song—"Blowing Bubbles All Day Long"  
Seventh Episode—Torbay  
Comic Studies in Black and White  
Eighth Episode—The Land of Mystery  
A Fantasy in Black and White  
Marceline ..... Himself  
Skelton ..... George Herman  
The Cat ..... Tommy Colton  
Pierrot ..... Happy Lambert  
The Gloomy Boys, The Joyful Girls, Witches, Paper Dolls, Pajama Girls, Skeletons, Gnomes, Joys, Marionettes, Pierrots, Pierrettes,  
Song—"Gloom and Joy", by Happy Lambert and Ensemble  
Grand Finale—"Better Times", Entire Hippodrome. Ensemble.  
ACT II  
Ninth Episode—Orlando and His Wonderful Horses  
With Miss. Othella Orlando and Her High School Horse, Apollo  
Tenth Episode—At the Circus  
Powers' Dancing Elephants  
Jennie, Lena, Roxie, Julia  
Trained and Introduced by George Powers  
Assisted by Marceline  
Eleventh Episode—Long Tack Sam and His Troupe of Chinese Jugglers and Acrobats  
Twelfth Episode—At the Grand Opera Ball  
Song—"I Dream That I Went to the Grand Opera Ball"  
By Happy Lambert and Company  
Thirteenth Episode—Dane—Claudius and Scarlet—Lillian  
In "Favorite Melodies of Bygone Days"  
Fourteenth Episode—The Story of a Fan  
A Fantasy in Gold and Silver  
Song—"Just a Fan", by Nanette Flack and Frank Johnson  
The Lady ..... Virginia Futralle  
The Officer ..... Fred McPherson  
Pierrot ..... George Kunitz  
Pierrette ..... Winifred Verina  
Harlequin ..... William Unagst  
Columbine ..... Ruth Matlock  
Grecian Group, Egyptian Vases, Golden Statues, Watteau Porcelain Group, Turkish Group, Spanish Group, Russian Group, Hungarian Group, Japanese Group, Louis XIV Group  
ACT III  
Fifteenth Episode—The Fat Man's Fair  
Song—"Summertime", by Robert McClellan and Twenty-Four Flappers  
The Bell Brothers  
Fancy Diving by the Berlo Sisters  
Hippodrome Diving Girls (where do they go?)  
Sixteenth Episode—The Harbor of Prosperity  
Ballet of Water Nymphs  
Entrance of the Water Guards  
Song—"My Golden Dream Ship", by Nanette Flack  
Grand Finale by the Entire Hippodrome Ensemble  
CLOSED APRIL 28, 1923  
495 Performances

**42**  
**KLAW**  
Commencing Monday Evening, September 4, 1922  
**MARC KLAW, INC.,**  
—Presents—  
Cecil Bartha's Production of Macdonald Watson's Comedy  
**HUNKY DORY**  
—With—  
**MACDONALD WATSON**  
—and the—  
**SCOTTISH PLAYERS**  
Direct From the Apollo Theater, London  
CAST OF CHARACTERS  
A Postman ..... Angus Adam  
Jenny ..... Nell Barker  
Polly ..... Stella Campbell  
Hunky Dory ..... Walter Roy  
Specky Todd ..... Robert Drysdale  
Mrs. Macfadyen ..... Frances Ross Campbell  
Peter Maguire ..... Macdonald Watson  
David Low ..... F. Manning Sprston  
**SYNOPSIS:** Act I.—The Shop of Specky Todd. Act II.—The Home of Hunky Dory. The Following Evening. Act III.—Same as Act I. The Next Morning  
The Scenes Are Laid in a Lowland Scottish Village  
CLOSED OCTOBER 14, 1922  
62 Performances

**43**  
**CASINO**  
Commencing Monday Evening, September 4, 1922  
**MESSRS. SHUBERT**  
—Present—  
**SALLY, IRENE AND MARY**  
A Musical Comedy in Two Acts and Ten Scenes  
—With—  
**EDDIE DOWLING**  
Book by Eddie Dowling and Cyrus Wood.  
Lyrics by Raymond Klages. Music by Fred Coats. Musical Numbers Arranged by Allan K. Foster.  
CAST OF CHARACTERS  
Jimmy Duncan ..... Eddie Dowling  
Mrs. Duncan ..... Josie Intropoli  
Mary O'Brien ..... Edna Morn  
Mrs. O'Brien ..... Maude Odell  
Sully ..... Jean Brown  
Mrs. Clancy ..... Clara Palmer  
Irene ..... Kitty Flynn  
1—Rodman Jones ..... Hal Van Rensselaer  
Mrs. Jones ..... Winifred Harris  
Clarence Edwards ..... Alfred Gerrard  
Mr. Myerson ..... Joseph Clark  
Percy Fitzgerald ..... Burford Hampton  
Al Cleveland ..... Stanley Ford  
Sully ..... D. J. Sullivan  
Tony ..... D. J. Sullivan  
Mr. Mulcahey ..... Eddie O'Donnor  
Dinty Moore ..... Gene Collins  
Frank ..... William Mason  
First Dresser to Girls ..... Henrietta Byron  
Second Dresser to Girls ..... Louise Arnold  
Detective of Hotel Astor ..... Frank Burns  
Garage Man ..... Fred Packard  
Kitty Kelly ..... Helen Heller  
Mabel Riley ..... Mabel Kekin  
Tommy ..... Bonna O'Dear  
Nellie Smith ..... Mary Corday  
Mrs. Pomeroy Gilbert ..... Bonna O'Dear  
Mrs. Kelly Pool ..... Henrietta Byron  
Mrs. Fitzgibbons Conroy ..... Louise Arnold  
Mrs. Carter Smith ..... Helen Heller  
Mrs. De La Croix ..... Mabel Kekin  
Mrs. Fitzroy ..... Mary Corday  
The Entire Production Under the Personal Supervision of J. J. Shubert  
Moved to Forty-Fourth Street Theater February 5, 1923.  
Moved to Century Theater April 23, 1923.  
1—Replaced by Rolin Grimes, Jr., April 23, 1923.  
CLOSED JUNE 2, 1923  
315 Performances

**44**  
**GEO. M. COHAN**  
Commencing Monday Evening, September 4, 1922  
**A. L. ERLANGER**  
—Presents—  
**THE ENDLESS CHAIN**  
A Play in Three Acts by James Forbes  
—With—  
**MARGARET LAWRENCE**  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Nellie Webb ..... Olive May  
Vera Payton ..... Martha Mayo  
Lulu Densmore ..... Vera Hatare  
Amy Reeves ..... Margaret Lawrence  
Kenneth Reeves ..... Kenneth MacKenna  
(By arrangement with Wm A. Brady)  
Valentine Webb ..... Kenneth Hunter  
Billy Densmore ..... Harry Stubbs  
Andrew Hale ..... Harry Mirtum  
The scenes of the play are laid at the Hotel Floristine, New York City. Its action covering a period of two months, beginning in December.  
Staged by James Forbes  
CLOSED OCTOBER 7, 1922  
40 Performances

**45**  
**BOOTH**  
Commencing Tuesday Evening, September 5, 1922  
**BROCK PEMBERTON**  
—Presents—  
**THE PLOT THICKENS**  
A Comedy Adapted by Thomas Egan From the Italian "Quello Che Non T'aspetti", by Luigi Barzini and Arraldo Fracastoro  
—With—  
**EDWIN NICANDER**  
and  
**REMY CARPEN**  
Settings by Sheldon K. Vele and Ruby Ross Goodnow  
CAST OF CHARACTERS  
Adonis Duckworth ..... Edwin Nicander  
Joseph ..... Roy Cehrane  
Giovanni ..... Jasper Mangione  
Halliday ..... Fred Boone  
Claudine Dupont ..... Remy Carpen  
Benjamin Playfair Jones ..... John Thorn Hill  
First Player ..... Russell Morrison  
Second Player ..... Neil Quilnan  
Third Player ..... John Saunders  
Paul Fanshawe ..... Edward Lester  
Mike Sheehan ..... Dallas Wolford  
Mike Sheehan, Junior ..... Dwight Frye  
Grizel McNab ..... Janet Murdoch  
Police Commissioner ..... Joseph R. Mann  
Dr. Magge ..... Jack Amory  
**SYNOPSIS:** Act I—Adonis Duckworth's Long Island Estate. Act II—Claudine's boudoir, New York City. Act III—Same as Act I.  
Staged by Brock Pemberton  
CLOSED SEPTEMBER 16, 1922  
15 Performances

**46**  
**BROADHURST**  
Commencing Wednesday Evening, September 6, 1922  
**GEORGE BROADHURST**  
—Presents—  
A Melodrama in Three Acts and an Epilogue  
—With—  
**WILD OATS LANE**  
—With—  
**MACLYN ARBUCKLE**  
Play Written by George Broadhurst (based on Gerald Beaumont's Short Story "The Gambling Chaplain", Published in The Red Book.)  
CAST OF CHARACTERS  
Father Joe ..... Maclyn Arbuckle  
The Up-and-Down Kid ..... Richard Barber  
The Professor ..... Douglas Wood  
Smiley Kirk ..... Daniel Davis  
Jimmy the Fox ..... James J. Bradley, Jr.  
Anthony Reynolds ..... Howard Sargent  
Alfred Ed ..... John Hill  
Oregon Jeff ..... James Jefferson  
Police Sergeant ..... Thomas C. Chu  
Sweet Marie ..... Marion Conkey  
June ..... Edna May Oliver  
Rose O'Donnell ..... Hope Suter and  
Mlle. Helene ..... Judith Vossli  
Althea Eydin ..... Florence Earle  
Ray Reynolds ..... Camilla Lyon  
The Duchess ..... Margaret Sargent  
Mrs. Manuring ..... Eva von Helov  
Caroline Cummings ..... Pauline Broutoft  
**SYNOPSIS:** Act I.—In Which We Meet Father Joe, the Up-and-Down Kid and Others, and Learn About Chicago Slim's Legacy to "Wild Oats Lane". Act II.—Several Weeks Later. The Professor Meets the Up-and-Down Kid, and the Result is Mutual. (During the Action of Act II the Curtain Will Be Lowered to indicate an Elapse of a Week.) Act III.—The Next Day. The Up-and-Down Kid Settled a Long Standing Account, and Father Joe Strikes the Balance. Epilogue—Some Four Years Later, on a Summer's Day.  
The Action of the Play Takes Place in the Home of Father Joe  
Time—The Present. Place—A City in the U. S.  
Staged by Mrs. Trimble Bradley  
CLOSED SEPTEMBER 16, 1922  
14 Performances

**47**  
**GREENWICH VILLAGE**  
Commencing Monday Evening, September 11, 1922  
**MARGUERITE ABBOTT BARKER**  
—Offers—  
**A FANTASTIC FRICASSEE**  
In Sixteen Courses  
1. Overture ..... Roy Shields Orchestra  
2. Prologue ..... Lyrics by Allen Abbott  
The Music by Baldwin Shanon  
The Wife ..... Jeanette MacDonald  
The Husband ..... Jay Strong  
Cupid ..... Dolores Farris  
3. Virginia of the Sun Music by Julius Mattfeld  
Story by Leona Kahl  
A Mortal ..... Edwin Strawbridge  
Sun God ..... Hugh Barker  
Priestess ..... Maria Nova  
Virgins of the Sun: Dolores Farris, Ocella Rivilla and Jocelyn Burke  
Staged by Edwin Strawbridge  
4. "Bobby" Edwards—the Bard of the Village  
—and His P'kelele.  
5. Oriental Dance ..... Jocelyn Burke  
Music by Amari  
6. The Master Poisoner  
By Maxwell Bodenheim and Ben Hecht  
Sobe ..... John Decker  
Maidor ..... Leland Morris  
Fana ..... Suzanne Clamia  
Staged by M. A. Barker  
7. James Watts ..... Assisted by Rex Stacey  
The Village Vamp  
8. A Few Minutes With Jimmy Kemper the Boy From Missouri. Music by Helen Gilmore.  
9. A Spanish Maiden ..... Dolores Farris  
Tahiti ..... Bobby Edwards  
Marita Nova ..... Jocelyn Burke, Ocella Rivilla. Lyrics and Music by Bobby Edwards.  
Art Exhibit by Clara Tice in Lounee.  
11. Brittany Pastoral  
Taken From Eighteenth Century Bergerettes. Gretchen Hood, Edwin Strawbridge, Jeanette MacDonald, Lewis Barrington, Mona Bracken.  
Staged by Edwin Strawbridge  
Music by Roy Shild  
12. Mabel Rowland ..... Original Polygenes  
13. Torch Dance ..... Dorothy Smiler  
Arranged by M. Fokine  
14. James Watts ..... Assisted by Rex Stacey  
The Village Ballerina  
15. "Waiting for You" Jimmy Kemper and Miss J. MacDonald. Music by Franke Harling.  
16. Holly Edwards.  
17. The Montmartre Fair and the Magic Doll Scenario and Set by Andre Chotin. Music to the Magic Dolls by Franke Harling.  
Scene I—A Street  
Gypsy Dancer ..... Mons Bracken  
Snake Dancer ..... Jocelyn Burke  
Crown ..... William Jordan  
Fortune Teller ..... Avella Rivlin  
Organ Grinder ..... Hugh Barker  
Old Peddler ..... Andre Chotin  
Equestrienne ..... Dolores Farris  
Scene 2—Pantomime Inside the Circus Tent  
Pierrot ..... Andre Chotin  
Harlequin ..... Edwin Strawbridge  
Columbine ..... Dolores Farris  
Directed by Andre Chotin  
Final  
CLOSED DECEMBER 16, 1922  
111 Performances

**48**  
**SHUBERT**  
Commencing Tuesday Evening, September 12, 1922  
**THE BOHEMIANS, INC.,**  
A. L. Jones and Morris Green, Managers  
Directors  
—Announce—  
**THE GREENWICH VILLAGE FOLLIES**  
Fourth Annual Revue-Style Comedy of New York's Latin Quarter  
The Entire Production Devised and Staged by John Murray Anderson  
Book by George V. Hobart. Lyrics by Irving Caesar and John Murray Anderson. Music by Louis A. Hirsch. Ballets and incidental Dances Arranged by Carl Han dal and Alexander Yakovlev. Under the Direction of John Murray Anderson  
Part I  
Scene 1—The Village Workshop  
The Pearl Stringers  
Azada and Doris Green  
The Rose Girls  
Lucella Mender and Ruth Conley  
The Girl With the Shoes  
Eugenia Repinsky  
Among the Magic Cabinet Girls  
Alice Weaver, Virginia Roche, C. G. K. Helen McDonald, Mollie Roberts, Edythe Nedd  
The Bohemians

Amund Skjovik, Paul K. Herbert, Oscar Herbert, George Clifford, "Beautiful Girls" (By Bert Kalmar and Harry Ruby)

Sung by The Magic Cabinet Girls Tarzanne, Della Vanna, Dorothy Arnold, Rita Hall, Maudie Palmer, Elsie Bartlett, Linn Van Voorhees, Marquerite Young, Madge North.

Scene 2—"The Rain-Beau" "You Are My Rain-Beau" (By Julia Silvers and George Rasely)

The North Wind The West Wind The East Wind The South Wind The Beau Oscar Herbert

The Colors of the Rainbow The Fair Weather Lady Her Rain Beau (By George V. Hobart)

Scene 4—"Cinderella Blues" Scene 5—"The Village Siren" (By William K. Wells)

The Siren Bert Savoy The Brother of One of Her Whirls Jay Brennan

Scene 6—"The Nightingale and the Rose" (Adapted From the Story of Oscar Wilde, by John Murray Anderson)

Scene 7—"In Front of the Portal" "Frankie Heath" "The Happy Hooligans"

Scene 8—"A Kiss From a Red-Headed Miss" (By George V. Hobart)

Scene 9—"Futurity" (With Humble Apologies to Eugene O'Neill)

Scene 10—"Antes de La Corrida Del Toro" Scene 11—"Beethoven's Sonata" Posed After the Well-Known Melodist of The Singers

Lucille Chalfant, George Rasely, Oscar Herbert, Amund Skjovik, Paul K. Herbert, The Violinist, Michel Sapiro, The Pianist, Alfred Newman

Scene 13—"Sixty Seconds Every Minute" Scene 14—"The Village 'Boys of Tricks'"

The Little Parky Dolls The Queen of Hearts, The Queen of Diamonds, The Queen of Clubs, The Queen of Spades, The Russian Dolls—The Swedish Dolls, The Yarn Dolls

Harlequin, Alexander Yakovlev, Columbine, Ula Sharon Part II—Scene 1 (A)—"Fatty" (By Irving Caesar)

"A Chance-Souris of Our Own" Scene 1 (B)—"Petriushka" (By John Sheehan)

The Peasant, Alexander Yakovlev, His Wife, Eugenia Populsky Scene 2 (C)—"Yvonne Georges"

Scene 3—"Bales in the 'A. H.' Woods" (By Carl Randall)

Scene 4—"The Village 'Boys of Tricks'" Scene 5—"Washington Square" "Sweetheart Lane"

Sung by George Rasely and Julia Silvers The Girl at the Washing Well, Madge North, The Little Girl, Marjorie Peterson, The Village Belle, Josephine MacNicol

The Little Boy on the Fence, Harriette Gimbel, Bert Savoy and Jay Brennan

Scene 6—"The Animal Case" The Trainee, Alexander Yakovlev and Corps de Ballet

(A) "When Songs Were Songs and Stars Were Really Stars" John Sheehan

(B) "The Sporty Widow Brown" Bert Savoy (C) "Jenny Lind" George Rasely

Jenny Lind, Lucille Chalfant (D) "Good-By to Dear Old Hazzard" John E. Hazzard

Doria, Wauna Loraine, Peggy Lytton SYNOPSIS: Act I—The Afternoon of Criminality, Act II—The Evening of Reconciliation, Act III—The Morning After

The Scene of the Play Is Long Island The Time Is Present—Ever Present Play Staged by Collin Kemper

CLOSED JANUARY 6, 1923 138 Performances

50 THE PLAYHOUSE Commencing Wednesday Evening, September 13, 1922

WILLIAM A. BRADY Presents DREAMS FOR SALE

A New Play in Three Acts by Owen Davis CAST OF CHARACTERS (In the Order of Their Appearance)

Jane Baldwin, Katherine Grey, Rufus Baldwin, Edward Emery, Martha, Grace Wooding, Jim Griswold, Donald Cameron, Mildred Pope, Rose Burdick, Tommy Kerr, Raymond Hackett, Almie Baldwin, Helen Galazan, Terry McCarthy, James Donlan, Peter Nash, William Holden, "Little Joe", Luis Albern, Bill Fallon, Patrick Henry Crosby, Arthur Nash, John Bohn, Rosalie Fallon, Mary Brittain

SYNOPSIS: Act I—The Living Room of Rufus Baldwin's Home in a Large New England City, Act II—Two Months Later, Scene 1—The North Line of the "Baldwin Property", in the Forests of Aroostook County, Me, Scene 2—Jim Griswold's Cabin, Act III—The Baldwin Camp on Partridge Lake

Staged by William A. Brady CLOSED SEPTEMBER 23, 1922 13 Performances

51 HENRY MILLER Commencing Monday Evening, September 18, 1922

CHARLES FROHMAN Presents INA CLAIRE And Company, Including BRUCE McRAE

"The AWFUL TRUTH" A Comedy by Arthur Richman CAST OF CHARACTERS (In the Order of Their Appearance)

Daniel Leeson, Paul Harvey, Eustace Trent, George H. Barraud, Jayson, Lewis A. Sealy, Lucy Warriner, Ina Claire, Mrs. Leeson, Louise Mackintosh, Josephine Trent, Cora Witherspoon, Norman Satterly, Bruce McRae, Celeste, Myra Alonova, Rufus Kemper, Raymond Walburn

SYNOPSIS: Act I—Eustace Trent's Evening, Act II—Lucy Warriner's, Mad afternoon, Next Day, Act III—Lucy Warriner's, Two Days Later, Afternoon

CLOSED JANUARY 20, 1923 146 Performances

52 FULTON Commencing Tuesday Evening, September 19, 1922

EDWARD ROYCE Presents ORANGE BLOSSOMS

A Comedy With Music—In Three Acts Book by Fred de Gresac, Music by Victor Herbert, Lyrics by R. G. de Sylva, Founded on the Play "La Passerelle", by Fred de Gresac and Francis de Croisset

CAST OF CHARACTERS Lawyer Brassac, Pat Somerset, Tilly, Queenie Smith, Octave, Maurice Darcy, Baron Roger Belmont, Robert Michaels, Kitty, Edith Day, Jimmy Flynn, Hal Skelley, Helene de Vasquez, Phyllis Le Grand, Auguste, Robert Fischer, Ninetta, Nancy Welford

Brassac's Clients Cecelia Malba, Evelyn Darville, Christiane de Mirandol, Alta King, Julie Bresh, Dagmar Oakland, Yolande Du Pont, Emily Druance, Paulette de Trevors, Fay Evelyn, Simone Garrick, Diana Stegman, Regina Marzac, Eden Gray, Valentine Vendome, Vera de Wolfe

The Women in the Case Thomas Fitzpatrick, Abner Barnart, Frank Curran, Jack Whiting, Oliver Stewart, Gayle May, Benny Murray, Clinton Merrill

Dancers Queenie Smith, Elva Pomfret, Nancy Welford, Mary Lucas

SYNOPSIS: Act I—Lawyer's Office—Paris, Act II—Kitty's Villa at Cannes, Act III—Garden of Kitty's Villa at Cannes, The whole produced under the direction of Edward Royce

CLOSED DECEMBER 9, 1922 95 Performances

53 SAM H. HARRIS Commencing Tuesday Evening, September 19, 1922

SAM H. HARRIS Presents Wm. Anthony McGuire's New Comedy IT'S A BOY! CAST OF CHARACTERS (In the Order of Their Appearance)

Judson Blake, John Daly Murphy, Mary Grayson, Jean Adair, Chester Blake, Robert Ames, William D'Toole, Charles Lawrence, Phyllis Blake, Dorothy Mackage, Marjorie Fletcher, Hortense Alden, Rev. David Talbot, Peter Lang, R. W. Pendleton, Joseph Kilgour, Rita Pendleton, Millicent Hanley, Kenneth Holmes, Richard Pitman, Maurice Heumendinger, Charles Halton

SYNOPSIS: Prologue—The Living Room of Chester Blake's Home in Carbondale, Pa. Midnight, Act I—The Same, Three Weeks Later, Act II—The Blakes' Home, One Year Later, Act III—The Same, The Next Morning, Staged Under the Direction of Sam Forrest

CLOSED NOVEMBER 11, 1922 64 Performances

54 WINTER GARDEN Commencing Wednesday Evening, September 20, 1922

MESSRS. LEE AND J. J. SHUBERT Offer THE PASSING SHOW OF 1922

In Two Acts and Twenty-Six Scenes The Tenth of the Series Presenting WILLIE AND EUGENE HOWARD

Book and Lyrics by Harold Atteridge, Music by Alfred Goodman, Additional Lyrics by Jack Stanley, Musical Numbers Staged by Allan K. Foster

The Entire Production Staged Under the Personal Supervision of J. J. Shubert ACT I

Scene 1—The International Circus (Crown) Saal Ash, Fred Walton, India, Helen Berenson, Irish Free State, Nan Henderson, Irish Republic, Orilla Smith, American Ambassador, M. T. Bohannon, Japan, William Brand, Trotsky, Jack Kearns, Germany, Alexander Frank, Servant, Wilbur De Rouge, Prince of Wales, Nat Nazzaro, Jr., Uncle Sam, George Anderson

The Mackweys Scene 2—Before the Curtain The Announcer, Fred Allen, Horace, Wilbur De Rouge

Scene 3—The Sudden Death of a Horse The Gentleman, Sam Ash, The Lady, Janet Adair, The Husband, George Anderson, The Driver, George Hassell, The Horse, Albert Barr, A Horse, Joseph Riley

Scene 4—"Futuristic" "A Study in Black and White", Nellie Breen, Scene 5—A Lesson in Etiquet

Scene 6—Speaking of Kisses The First Man, Arthur Margetson, The Second Man, Sam Ash

Scene 7—The Prince of Wales The Prince, Nat Nazzaro, Jr. Scene 8—The Mystery

A Butler, Alexander Frank, Bull Dog Drummond, George Anderson, Sap, George Hassell, The Man on the Telephone, William Brand, The Lady of the Yellow Chrysanthemum, Janet Adair

The Doctor, Fred Walton, The Hindoo, Wilbur De Rouge, A Guard, Wilbur De Rouge

Scene 9—Orphans of the Storm Two Orphans, Foosee Sisters, Scene 10—At Camps

Camps Daily Dozen, Winter Garden Athletic Girls, Scene 11—A Diamond Girl

Scene 12—The Old Joke Cemetery Fred Allen, Scene 13—The Hairy Ape

Scene 14—In a Phonograph Shop Scene 15—Ballet Les Conquerants ACT II

Scene 1—In Gold A Ballet of Slam, The Lockfords, Scene 2—A Bit of the Orient

Scene 3—A Group of Winter Garden Beauties in "Eleanor" Scene 4—In a Pullman Car

Scene 5 Apache Dance, The Lockfords, Scene 6—J'en-al-Marre

Scene—Railroad Tunnel on the Outskirts of Paris Scene 7—Fred Allen

Scene 8—The Radium Girl Scene 9—The Street Singers Scene 10—The Riviera

American Jazz Entire Ensemble Staged by J. C. Huffman

CLOSED DECEMBER 2, 1922 95 Performances

55 RITZ Commencing Wednesday Evening, September 20, 1922

WILLIAM HARRIS, JR., Presents BANCO

A Comedy in Three Acts Adapted by Clare Kummer, From the French by Alfred Savoir

(In the Order of Their Appearance) Charlotte, Lola Fisher, Porter, Hall Higley, Louis, Edward G. Robinson, Baron Henri Delignieres, Francis Byrne, Julie, Alice John, Georges Dalou, Robert Strange, Feydai, J. Malcolm Dunn, Count Alexandre de Lussav (nicknamed "Banco"), Alfred Lunt, Baroness Delignieres, Charlotte Granville

SYNOPSIS: Act I—Waiting Room of the Casino at La Baule, Act II—Living Room of the Delignieres' Chateau in Tontraine, (One Year Later), Act III—Scene 1—Charlotte's Bedroom, (That Evening), Scene 2—The Same, (The Following Morning)

Time—Present Staged by Robert Milton

CLOSED NOVEMBER 18, 1922 70 Performances

56 ELTINGE Commencing Thursday Evening, September 21, 1922

A. H. WOODS Present FLORENCE REED In EAST OF SUEZ

A Play in Five Scenes by Somerset Maugham Directed by Lester Lonergan CAST OF CHARACTERS (In the Order of Their Appearance)

Harold Knox, Geoffrey Kerr, Wu, Nathaniel Sack, Henry Anderson, Leonard Mudie, Amah, Catherine Proctor, George Conway, John Halliday, Daisy, Florence Reed, Lee Tai Cheng, Howard Lang, Sylvia Knox, Gypsy O'Brien, A Riddhist Priest, John Spencer, An Acolyte, Miss Koven

MONKS, COOLIE, etc. SYNOPSIS: Scene 1—A Small Veranda on an Upper Story of the British-American Tobacco Company's Premises, Scene 2—The Temple of Fidelity and Virtuous Inclination, Scene 3—The Sitting Room in the Anderson Part of the Temple, Scene 4—The Courtyard in the Anderson Part of the Temple, Scene 5—The Sitting Room in the Anderson Part of the Temple

Time of Action—Now, Place—Pekin, China. 1—Florence Reed replaced by Wanda Lyba for four performances on Wednesday Matinee, December 6, 1922, to Thursday Evening, December 7.

CLOSED DECEMBER 16, 1922 102 Performances

57 TIMES SQUARE Commencing Friday Evening, September 22, 1922

THE SELWYNS Present THE EXCITERS

A New Comedy by Maria Brown With ALLAN DINEHART and TALLULAH BANKHEAD

CAST OF CHARACTERS (In the Order of Their Appearance) Ermintrude Marilley, Erld Markey, Lexington Dalrymple, Chester Morris, Mrs. Hillary Rand, Thals Lawton, "Rufus" Rand, Tallulah Bankhead, Hillary Rand, Marsh Allen, Mr. Rackham, Frederick Karr, Sumter Dalrymple, Robert Hyman, Vaughn, Florence Flinn, Dan MacGee, Allan Dinehart, Chanfeur, Albert March, Joselyn Basset-Brown, Echlin Gayer, Seymour Kats, Wright Kramer, Miss Files, Allie MacMahon, Flash Fagan, Roy Gordon, St. Joe, Edwin Walter, First Man, Jerry Hart, Second Man, Sidney Dudley

SYNOPSIS: Act I—The Lounge at the Randa's Place on Long Island, Act II—In Rufus' Room, Some Weeks Later, Act III—The Offices of the World-Wide Banner and Emblem Co., A Week Later, Act IV—In Rufus' Room, That Evening.

Time—The Present Staged Under the Personal Direction of Edgar Selwyn

CLOSED OCTOBER 21, 1922 35 Performances

58 EMPIRE Commencing Monday Evening, September 25, 1922

HENRY MILLER and RUTH CHATTERTON In LA TENDRESSE

A Play by Henry Bataille CAST OF CHARACTERS (In the Order of Their Appearance)

Monsieur de Cabriac, Elmer Brown, Paul Barnac, Henry Miller, Marthe Deillieres, Ruth Chatterton, Mademoiselle Louise, Marguerite St. John, Aubin, Louis Le Ray, Colette, Elin Finn, Jacques, William Pearce, The Governess, Norma Havey, Fernal, H. Cooper-Cliffe, Lezardier, Edward Mackay, Mile, Tigraine, Mary Fowler, Carlos Gerard, Sidney Cruz, Marchese Glallanni, Jean de la Cruz, Julian d'Abincourt, William Hanley, Alain Sergyll, Ronald Colman, Querin, A. G. Andrews, Mme. Morel, Jndth Vossell

SYNOPSIS: Act I—Barnac's House in Paris, Late Afternoon of a December Day, Act II—The Same, The Next Day, Act III—Barnac's House, Two Years Later

CLOSED NOVEMBER 18, 1922 65 Performances

59 LITTLE Commencing Monday Evening, September 25, 1922

JOHN GOLDEN Presents MADGE KENNEDY In SPITE CORNER

A Comedy in Three Acts by Frank Craven CAST OF CHARACTERS (In the Order of their Appearance)

Isabel Burgess, Eva Condon, Anne Coolidge, Marie L. Day, 2—Eben Gooch, Percy Follock, Cap'n Parker, James Seeley, Elizabeth Dean, Madge Kennedy

Mrs. Douthett .....Mattie Keene  
 Nathan Lattimer .....Stephen Maley  
 Mr. Nelson .....George Gorman  
 1—John Lattimer .....Jason Roberts-  
 mine, Florence .....Beatrice Noyes  
 Mr. Dana .....John Keefe  
 Mr. Allen .....Sam Colt  
 The Scene of the Play is the Shop and the Home  
 of Elizabeth Dean in the Town of Dean  
 1—Jason Roberts replaced by Donald Mac-  
 Donald, December, 1922.  
 2—Percy Pollock replaced by Sam Colt, De-  
 cember, 1922.  
 CLOSED JANUARY 6, 1923  
 124 Performances

**60**  
**PLAYHOUSE**  
 Commencing Monday Evening, September 25,  
 1922  
**JOSEPH E. SHEA**  
 —Presents—  
**ARNOLD DALY**  
 —In—  
**ON THE STAIRS**  
 A Three-Act Drama by William Hurlbut  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Luella .....Mrs. Charles G. Craig  
 Mr. Gregg .....Fuller Mellish  
 Mrs. Belmore .....Frances Anderson  
 Elsa Carroll .....Margaret Dale  
 Barak .....Effingham Pinto  
 Merritt Lane .....James C. Crane  
 Swami Ahbukevanda .....Arnold Daly  
 Weatherby .....Bennett Southard  
 Culhane .....Lionel Glenister  
 Jenkinson .....Thomas A. Braddon  
 SYNOPSIS: Act I.—Library in Elsa Carroll's  
 House Near Greenwich. Act II.—The Stairs  
 of the Old House. Act III.—The Same.  
 (Entire Action Takes Place in One Night)  
 Production Staged and Directed by  
 Edgar J. MacGregor  
 Moved to Daly's Theater, October 16, 1922  
 CLOSED NOVEMBER 25, 1922  
 72 Performances

**61**  
**LONGACRE**  
 Commencing Tuesday Evening, September 26,  
 1922  
**ARTHUR HOPKINS**  
 —Presents—  
**ETHEL BARRYMORE**  
 —In—  
**ROSE BERND**  
 By Gerhart Hauptmann  
 (As Adapted by Ludwig Lewisohn)  
 Settings by Robert Edmond Jones  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Rose Bernd .....Ethel Barrymore  
 Christopher Flamm .....Dudley Digges  
 Arthur Streckmann .....McKay Morris  
 Marthe Bernd .....Anna Zwillnoff  
 Bernd .....William B. Mack  
 August Kiel .....Charles Francis  
 Mrs. Flamm .....Doris Rankin  
 Minna .....Alice Ward  
 Hahn .....Edmund Bowen  
 Theresa .....Virginia Lancton  
 Frieda .....Irene Shirley  
 Helnzell .....Gregory Robins  
 Kleinert .....Edward LeHay  
 Golsch .....Wilson Day  
 Mrs. Golsch .....Anita Rothe  
 A Constable .....John Burkell  
 SYNOPSIS: Act I.—Scene 1—Roadside.  
 Morning in May. Scene 2—Living Room in  
 Flamm's Home. Morning, a Few Weeks Later.  
 Act II.—Scene 1—The Spring on the Flamm  
 Estate. Afternoon in August. Scene 2—Same  
 as Scene 1. Act I. Afternoon in September.  
 Act III.—Living Room in Bernd's Cottage.  
 Evening of Same Day.  
 Copyright by B. W. Huebsch  
 Staged by Arthur Hopkins  
 CLOSED DECEMBER 9, 1922  
 87 Performances

**62**  
**GAIETY**  
 Commencing Wednesday Evening, September  
 27, 1922  
**CHARLES DILLINGHAM**  
 —Presents—  
**LOYALTIES**  
 A Drama in Three Acts by John Galsworthy  
 (By Arrangement with Beauden, of London,  
 Eng.)  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Charles Winsor .....H. G. Stoker  
 Lady Adela .....Cathryn Young  
 Ferdinand De Levis .....James Dale  
 Trelsture .....Henry Carvill  
 General Canyng .....Felix Aymer  
 Margaret Orme .....Jeannette Sherwin  
 Captain Ronald Dancy, D. S. O.  
 Mahel .....Charles Quartermaine  
 Inspector Dede .....Diana Bourbon  
 Robert .....Victor Tandy  
 A Constable .....Deering Wells  
 Augustus Horring .....Deering Wells  
 Lord St. Erth .....Laurence Hanray  
 A Club Footman .....Henry Morrell  
 Major Colford .....Wilfrid Seagram  
 Edward Gravier .....Henry Morrell  
 A Young Clerk .....Deering Wells  
 Gilman .....Victor Tandy  
 Jacob Twisden .....Laurence Hanray  
 Ricardo .....Henry Carvill  
 SYNOPSIS: Act I.—Scene 1—A Dressing  
 Room at Meldon Court, near Newmarket, on a  
 Night in Early October. Scene 2—A Bedroom  
 at Meldon Court. A Few Minutes Later. Act  
 II.—Scene 1—The Card Room of a London Club.  
 Between Four and Five in the Afternoon. Three  
 Weeks Later. Scene 2—The Sitting Room of a  
 London Flat. The Following Morning. Act  
 III.—Scene 1—At Twisden and Gravier's in  
 Lincoln's Inn Fields at Four in the Afternoon.  
 Three Weeks Later. Scene 2—The Same. Next

Morning at Half-past Ten. Scene 3—The Sit-  
 ting Room of a London Flat. An Hour Later.  
 The Play Produced by Basil Dean  
 CLOSED MARCH 31, 1923  
 220 Performances

**63**  
**COMEDY**  
 Commencing Saturday Evening, September 30,  
 1922  
**MESSRS. SHUBERT**  
 —Present—  
**THIN ICE**  
 A Comedy Drama by Percival Knight  
 CAST OF CHARACTERS  
 Whitney Nelson .....Felix Krembs  
 Alan Woodruff .....H. Dudley Hawley  
 Pedro De Carville .....C. Henry Gordon  
 Fujii .....T. Tamamoto  
 Mr. Burbridge .....Percival Knight  
 Edith Satterly .....Olive Wyndham  
 Helen Whitney Nelson .....Gilda Leary  
 SYNOPSIS: Act I.—Evening. Act II.—The  
 Same. Four Weeks Later. Act III.—The Same.  
 The Following Morning.  
 The Home of Whitney Nelson, Westhampton,  
 L. I.  
 Time—Summer; the Present  
 Staged by the Author  
 Moved to Belmont Theater, November 13, 1922  
 CLOSED DECEMBER 30, 1922  
 105 Performances

**64**  
**AMBASSADOR**  
 Commencing Monday Evening, October 2, 1922  
**MESSRS. SHUBERT**  
 —Present—  
**THE LADY IN ERMINE**  
 —With—  
**WILDA BENNETT**  
 Book by Frederick Lonsdale and Cyrus Wood  
 (From the Book by Rudolph Schanzer and  
 Ernest Welisch). Music by Jean Gil-  
 bert and Alfred Goodman. Lyrics  
 by Harry Graham and Cyrus  
 Wood. Entire Production un-  
 der the personal direc-  
 tion of J. J. Shubert.  
 CAST OF CHARACTERS  
 Colonel Lejovar .....Walter Woolf  
 Count Adrian Beltrami .....Harry Fender  
 Baron Sprotti-Sprotti .....Ignacio Martinetti  
 Count Isolani .....Robert Calley  
 Major Stogan .....Timothy Daley  
 Doostal .....Detmar Poppen  
 Count Busoni .....Nell Evans  
 Mirko .....Murray Minehart  
 Sultangi .....Robert Woolsey  
 Sophia Lavallo .....Marie Burke  
 1—Rosina .....Heien Shipman  
 Angelina .....Glady's Watson  
 Marlana .....Wilda Bennett  
 SYNOPSIS: Act I.—The Palm Court of the  
 Castle Beltrami. Act II.—Picture Gallery of  
 the Castle Beltrami. Act III.—Same as Act II.  
 The play staged by Charles Sinclair; Dances  
 by Jack Mason; Ballet by Allan K. Foster.  
 1—Helen Shipman replaced by Irene Rowan  
 December, 1922. Irene Rowan replaced by El-  
 mire Lane January, 1923.  
 Moved to Century Theater January 29, 1923.  
 CLOSED APRIL 21, 1923  
 238 Performances

**65**  
**48TH STREET**  
 Commencing Monday Evening, October 2, 1922  
**EQUITY PLAYERS, INC.,**  
 Under the Auspices of the Actors' Equity As-  
 sociation  
 —Presents—  
**MALVALOCA**  
 From the Spanish of Serafin and Joaquin Alvarez  
 Quintero. Translated by Jacob S. Fasset, Jr.  
 CAST OF CHARACTERS  
 Malvaloca .....Jane Cowl  
 Juanela .....Angela McCahill  
 Mariquita .....Marianne Hyde  
 Sister Piedad .....Lillian Albertson  
 Teresona .....Jessie Ralph  
 Alfonso .....Lenore Norville  
 Dona Enriqueta .....Louise Closser Hale  
 Dionisia .....Margaret Fareleigh  
 Sister Consuelo .....Grace Hampton  
 Sister Dolores .....Lallie Brownell  
 Sister Carmen .....Edith Van Cleave  
 Leonardo .....Rollo Peters  
 Salvador .....Frederic Burt  
 Martin .....Marshall Vincent  
 Barrabas .....Frank I. Frayne  
 Tio Jerome .....Claude Cooper  
 Lehitto .....Edward Cullen  
 A Workman .....John Parrish  
 Stage Manager, Edward Brodley.  
 The Solo Part in Act 2 is Sung by Miss Mer-  
 cede de Cordoba.  
 SYNOPSIS: Act I.—A Morning in April. The  
 Cloister of the old Convent of Carmen. Act II.  
 —A Morning in May. The Foundry of "The  
 Little Bronze Girl". Act III.—A Morning in  
 June. A Large Room in Leonardo's House.  
 Staged by Augustin Duncan  
 CLOSED NOVEMBER 11, 1922  
 48 Performances

**66**  
**KNICKERBOCKER**  
 Commencing Monday Evening, October 2, 1922  
**A. L. ERLANGER'S**  
 Production—  
**THE YANKEE PRINCESS**  
 Music by Emmerich Kalman, Composer of "Miss  
 Springtime" and "Sari". Book by William  
 Le Baron. Lyrics by B. G. De Syva.  
 Adapted from "Die Bajadere" of  
 Julius Brammer and Alfred  
 Grünwald  
 CAST OF CHARACTERS  
 Prince Radjami of Lahore .....Thorpe Bates  
 Napoleon St. Clouette .....John T. Murray  
 Philippe Le Tourette .....Roland Bottomley

Manager Trebbzone .....Royal Tracy  
 Pimpriette .....Frank Doune  
 Colonel Parker .....George Grahame  
 Dewa Singh .....Lionel Chalmers  
 The Rajah of Punjab .....Montimer White  
 Reggie .....Colin Campbell  
 Chief Fisher .....Valentine Winter  
 Juliette Darmonde .....Vivienne Social  
 Marietta .....Vivian Oakland  
 Piti .....Blith Lew  
 Marie .....Belle Miller  
 Yvette .....Elsie Decker  
 Princess Odys .....Jane Carrol  
 Princess Itao .....Margaret Morris  
 Princess Attila .....Violet Vale  
 Princess Lydane .....Katherine Errol  
 Princess Rinja .....Evelyn Plummer  
 Princess Sita .....Frisco De Vere  
 Princess Rita .....Louise Joyce  
 Indian Dancer .....Princess Whitebeer  
 SYNOPSIS: Act I.—Foyer of the Cautelet  
 Theater, Paris. Act II.—Palace of Prince Rad-  
 jami, Paris. Act III.—The Directoire Club,  
 Paris.  
 Time—The Present.  
 Acts I. and II.—The Same Evening.  
 Act III.—Three Months Later.  
 Staged by Fred G. Latham and Julian Mitchell  
 CLOSED DECEMBER 9, 1922  
 80 Performances

**67**  
**DALY'S**  
 Commencing Tuesday Evening, October 3, 1922  
**JOHN CORT**  
 —Offers—  
**DOLLY JORDAN**  
 A Romantic Play in Four Acts, by B. Iden  
 Payne  
 —With—  
**JOSEPHINE VICTOR**  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Mrs. Bland .....Marion Abbott  
 Mr. Swan .....Whitford Kane  
 Mr. Richard Daly .....Walter Runkham  
 Dorothy Bland (known as Dolly Jordan) .....  
 Josephine Victor  
 Mr. Tate Wilkinson .....Alphonz Ethier  
 George Inchbald .....Hartley Power  
 Mrs. Robinson .....Ame-la Gardner  
 Mrs. Smith .....Catherine Calhoun Dooce  
 Mr. Hobbes .....John Rogers  
 Mr. Richard Ford .....Vernon Kelso  
 A Call-boy .....George Ryan  
 A Bow Street Runner .....Kevitt Manton  
 Miss Sketchley .....Shirley Gale  
 Ellen .....Jill Middleton  
 Captain, the Hon. William Bailey Charles Esdale  
 H. R. H. The Duke of Clarence Langhorne Burton  
 Landford .....Harold Schanigheny  
 Mr. Edward March .....Burdette Kappes  
 Mr. John Barton .....Reginald Carrington  
 Jeannette .....Denise Corday  
 SYNOPSIS: Act I.—Scene 1—Mrs. Bland's  
 Lodgings in Dublin, 1775. Scene 2—The Same.  
 A Few Months Later. Act II.—Scene 1—Green-  
 room of the Theater Royal, Work, 1779. Scene  
 2—The Same. A Few Months Later. Act III.  
 —Scene 1—Dolly Jordan's Sitting Room in Lon-  
 don, 1790. Scene 2—The Same. A Few Hours  
 Later. Act IV.—Scene 1—A Room in the Crown  
 Hotel Cheltenham, 1815. Scene 2—A Garden of  
 a House at St. Cloud, near Paris, 1818.  
 CLOSED OCTOBER 7, 1922  
 7 Performances

**68**  
**BIJOU**  
 Commencing Tuesday Evening, October 3, 1922  
**RICHARD G. HERNDON**  
 —Presents—  
 A New American Play  
**THAT DAY**  
 By Louis K. Anspacher, Author of "The Un-  
 chaste Woman"  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Geraldine Duquesne .....Hedda Hopper  
 Dr. Eric McKay .....George MacQuarrie  
 Lloyd .....Agnes Atherton  
 Elinor Wyndham .....Helen Holmes  
 Robert Sinclair .....Alfred Swenson  
 Sylvester Carhart .....Frederick Truesdell  
 Mrs. Robert Sinclair .....Frances Nelson  
 Mrs. Mildred Dunham .....Betty Linley  
 Seymour Spencer .....Edward Fielding  
 Roy McKay .....Robert Harragan  
 SYNOPSIS: Act I.—The Sitting Room of Elinor  
 Wyndham's Apartment in New York City.  
 Acts II. and III.—A Room in Dr. McKay's  
 Home in New York City. A Year Later.  
 Time—The Present  
 Staged by B. Iden Payne  
 CLOSED OCTOBER 14, 1922  
 15 Performances

**69**  
**BOOTH**  
 Commencing Thursday Evening, October 5, 1922  
**MISS ELISABETH MARBURY**  
 In Association with the Messrs. Shubert  
 —Presents—  
**MME. MARIA KOUSNEZOFF**  
 —In the—  
**REVUE RUSSE**  
 Direct from The Femina Theater, Paris—Im-  
 perial Theater, Petrograd; Opera Theater, Mos-  
 cow, and the Opera Comique, Paris. Directed  
 by M. Boleslawski, former Director of the The-  
 ater de l'Art of Moscow. Costumes and Scenery  
 Designed by M. Leon Bakst. M. Serge Soudeikine  
 and M. Ousouloff. Musical Director, M. Eugene  
 Plotnikoff, formerly of the Moscow Imperial  
 Theater. Ballets Arranged by M. Anatole Bour-  
 man, formerly of the Imperial Theater, Petro-  
 grad.  
 Overture—Rouslan and Ludmila  
 By Glinka  
 PROGRAM  
 I.—A Players' Parade  
 Mme. Maria Kouzneoff  
 Supported by the Entire Company  
 Costumes and Scenery by M. Serge Soudeikine

II.—Russian Frolic  
 Mlle. Tanina, M. Dnestroff and M. Voljanin  
 Scenery by M. Ousouloff  
 III.—Gronka  
 Mme. Leontowich, Mme. Mirnova and M. Mark  
 off  
 Costumes and Scenery by M. Soudeikine  
 IV.—In the Parsonage  
 Mme. Platonoff, M. Bourman and M. Ratoff  
 Costumes by M. Leon Bakst  
 V.—Kisiotok  
 Mme. Xenia Moreschidit and MM. Posemkew-  
 ski, Markoff, Voljanin and Konzoff  
 Costumes and Scenery by M. Soudeikine  
 VI.—The Air of Volotta  
 Mme. Maria Kouzneoff  
 Costumes by M. Leon Bakst  
 VII.—The Swing  
 Mme. Platonova, Mme. Shishkina, Mme. M.  
 raeva, M. Posemkowski, M. Dnestroff and  
 M. Voljanin  
 Costumes and Scenery by M. Soudeikine  
 VIII.—The Caucasian  
 Obeziano  
 IX.—Old Spain  
 Mme. Maria Kouzneoff  
 Mme. Xenia Moreschidit, Mme. Sanina,  
 Mme. Shishkina, Mme. Sulrnova, M. Posem-  
 ski, M. Bourman, M. Konzoff and M. Ratoff  
 Costumes by M. Soudeikine and Diego Noster  
 X.—Cowardice  
 Amoskrama by Leon Bakst  
 Music by M. Nicholas Tchoropin  
 Costumes and Scenery by M. Leon Bakst  
 Mme. Sanina, Mme. Smirnova, M. Aleneff,  
 Bourman and Kouzoff  
 XI.—Serenade  
 M. Posemkowski  
 Scenery by M. Ousouloff  
 XII.—The Squire's Romance  
 Mlle. Tanina, M. Aleneff, M. Dnestroff and  
 M. Markoff  
 Costumes by M. Soudeikine.  
 XIII.—Moscow  
 Mme. Leontowich, Mme. Mirnova, Mme. Platon-  
 ova, M. Voljanin and M. Ratoff  
 Costumes and Scenery by M. Leon Bakst  
 XIV.—Ukrainian Song  
 Mme. Maria Kouzneoff  
 Costumes by M. Leon Bakst  
 XV.—The Russian Fair  
 Mme. Leontowich, Mme. Mirnova, Mme. Platon-  
 ova, Mme. Sanina, Mme. Smirnova, Mme. Shish-  
 kina, Mme. Tanina, M. Aleneff, M. Dnestroff,  
 M. Bourman, M. Konzoff, M. Ratoff, M. Vol-  
 janin and M. Markoff  
 CLOSED OCTOBER 21, 1922  
 21 Performances

**70**  
**GARRICK**  
 Commencing Monday Evening, October 9, 1922  
**THE THEATER GUILD**  
 —Presents—  
**R. U. R.**  
 (Rossum's Universal Robots)  
 By Karel Capek—English Version by Paul  
 Selver and Nigel Playfair  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 1—Harry Domin .....Basil Sydney  
 Salla—A Robotess .....Mary Bonestell  
 Marlin—A Robot .....Myrtland LaVare  
 Helena Glory .....Kathlene MacDonell  
 Dr. Gall .....William Davenport  
 Mr. Fabry .....John Anthony  
 Dr. Hallemeir .....Michael Johnston  
 Mr. Alquist .....Louis Calvert  
 Consul Husman .....Henry Travers  
 Nana .....Helen Westley  
 Radus .....John Rutherford  
 Helena .....Mary Hone  
 Premus .....John Roche  
 First Robot .....Frederick Mark  
 Second Robot .....Dennis Plunge  
 Third Robot .....Richard Colledge  
 SYNOPSIS: Act I.—Central Office of the  
 Factory of Rossum's Universal Robots. Act  
 II.—Helena's Drawing Room. Ten Years Later.  
 Morning. Act III.—The Same. Afternoon.  
 Epilog—A Laboratory. One Year Later.  
 Place—An Island. Time—The Future.  
 Staged by Philip Moeller  
 Moved to the Frazee Theater November 20,  
 1922.  
 1—Basil Sydney replaced by Leonard Mudlo  
 December, 1922.  
 CLOSED MARCH 10, 1923  
 182 Performances

**71**  
**COHAN**  
 Commencing Tuesday Evening, October 10, 1922  
**MAX SPIEGEL**  
 —Presents—  
**NORA BAYES**  
 —In—  
**QUEEN O' HEARTS**  
 A Musical Whimsical Comedy in Two Acts  
 by Frank Mandel and Oscar Hammerstein 2d  
 Music by Lewis Gensler and Dudley Wilkinson.  
 Extra Lyrics by Sydney Mitchell.  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Tom .....Max Hoffman Jr.  
 Grace .....Norma Terris  
 Isabella Budd .....Florence Morrison  
 Ferdinand Budd .....Franker Woods  
 Miss Swanson .....Gladys Dore  
 Alabama (Al) Smith .....George Brown  
 Elizabeth Bennett .....Nora Bayes  
 Henry Rivers .....Harry Richmond  
 Myra (Mikel) .....Edna Hubbard  
 Dudley .....Dudley Wilkinson  
 Alfred Armstrong .....Lorin Baker  
 William Armstrong .....Arthur Utry  
 Polshman .....Sidney Brook  
 Butler .....Thomas Bradley  
 Violin Obligatos by Cecile Ann Stevens and  
 Consuelo Flawertson  
 SYNOPSIS: Act I.—Fifth Floor in a Build-  
 ing Near Trinity Church, New York. Act II.—  
 Home of the Armstrongs, Fairfield, N. J.  
 Staged by Ira Hards (Courtesy of A. L. Er-  
 langer)  
 Dances and Ensembles Arranged by David  
 Bonestell  
 CLOSED NOVEMBER 11, 1922  
 40 Performances

72 BROADHURST
Commencing Tuesday Evening, October 10, 1922
MAX MARCIN & FRED'K STANHOPE
—Present—

THE FAITHFUL HEART
By Monckton Hoffe
And Arrangement With Leon M. Lion and H. M. Harwood
In a Prolog, Two Acts and an Epilog
CAST OF CHARACTERS
(In the Order of Their Appearance)
Prolog, 1890
George ..... Herbert Belmonte
Miss Gatterscomb ..... Daisy Belmonte
Major Lestrade ..... Lionel Page
Florence ..... Flora Sheffield
Waverly Ango ..... Tom Nesbitt
Gardner ..... Geraldine O'Brien
The Play (Twenty Years Later)
Scott Major Brabazon ..... Edward Poland
Major Lestrade ..... Peter Gardner
Florence ..... Flora Sheffield
Waverly Ango ..... Tom Nesbitt
Major Wackham ..... George Thorpe
Major Wackham's Daughter ..... Daisy Markham
Book II ..... Flora Sheffield
Book III ..... Frederick Howe
Book IV ..... Herbert Belmonte
Book V ..... Thomas Gidden
SYNOPSIS: Prolog—Sitting Room in Reading Hotel Southampton, England. Act I—Twenty Years Later, The Private Office of the War Department, Act II—A Few Weeks Later, Ango's Flat in Mount Street, Epilog—A Night or So Later, The Reindeer Hotel, Southampton, England.
The Production Staged by Frederick Stanhope
Moved to Maxine Elliott Theater October 23, 1922.
CLOSED NOVEMBER 4, 1922
21 Performances

73 PUNCH AND JUDY
Commencing Wednesday Evening, October 11, 1922

THE EVER GREEN LADY
A Comedy by Abby Merchant
Presented by David Wallace
CAST OF CHARACTERS
(In the Order of Their Appearance)
Florida ..... Elsie Esmond
Peter O'Halloran ..... Robert T. Haines
Mrs. Peter O'Halloran ..... Jane Meredith
Madame O'Halloran ..... Beryl Mercer
Miss O'Halloran ..... Beatrice Miles
Mrs. Fungatey ..... Andree Corday
Ikev Sinnensheim ..... Jimmie Lapsley
Bossy ..... Frances Lapsley
Boody ..... J. M. Kerrigan
John Alexander ..... Charles Ellis
Judge Connolly ..... Thomas F. Tracey
Assist. Dist. Attorney ..... Van Cleave Jack Murtagh
Secretary ..... Albert E. Powers
Victim of the Law ..... Sam Janney
Policeman ..... Fred Callahan
Inspector Dandy ..... Eugene Powers
SYNOPSIS: Act I—Boudoir in the O'Halloran Home, Riverside Drive, New York. Act II—Flat on Lower Sixth Avenue. Act III—Office of the Assistant United States District Attorney. Act IV—Same as Act I.
Staged by J. M. Kerrigan
CLOSED OCTOBER 21, 1922
14 Performances

74 THE PLAYHOUSE
Commencing Monday Evening, October 16, 1922
WILLIAM A. BRADY, LTD.
—Present—

SWIFTY
—With—
HALE HAMILTON
A Comedy in Three Acts
By John Peter Toohy and Walter C. Perival
CAST OF CHARACTERS
(In the Order of Their Appearance)
Jefferson Proctor ..... William Holden
Chauffeur ..... Elmer Nicholls
Milton ..... Robert Arvon
Swiftly Morgan ..... Hale Hamilton
Tom Proctor ..... Humphrey Bogart
Mrs. Kimball ..... Grace Goodhall
Helen Kimball ..... Helen Scott
Miram Proctor ..... Frances Howard
Alice ..... Margaret Mosler
First Detective ..... Guy Hittner
Second Detective ..... John O. Hewitt
SYNOPSIS: Act I—Morning: Late Summer. Act II—Night: One week later. (During this act the curtain will be lowered for a momentary interval to indicate the passing of three hours.) Act III—The next morning.
The action of the play takes place in the living room of the Proctor mansion in New York.
CLOSED NOVEMBER 4, 1922
24 Performances

75 BIJOU
Commencing Tuesday Evening, October 17, 1922

GRACE GEORGE
—With—
NORMAN TREVOR
and
ROBERT WARWICK
—In—
TO LOVE
(AIMER)
A Play in Three Acts by Paul Geraily
CAST OF CHARACTERS
Henri ..... Norman Trevor
Helene ..... Grace George
Challenge ..... Robert Warwick
SYNOPSIS: Act I—Early Summer. Act II—A Few Weeks Later. Act III—That Same Night.
Time—Present
CLOSED DECEMBER 2, 1922
37 Performances

76 MUSIC BOX
Commencing Monday Evening, October 23, 1922
SAM H. HARRIS
—Present—

IRVING BERLIN'S NEW MUSIC BOX REVUE
Lyrics and Music by Irving Berlin
Staged by Hassard Short
Prolog
Scene 1—Boudoir on Park Avenue
1—Mrs. First Nighter ..... Margaret Irving
Mr. First Nighter ..... William Gaston
Scene 2—Stage of the Music Box
The Banquet ..... Oliveette
The Musical Director ..... John Walsh
The Dresser ..... Mrs. Estar Banks
Before the Curtains of the Music Box
Song—"Take a Little Wife"
Margaret and Dorothy McCarthy
Up in the Air
By Frances Nordstrom
The Aviator ..... William Gaston
His Bride ..... Charlotte Greenwood
Philip Graves ..... Robinson Newbold
Scene—Aviation Field
Directed by Sam Forrest
"Dance Your Troubles Away"
2—"Two Little Girls in Blue" ..... Fairbanks Twins
3—"The Boy" ..... William Seabury
The House Tops
4—"The Pierrot" ..... John Steel
Pottelans ..... Clark and McCullough
The Reporter ..... Margaret Irving
"Grinoline Days"
The Girl in the Cieloline ..... Grace La Rue
The White Cieloline ..... Fairbanks Twins
Charlotte Greenwood
The Auction
The Auctioneer ..... William Gaston
Clerk No. 1—Tapestry After Fraconard ..... T. Perry Higgins
The Girl ..... Helen Lyons
The Boys ..... Evelyn Ollphant and Hilda Ferguson
Lot No. 2—Jade
The Idol of Jade ..... Amelia Allen
Lot No. 3—The Harpsichord
Chopin ..... Joseph Marquis
The Man ..... Herbert Goff
The Old Lady ..... Mrs. Estar Banks
The Girl on the Settee ..... Mary O'Brien
The Girl Standing ..... Trude Marr
Two Little Ghosts ..... Fairbanks Twins
Lot No. 4—The Wrestlers
The Wrestlers ..... Rath Brothers
Lot No. 5—Chinese Porcelain
Song—"Porcelain Maid" ..... Eva Soile
The Porcelain House
The Boy ..... Stowitts
The Girl ..... Ruth Page
"Dancing Hamamoon"
The Bride ..... Oliveette
The Bridegroom ..... William Seabury
The Lady in Red ..... Helen Lyons
By George V. Hobart and Walter Cattlett
NOTE—This is what happened on the opening night of a melodrama as played by a stock company in Winnepesaukee, Wis.
Hung Wal Low ..... William Gaston
Mahomed Mahoney ..... Bobby Clark
Beechowser ..... Paul M. Clouch
The Lady in Red ..... Grace La Rue
Victor Fairhair ..... Robinson Newbold
Scene—A Room on the Eighth Floor of the House of Mahomed Mahoney, the Arch Conspirator—Being the 4th Act of the Drama.
Directed by Sam Forrest
Satan's Palace
Margaret and Dorothy McCarthy On Their Way
There to the Tune of "Pack Up Your Sins and Go to the Devil"
Those Who Live There
The Devil ..... Robinson Newbold
The Chancellor ..... William Gaston
Don Juan ..... Stowitts
Catherine of Russia ..... Lella Board
Salome ..... Trade Marr
Madame Du Barry ..... Helen Lyons
Cleopatra ..... Fraun Koski
Those Seeking Admission
Ree Palmer ..... Dorothy Brown
Ted Lewis ..... John Walsh
Gilda Gray ..... Hilda Ferguson
Frisco ..... William Seabury
Other Inhabitants, Including Satan's Lady Jazz Band
ACT II
(A)—The Story of "The Little Red Lacquer Case"
The Little Old Lady ..... Mrs. Estar Banks
The Canary ..... Helen Rich
(B)—The Forest
The Mocking Bird ..... Margaret McKee
Hal Sherman
"Montmartre"
Scene—In the Shadow of the Moulin Rouge
The Girl ..... Grace La Rue
The Man ..... William Gaston
The Other Girl ..... Helen Lyons
The Waiter ..... Robinson Newbold
Dialogue by George V. Hobart
"The Zoo"
The Husband ..... Bobby Clark
The Wife ..... Charlotte Greenwood
Their Son ..... Edwin Michales
The Keeper ..... Paul McCullough
Directed by Sam Forrest
"Under the Sea"
Helen Lyons and the Mother Girls, Dixie, Ange, Sibil and Phyllis
Dance Arranged by Helen Moller
"North, South, East, West"
Song—"Will She Come From the East"
John Steel
Fast ..... Hilda Ferguson
North ..... Helen Lyons
West ..... Evelyn Ollphant
South ..... Mary O'Brien
(A)—Congo Dance
Designed, Arranged and Danced by Stowitts
(B)—"A Bit O' Ballet"
Ruth Page and the Music Box Girls
(C)—"Bring on the Pepper"
Song—"Bring on the Pepper"
Margaret and Dorothy McCarthy
(D)—"The Ballroom"
A ..... Oliveette
B ..... Fairbanks Twins
C ..... Amelia Allen
D ..... William Seabury
E ..... Eight Music Box Dancers
The Rath Brothers
The Music Box News ..... Robinson Newbold
The Diamond Horseshoe
Scene—The Metropolitan Opera House
Song—"My Diamond Horseshoe of Girls"
John Steel
Thais ..... Grace La Rue
Charlotte Greenwood and Hal Sherman
"This Suspense Is Terrible"
By Paul Gerard Smith
The General ..... Bobby Clark
The Spy ..... William Gaston

The Army
Messrs. Bullock, Goff, Marquis, Walsh
Insurance Agent ..... Robinson Newbold
The Gaffer ..... Paul McCullough
Newspaper Boy ..... Edwin Michales
Scene—The Mexican Wall
Directed by Sam Forrest
Finale
Grace La Rue, Charlotte Greenwood and the Entire Company
Porcelain Dance, Congo Dance, Ballet and Circoline Dances Arranged by Stowitts
All the Numbers (Conceived by Irving Berlin)
1—Margaret Irving left in January, 1923.
2—William Seabury left in January, 1923.
3—Fairbanks Twins left in February, 1923.
4—John Steel replaced by Wynne Bullock June, 1923.

77 TIMES SQUARE
Commencing Monday Evening, October 23, 1922

THE SELWYNS
—Present—
Channing Proctor's New Play
THE FOOL
Produced by Frank Reicher
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mr. Henry Gilliam ..... Maude Truax
"Jolly" Gilliam ..... B. B. Martin
Mrs. Thornbury ..... Tracy L'Engle
Mr. Barnaby ..... George Wright
Mrs. Tice ..... Lillian Kembe
"Jerry" Goodkind ..... Lowell Sherman
Rev. Everett Wadhams ..... Arthur Elliot
"Caro Jewett" ..... Pamela Grayborne
George F. Goodland ..... Henry Stephenson
"Charlie" Benfield ..... Robert Cummings
1—Daniel Gilchrist ..... James Kirkwood
A Poor Man ..... Frans Sylvester
A Servant ..... George Le Solr
Max Stedman ..... Geo. Roy Stein
Joe Hennik ..... Rollo Lloyd
Imanski ..... Fredrik Vozodinz
"Robby" ..... Arthur Elliott
Mary Margaret ..... Sara Sothern
Pearl Hennig ..... Adrienne Morrison
Miss Levinson ..... Wanda Lawrence
And a Number of Persons of Minor Importance
SYNOPSIS: Act I—The Church of the Nativity, Christmas Eve, 1918. Act II—The Good-Kinds' Home, November, 1919. Act III—"Overcoat Hall", October, 1920. Act IV—Gibson's Room, "Upstairs", Christmas Eve, 1920.
The Action Takes Place in New York City
1—Replaced by Harry Browne March, 1923.
2—Replaced by Alberta Burton March, 1923.
Alberta Burton replaced by Ellis Baker
Ellis Baker replaced by Alexandria Carlisle
May, 1923.
Arthur Elliot replaced by Clarence Handysides June, 1923.
Adrienne Morrison replaced by Hilda Vaughan June, 1923.
Rollo Lloyd replaced by Hale Norcross June, 1923.
Maude Truax replaced by Jennie Eustace June, 1923.

78 KLAW
Commencing Tuesday Evening, October 24, 1922

MINDLIN & GOLDREYER
(Mingold Productions, Inc.)
—Present—
THE LAST WARNING
By Thomas F. Fallon
Based on "The House of Fear" by Wadsworth Camp
Staged by Clifford Brooke
CAST OF CHARACTERS
(In the Order of Their Appearance)
Joseph Bunce ..... Worthington L. Romaine
Gene ..... Irene Homer
Robert Bunce ..... Clarence Derwent
Arthur M-Hugh ..... William Conrdeigh
Richard Quake ..... Charles Trowbridge
Tommy Wall ..... Victor R. Beecroft
Mike Brady ..... Bert E. Chapman
Evelynnda Hendon ..... Marlon Lord
Dolly Lyndon ..... Ann Mason
Harvey Carlton ..... Albert Barrett
Tyler Wilkins ..... James Hughes
Barbara Morgan ..... Ann Winslow
J. Troys ..... John W. Moore
"Mac" ..... John Hall
Joseph Byrne ..... Dewey Robinson
Detectives, Stagehands, Etc.
SYNOPSIS: Act I—Scene 1—Woodford's Old Office in Woodford Theater. Late Afternoon. (The curtain will be lowered one minute to show a lapse of several hours.) Scene 2—The Same—Evening. Act II—Stage at Woodford Theater. Two Weeks Later—Night. Act III—Scene 1—Same as Act I Two Weeks Later—Afternoon. Scene 2—Woodford Theater. That Night.
1—Replaced by Ann Winslow April, 1923.
CLOSED MAY 2, 1923
236 Performances

79 PUNCH AND JUDY
Beginning Wednesday Evening, October 25, 1922

E. RAY GOETZ
—Present—
PERSONS UNKNOWN
By Robert Housum
CAST OF CHARACTERS
Harry Sheridan ..... John M. Itern
Peter Sheridan ..... Hugh Huntly
Blount ..... Perry Carr
Margaret Lawton ..... Martha Hedman
Dillon ..... Averell Harris
Nicholas Gregory ..... Philip Lord
CLOSED OCTOBER 28, 1922
6 Performances

80 BROADHURST
Commencing Thursday Evening, October 26, 1922

THE MESSRS. SHUBERT
—Present—
SPRINGTIME OF YOUTH
A Musical Play in Three Acts. Book by Bernhauser and Schanzer. Music by Walter Rollo and Skimund Romberg. Lyrics by Harry R. Smith and Cyrus Wood. Additional Lyrics by Matthew C. Woodward. Dances Arranged by Allan K. Foster.

Produced Under the Personal Direction
J. J. Shubert
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mistress Prudence Stokes ..... Grace Hamilton
Nat Podmore ..... Walter J. Preston
Popita ..... Zella Russell
Hiram Baxter ..... Harry McKee
Deacon Stokes ..... Larry Wood
Polly Baxter ..... Eleanor Griffith
Richard Stokes ..... J. Harold Murray
Timothy Gookin ..... Harry K. Morton
Keziah Hathaway ..... Marie Pettus
Priscilla Alden ..... Olga Stock
Squire Hathaway ..... Tom Williams
Roger Hathaway ..... George MacFarlane
The Mayor ..... Ben Marlon
Relatives of Roger Hathaway, Quaker Girls, Navy Officers
SYNOPSIS: Act I—A Wharfside Street. Act II—The Living Room of Hiram Baxter's House. Act III—The Garden of Deacon Stokes' House. The Scenes Are Laid in Portsmouth, N. H., in 1812.
Staged by J. C. Hoffman
CLOSED DECEMBER 23, 1922
69 Performances

81 CORT
Commencing Monday, October 30, 1922

STUART WALKER
—Present—
THE BOOK OF JOB
For Special Matinees
CAST OF CHARACTERS
The Red Narrator ..... Genevieve Addleman
The Blue Narrator ..... Judith Lowry
Job ..... George Somnes
Eliphaz ..... Neville Brush
Bildad ..... Boyd Arlin
Zophar ..... Aldrich Bowler
Elihu ..... Warner Huff
The Voice in the Whirlwind ..... Harding Weer
CLOSED NOVEMBER 4, 1922
Five Performances

82 PRINCESS
Commencing Monday Evening, October 30, 1922

BROCK PEMBERTON
—Present—
SIX CHARACTERS IN SEARCH OF AN AUTHOR
A Comedy in the Making by Luigi Pirandello; Translated from the Italian by Edward Storer
CAST OF CHARACTERS
(In the Play To Be Written)
The Father ..... Moffat Johnston
1—The Mother ..... Margaret Wycherly
The Stepdughter ..... Florence Eldridge
The Son ..... Dwight Frye
The Boy ..... Ashley Buck
The Little Girl ..... Constance Lusby
Madame Pace (Evoked) ..... Ida Fitzhugh
(The Members of the Company)
The Manager ..... Ernest Cosart
The Leading Man ..... Fred Houe
The Ingenue ..... Elliot Cabot
The Character Woman ..... Kathleen Graham
The Third Actor ..... Jack Amory
The Fourth Actor ..... William T. Hays
The Third Actress ..... Leona Keefer
The Fourth Actress ..... Blanche Gervais
The Fifth Actress ..... Katherine Atkinson
The Stage Manager ..... Russell Morrison
The Property Man ..... John Saunders
Stage Hands, Property Men, etc.
Scene—The Stage of a Theater
There will be intervals of ten minutes after Acts I. and II.
Staged by Brock Pemberton
1—Replaced by Mand Sinclair February 17, 1923.
CLOSED FEBRUARY 24, 1923
137 Performances

83 BOOTH
Commencing Monday Evening, October 30, 1922

JOHN GOLDEN
—Present—
SEVENTH HEAVEN
A Play by Austin Strong
CAST OF CHARACTERS
Rouff ..... Hubert Druce
The Rat ..... Fred Holloway
Ariette ..... Beatrice Noyes
Maximilian Gobin ..... Alfred Kappeler
Nana ..... Marion Kerby
Recan ..... Bernard Thornton
Miane ..... Helen Menken
Brisac ..... Frank Morgan
Blonde ..... Richard Carlyle
Pere Chevillon ..... William Post
Sergeant of Police ..... John Clements
Uncle Georges ..... Harry Fosman
Aunt Valentine ..... Isabel West
Chico ..... George Gani
Lampighter ..... Lionel Joseph
SYNOPSIS: Act I—A Street in Paris. Act II—"Heaven". Three days later. Act III—Four Years Later.
Staged Under the Direction of John Golden

84 JOLSON
Commencing Tuesday Evening, October 31, 1922

WILLIAM A. BRADY
—Present—
THE WORLD WE LIVE IN
By Josef and Karel Capek
Originally Produced at the National Theater of Czechoslovakia at Prague. Adapted and Arranged for the American Stage by Owen Davis
CAST OF CHARACTERS
THE PRELUDE—A Forest Glade
1—The Vagrant ..... Robert Edeson
The Professor ..... N. St. Clair Hales
Aptura I ..... The Entertainer
Aptura I ..... Beatrice Mande
Aptura Clybia ..... Lois Adlet

Felix ..... Kenneth MacKenna  
Victor ..... Rexford Kendrick  
Oskar ..... Etienne Girardot  
Young Butterflies  
ACT II.—The Marauders  
Chrysalis ..... Mary Blair  
Male Beetle ..... Scott Cooper  
Female Beetle ..... Jane Corcoran  
Another Male Beetle ..... Paul Irving  
Ichneumon Fly ..... Edgar Norton  
Its Larva ..... Grace Dougherty  
Male Cricket ..... Vinton Freedley  
Female Cricket ..... Bill Middleton  
Parasite ..... Jasper Deeter  
Band of Pillagers  
ACT III.—The Ants  
Blind Ant ..... Paul Irving  
Dictator ..... John Ward  
Head of General Staff ..... St. Clair Hales  
Commander-in-Chief of Yellow Ants .....  
Kenneth MacKenna  
Inventor ..... James Duffey  
Quartermaster ..... Orrin T. Burke  
Journalist ..... Robert Lawler  
War Worker ..... May Hopkins  
Bond Salesman ..... Harold McGee  
Telegrapher ..... James Kinney  
Messenger ..... Sheldon Bennett  
Soldiers of the Ant Realm  
EPILOGUE—Life and Death  
Moths—Snails  
Woodcutter ..... Henry Mortimer  
A Woman ..... Susan Steele  
A Baby ..... Ann Martin  
The Original Czech-Slovakian Music Is Used  
Moth Dancing by Santa Claus  
The Entire Production Directed by John  
Cromwell  
1—Replaced by John Cromwell, January 29,  
1923.  
Moved to 44th Street Theater January 8,  
1923.  
CLOSED FEBRUARY 3, 1923  
112 Performances

85  
**PLAYHOUSE**  
Commencing Monday Evening, November 6,  
1922  
**WILLIAM A. BRADY, LTD.,**  
—Presents—  
**UP SHE GOES**  
Book by Frank Craven; Music by Harry Tierney;  
Lyrics by Joseph McCarthy  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Simpson ..... Edward Dano  
Ella Mayer ..... Helen Bolton  
Frank Andrews ..... Richard Gallagher  
Albert Bennett ..... Donald Brian  
Alice Cook ..... Gloria Foy  
Mrs. Cook ..... Lon Ripley  
Mr. Cook ..... Martin Mann  
Aunt Louise ..... Jennie Weatherhead  
Mary Cook ..... Edith Slack  
Jerry Cook ..... Conway Dillon  
Louise Cook ..... Teddy McNamara  
Uncle Walter ..... Richard Sullivan  
Bertha Cook ..... Lucetta Craig  
Stella Cook ..... Betty Allan  
Bus Driver ..... George Williams  
Uncle Bob Bennett ..... Frederick Graham  
Minnie Spring ..... Ann LeMaheu  
Ladies of the Ensemble, Gentlemen of the  
Ensemble  
SYNOPSIS: Act I.—Foundations—Pleasant-  
ville. Act II.—Scene 1—Country Club. Scene  
2—Cross Roads. Scene 3—Raising the Roof.  
Act III.—Journey's End.  
Staged by Frank Craven and Bert French.  
Donald Brian replaced by Fred Santley, De-  
cember 19, 1922.  
Edith Slack replaced by Joan Warner, De-  
cember, 1922.  
Ted McNamara replaced by Tom Chadwick,  
December, 1922.  
Lucetta Craig replaced by Pauline Max-  
well, December, 1922.  
CLOSED JUNE 11, 1923  
252 Performances

86  
**PUNCH AND JUDY**  
Commencing Tuesday Evening, November 7,  
1922  
**THE '49ERS**  
Management George C. Tyler  
Director, Geo. S. Kaufman and Marc Connelly  
General Stage Director, Howard Lindsay  
Dances Stage by Albert Carroll  
The Trail Blazer—Marc Connelly  
1—The Allegorical Opening  
The Good Fairy ..... Margot Myers  
Hospital and Labor ..... Claude Innewell  
Beauty ..... Gladys Burgett  
Youth ..... Albert Carroll  
Spirit of Public School No. 118 ..... Derah Morel  
"The Allegorical Pines" (by Morrie Ryckind  
and Lewis E. Gensler) led by Gladys Burgett,  
with Brenda Bond, Jeanne Chambers, Maida  
Harries, Louise Hunter and Monica Moore.  
2—"Life in the Back Pages"  
By George S. Kaufman  
The Father ..... Denman Maley  
The Mother ..... Beryl Mercer  
Oswald ..... Easton Yonge  
Edna ..... Ruth Gilmore  
Mr. Warwick ..... Ira Uhr  
The Lover ..... Frank Lyon  
The Scene is an American Home  
3—"A Robe for the King"  
By Heywood Bronn  
The King ..... Roland Young  
(Courtesy of Sam H. Harris)  
The Leading Republican ..... Howard Lindsay  
The Leading Democrat ..... Allen Fagan  
First Courtier ..... Clyde Hunnewell  
Second Courtier ..... Phillip Mann  
An Imperial Footman ..... Lewis Harrington  
A Tailor ..... Sol Friedman  
A Scullery Maid ..... Ruth Gilmore  
The Scene is the Palace of a King  
—American Folklore Series  
Chapters from "American Economics" by Marc  
Connelly; Music by Lewis E. Gensler  
(a) Autumn Dance of the Hat-Check Girls  
Led by Angela Ward, with Gladys Bur-  
gett and Others  
(b) Spring Dance of the Small-Town Mayors.  
The Mayor of Braddock ..... Allen Fagan

The Mayor of East Liverpool ..... Ira Uhr  
The Mayor of New Castle ..... Easton Yonge  
The Mayor of McKeessport ..... Ward Fox  
"Nero"  
A Historical Drama by Dorothy Parker and  
Robert C. Benchley  
Robespierre ..... Roland Young  
Richellen ..... Sol Friedman  
Queen Victoria ..... Beryl Mercer  
First Guard ..... Sidney Toler  
Second Guard ..... Denman Maley  
Duc de Brantôme ..... Phillip Mann  
Comtesse de Trudilac ..... Margot Myers  
General Grant ..... Lewis Harrington  
General Lee ..... Ward Fox  
Mussolini ..... Paolo Grosso  
The Scene is the Council Room of Robespierre  
6—"Omit Flowers"  
By Montague Glass  
George ..... Roland Young  
Charles Williams ..... Denman Maley  
Sadie Williams ..... Beryl Mercer  
Ed Hall ..... Clyde Hunnewell  
Mamie Hall ..... Devah Morel  
Delos M. Randall ..... Allen Fagan  
The Widow ..... Angela Ward  
Henry Williams ..... Sidney Toler  
A Colored Man ..... Francis Elderon  
The Scene is the Bonnie Dundee Funeral  
Parlor  
7—"The Music Ride"  
Conceived and Staged by Walt Kuhn  
Ringmaster ..... Ira Uhr  
Sol Friedman  
James Bell  
Phillip Mann  
Ward Fox  
Gentlemen ..... Lewis Harrington  
Easton Yonge  
Margot Myers  
Brenda Bond  
Attendants in the Ring .....  
8—"The Tridget of Greva"  
By Ring Lardner  
Leonard Barhooter ..... Sidney Toler  
Desire Corby ..... Roland Young  
Oscar Lathier ..... Denman Maley  
Perkins ..... Gladys Burgett  
Messenger Boy ..... Easton Yonge  
The Scene is a Fishing Box in Greva  
(Translator's Note: Everybody in Greva has  
Rheumatism.)  
9—"The Love Girl"  
A Musical Comedy in Two Acts  
Book and Lyrics by Franklin P. Adams  
Music by Arthur H. Samuels  
("Back, Back, Back to Akron"), by Robert E.  
Sherwood  
10—Finale—"Where Credit Is Due"  
Entire Company  
By Marc Connelly and Lewis E. Gensler  
CLOSED NOVEMBER 18, 1922.  
15 Performances

87  
**MAXINE ELLIOTT**  
Commencing Tuesday Evening, November 7,  
1922  
**SAM H. HARRIS**  
—Presents—  
**RAIN**  
A Play in Three Acts by John Colton and Clem-  
ence Randolph. Founded on W. Somerset  
Maugham's Story, "Miss Thompson".  
—With—  
**JEANNE EAGELS**  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Native Girl ..... Kathryn Kennedy  
Native Policeman ..... Rhona Whitehawk  
Natives ..... Oka Bunda, Llano Paulo  
Ameena ..... Emma Wibcox  
1—Private Griggs, U. S. M. C. .... Kent Thurber  
Corporal Hodgson, U. S. M. C. .... Harold Healy  
Sergeant O'Hara, U. S. M. C. .... Robert Elliott  
Joy Horn ..... Ripley Holmes  
Dr. McPhail ..... Fritz Williams  
Mrs. McPhail ..... Shirley King  
Mrs. Davidson ..... Catharine Brooke  
Quartermaster Bates ..... Harry Quoyly  
Sadie Thompson ..... Jeanne Eagels  
Rev. Davidson ..... Robert Kelly  
SYNOPSIS: Act I.—Morning. Act II.—Late  
Afternoon, Two Days Later. Act III.—Evening,  
Four Days Later. (During the Third Act the  
curtain will be lowered to indicate the lapse  
of several hours)  
Time—The Present  
The action of the play takes place in the  
hotel store of Trader Joe Horn on the island  
of Tutuila, Port of Pago Pago, South Seas.  
Staged by John D. Williams

88  
**PROVINCETOWN**  
Beginning Saturday Evening, November 11,  
1922  
**THE PLAYERS COMPANY, INC.,**  
—Presents—  
**CROWNS**  
By John Luther Long  
THE CAST  
Prince Ardan ..... Benjamin Kauder  
Princess Yolana ..... Margaret Mower  
Karnap, a Councilor ..... Albin Gran  
Eder, a Friend ..... Lawrence Adams  
Lyssom, a Maid to the Queen .....  
Josephine Hutchinson  
Spearmen, Soldiers, Ghosts, Etc.  
CLOSED NOVEMBER 18, 1922  
8 Performances

89  
**48TH STREET**  
Commencing Monday Evening November 13,  
1922  
**EQUITY PLAYERS, INC.,**  
Under the Auspices of the Actors' Equity Assn.  
—Presents—  
**HOSPITALITY**  
By Leon Cunningham  
CAST OF CHARACTERS  
Jennie Wells ..... Louise Clouser Hale  
Peter Wells ..... Tom Powers  
Melena Wells ..... Harriette Woodruff  
Annie Mae ..... Pearl Sandler  
Ruthie ..... Margaret Grogan  
Muriel Humphrey ..... Phyllis Dotah  
Mr. Wicker ..... Claude Cooper  
Clyde Thompson ..... Stuart Sage  
Stage Manager—Edward Broadley

SYNOPSIS: Act I.—The Living Room in Jen-  
nie's Home. Act II.—The Same. Two Months  
Later. Act III.—Scene 1: The Living Room in  
Peter's Home. Scene 2: The Same. A Week  
Later.  
The Action Takes Place in a Fair-Sized Town  
in the Middle West.  
Staged by Augustin Duncan  
CLOSED DECEMBER 22, 1922  
46 Performances

90  
**CORT**  
Commencing Monday Evening, November 13,  
1922  
**MERTON OF THE MOVIES**  
A Dramatization of Harry Leon Wilson's Story  
of the Same Name  
By George S. Kaufman and Marc Connelly  
(Direction George C. Tyler and Hugh Ford)  
CAST OF CHARACTERS  
Merton Gill ..... Glenn Hunter  
Amos G. Gaswiler ..... Edward M. Favor  
Tessie Kearns ..... Esther Finch  
Elmer Hoo ..... Bert Melville  
Charley Harper ..... Tom Hadaway  
Lester Montague ..... J. K. Murray  
The Montague Girl ..... Florence Nash  
Casting Director ..... Lucille Webster  
Sigmond Rosenblatt ..... Edwin Maxwell  
His Cameramen ..... Albert Cowles  
E. J. Chatterly  
J. Sloane Henshaw ..... A. Romanie Callender  
Weller ..... Tom Hadaway  
His Cameramen ..... Joseph Lothian  
Lewis Buxton  
Jeff Baird ..... John Webster  
Harold Parmelee ..... Alexander Clark, Jr.  
Beniah Baxter ..... Gladys Feldman  
Folice ..... Agnes Findlay  
A Mysterious Visitor ..... Lynn Pratt  
Muriel Mercer ..... Mary Elizabeth Forbes  
Max ..... Saul Mile  
A Sheik ..... G. Spelvin  
Toso ..... Ralph Stuart  
Jimmy ..... Billy Junney  
Edgie ..... Wilton Lackaye, Jr.  
The Cross-Eyed Man ..... M. A. Huser  
Mrs. Patterson ..... Clara Sidney  
Mr. Patterson ..... A. L. Ehrman  
The Man From Bigart ..... Edwin Maxwell  
Actors, Extra People, Stagehands, Electricians,  
Footmen, etc.  
SYNOPSIS: Act I.—Gaswiler's General  
Store, Sinsbury, Illinois. A Saturday Night.  
Act II.—Outside the Holton Lot, Holtonwood.  
Act III.—In the Lot. Scene 1: Stage No. 6.  
Scene 2: Elsewhere on the Lot. A Week Later.  
Act IV.—Scene 1: Jeff Baird's Office. A Few  
Weeks Later. Scene 2: Merton's Rooming  
House.  
Staged by Hugh Ford

91  
**39TH STREET**  
Commencing Monday Evening, November 13,  
1922  
**THE MESSRS. SHUBERT**  
Thru an Arrangement with the French Minister  
des Beaux Arts, Have the Honor to Announce a  
Limited Number of Appearances of a Company  
Representing the  
**COMEDIE FRANCAISE**  
Directed by  
**M. LLE. CECILE SOREL**  
**M. ALBERT LAMBERT**  
and  
**M. LOUIS RAVET**  
In Repertoire  
Monday Eve., Nov. 13 ..... "L'Aventuriere"  
Tuesday Eve., Nov. 14 ..... "Le Demi-Blonde"  
Wednesday Mat., Nov. 15 ..... "Le Duel"  
Wednesday Eve., Nov. 15 ..... "Camille"  
Thursday Eve., Nov. 16 ..... "L'Aventuriere"  
Friday Eve., Nov. 17 ..... "Le Demi-Blonde"  
Saturday Mat., Nov. 18 ..... "Camille"  
Saturday Eve., Nov. 18 ..... "Camille"  
Monday Eve., Nov. 20 ..... "La Megerie Apprivoisee"  
Tuesday Eve., Nov. 21 ..... "Camille"  
Wednesday Mat., Nov. 22 ..... "Le Misanthrope"  
Wednesday Eve., Nov. 22 ..... "Tartuffe"  
Thursday Eve., Nov. 23 ..... "Le Misanthrope"  
Friday Eve., Nov. 24 ..... "Camille"  
Saturday Matinee, Nov. 25 ..... "Le Demi-Blonde"  
Saturday Eve., Nov. 25 ..... "L'Aventuriere"  
Moved to Century Theater for 4 special mat-  
inees, commencing December 4, 1922, as  
follows:  
December 4 ..... "L'Aventuriere"  
December 5 ..... "La Dame aux Camellias"  
December 7 ..... "Le Misanthrope"  
December 8 ..... "Le Demi-Blonde"  
MEMBERS OF COMPANY—M. A. Lambert,  
M. L. Ravet, M. George Sallier, Mlle. Rachel  
Berend, M. Rene Stern, M. Jacques D'Amboise,  
M. Parotte, Mme. Farnel, Mlle. Cecile Sorel, M.  
Fernand Charpin, M. Charles Gerval, M. Can-  
des, M. Beit, Mme. Marsaus, Mme. Liersel.  
CLOSED DECEMBER 8, 1923  
12 Performances

92  
**LIBERTY**  
Commencing Monday Evening, November 13,  
1922  
**GEO. M. COHAN'S COMEDIANS**  
In the New Song and Dance Show  
**LITTLE NELLIE KELLY**  
Words and Music by Geo. M. Cohan  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Wellesly ..... Harold Vizard  
Matilda ..... Edna Whistler  
Sidney Potter ..... Frank Otto  
Harold Westcott ..... Joseph Niemeyer  
Jack Lloyd ..... Barrett Greenwood  
Francis De Vere ..... Robert Pitkin  
Jean ..... Dorothy Newell  
Nellie Kelly ..... Elizabeth Hines  
Mrs. Langford ..... Elizabeth Cane  
Marle ..... Marion Becki  
Jerry Conroy ..... Charles King  
Captain John Kelly ..... Arthur Dongan  
Miss Spindragon ..... Marjorie Lane  
Ambrose Swift ..... Mercer Tompston  
Shop Girls, Boys About Town, Policemen,  
Customers, etc.  
SYNOPSIS: Act I.—Scene 1: Reception Room  
in the Lloyd Mansions. Scene 2: Exterior of the  
Conroy Home. Act II.—Scene 1: A Showroom  
in the Shop of De Vere. Scene 2—Mystery

Lane. Scene 3—Exterior of the Langford Home  
on the Hudson.  
Entire Production Under the Supervision of  
Geo. M. Cohan  
Musical Numbers Staged by Julian Mitchell  
CLOSED JULY 7, 1923  
276 Performances

93  
**GEO. M. COHAN**  
Commencing Tuesday Evening, November 14,  
1922  
**A. H. WOODS**  
—Presents—  
(In Association With Charles I. Wagner)  
**THE LOVE CHILD**  
By Henri Bataille  
Adapted for the American Stage by Martin  
Brown  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Marle ..... Grace Kennard  
Harry ..... Harry Gibbs  
Laura Thorne ..... Janet Beecher  
Eugene Thorne ..... Sidney Blackmer  
Alice De Mar ..... Vivienne Osborne  
Gaby Mulligan ..... Eleanor Williams  
Reina Olive ..... Lolita Robertson  
Kitty Lansing ..... Geneva Harrison  
Paul Brander ..... Lee Baker  
Helen Brander ..... Juliette Crosby  
Smith ..... Roy Walling  
Note ..... A. F. Sime  
SYNOPSIS: Act I.—At Laura Thorne's  
Home at About 9:15. The Next Afternoon.  
(Curtain is lowered for one minute to denote  
lapse of one hour.) ACT III.—Same as Act I.  
The next morning.  
Staged by Bertram Harrison  
CLOSED APRIL 7, 1923  
169 Performances

94  
**COMEDY**  
Commencing Tuesday Evening, November 14,  
1922  
**HUGH FORD AND  
FREDERICK STANHOPE**  
—Presents—  
**A. A. MILNE'S**  
New Comedy  
**THE ROMANTIC AGE**  
CAST OF CHARACTERS  
(In the Order of Their Appearance) Roy  
Mrs. Knowie ..... Daisy Gilmore  
Melisande ..... Margalo Gilmore  
Jane Hagot ..... Jean Ford  
Alice ..... Ida Moulten  
Mr. Knowie ..... Marsh Allen  
Hobby ..... Nell Martin  
Gervase Mallory ..... Leslie Howard  
Ern ..... Paul Javia  
Master Susan ..... J. M. Kerrigan  
SYNOPSIS: Act I.—The Inner Hall of Mr.  
Henry Knowie's Country Home at About 9:15  
of a June Evening. Act II.—A Glade in a  
Wood Early the Following Morning. Act III.  
—Same as Act I. About Four O'Clock in the  
Afternoon of the Same Day.  
Staged by Frederick Stanhope  
CLOSED DECEMBER 9, 1922  
31 Performances

95  
**SAM H. HARRIS**  
Commencing Thursday Evening, November 18,  
1922  
**ARTHUR HOPKINS**  
—Presents—  
**JOHN BARRYMORE**  
—In—  
Shakespeare's  
**TRAGEDY OF HAMLET**  
Production Designed by Robert Edmond Jones  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Francisco ..... John Clark  
Bernardo ..... Lark Taylor  
Horatio ..... Frederick Lewis  
Marcellus ..... E. J. Ballantine  
Ghost of Hamlet's Father ..... Reginald Pole  
Hamlet, Prince of Denmark ..... John Barrymore  
Claudius ..... Tyrone Power  
Gertrude ..... Blanche Yurka  
Polonius ..... John S. O'Brien  
Laertes ..... Sidney Mather  
Ophelia ..... Rosalind Fuller  
Rosencrantz ..... Paul Huber  
Guildenstern ..... Lawrence Cecil  
First Player ..... Lark Taylor  
Player King ..... Burrell Lundee  
Second Player ..... Norman Heath  
Player Queen ..... Richard Skinner  
Lucianus ..... Vadim Vancov  
A Gentlewoman ..... Stephanie D'Este  
King's Messenger ..... Frank Boyd  
First Grave Digger ..... Whitford Kane  
1—Second Grave Digger ..... Cecil Clorely  
A Priest ..... Reginald Pole  
Osric ..... Edgar Stehli  
Fortinbras ..... Lowden Adams  
The play will be presented in three parts,  
with intervals following the first Player's scene  
and the Queen's closet scene.  
Staged by Arthur Hopkins  
1—Replaced by Knox Harold February 7, 1923.  
CLOSED FEBRUARY 9, 1923  
101 Performances

96  
**BAYES**  
Commencing Thursday Evening, November 15,  
1922  
**EMPIRE PLAY CO. (INC.)**  
—Presents—  
A Drama of American Life  
**VIRTUE (?)**  
By William Everett  
CAST OF CHARACTERS  
Brooks ..... Ben Hendricks  
Dorothy Palmer ..... Floy Murray  
Ned McCormack, Jr. .... William Williams  
Danah Greene ..... George Marquette  
Richard W. Greene ("Dick") ..... Henry G. Sell  
Eleanor McCormack ..... Pauline Armitage  
Shirley Malcolm ..... Laura Arnold  
Governor Malcolm ..... Clarence Handysides  
Topsy ..... Marion Hutcheson  
Robert Duncan ..... Frank Sheridan  
SYNOPSIS: Act I.—The District Attorney's  
Office overlooking Court House Square in a  
well-known Southern City. Afternoon. Act II.

Home of the Late Senator McCormack Some Weeks Later. Evening Act III.—Home of Robert Dumont. Later the Same Night. Staged by Oscar Eagle. CLOSED NOVEMBER 25, 1922. 12 Performances

77 EMPIRE

Commencing Monday Evening, November 20, 1922

CHARLES FROHMAN PRESENTS THE TEXAS NIGHTINGALE

—WITH— JOBYNA HOWLAND And Company, Including CYRIL KEIGHTLEY CAST OF CHARACTERS

(In the Order of Their Appearance) Kitty Milberry. Lizzy McCall. Steven Tillerton. Cyril Keightley. Walter Prescott. Percy Bentley. Hessa Casanova. Johanna Howland. Raymond Tillerton. Percy Helton. Inez. Both Varden. Saphia Bloch. Georges Renaudet. Count Houdonny Bloch. Paul Porcaal. SYNOPSIS: Act I.—Steven Tillerton's Apartment on Gramercy Park. Act II.—Madame Casanova's House. Act III.—Steven Tillerton's Apartment. Six Weeks Later.

Time—The Present. Locality—New York City. Produced under the stage direction of David Burton. CLOSED DECEMBER 16, 1922. 32 Performances

98 GARRICK

Commencing Monday Evening, November 20, 1922

THE THEATER GUILD PRESENTS THE LUCKY ONE

A Comedy in Three Acts By A. A. Milne. CAST OF CHARACTERS

Tommy Todd. Romney Brent. Henry Wentworth. Harry Ashford. Gerald Farrington. Dennis King. Miss Farrington. Helen Wesley. Lutz Herbert. Waynedd Vernon. Lady Farrington. Grace Elliston. Sir James Farrington. Robert Ayrton. Helma Carey. Violet Hemling. Bess Farrington. Perry Waram. Mason. Nannie Griffin. SYNOPSIS: Act I.—At Sir James Farrington's in the Country. Act II.—A Private Hotel in Dover Street Two Months Later. Act III.—At Sir James Farrington's Again. Three Months Later.

Directed by Theodore Komisarjevsky. CLOSED DECEMBER 16, 1922. 32 Performances

99 39TH STREET

Commencing Monday Evening, November 27, 1922

MADISON COREY PRESENTS THE BOOTLEGGERS

(In Association with Charles Capehart) A Timely Comedy By William A. Ruge. CAST OF CHARACTERS

William T. Rossmore. Robert Conness. Nina Rossmore. Catherine Dale Owen. Lane. Aubrey Beattie. Arthur Lacey. George P. Collins. Her Thomas Lacey. Ernest Howard. Lashburn. Lightton Stark. Gregdon. Edwin Evans. Morrison. John Lyons. Higgins. Albert Hyde. Viorrelli. Barry Townsley. Tony. Atealeo Salerno. Judge Hilton. John M. Sullivan. Martin. Oliver Putnam. Walsh. Hugh Chivers. Ladosky. Louis Dolan. Walt. Joseph Burton. Immaeline Elton. Joyce Fair. Billy. Bryce Kennedy. Jerry. Phil Sheridan. "Dandy Phil" Casimir J. Montagne Vandergriff. Violet Vendome. Beryl Collins. Geo De Courcelle. Dorinda Adams. Rosa Venturini. Lenore Masso. Peter Hetherington. Charles Haskins. "Bank" Dumont. Norma Leslie. "Boss" Montgomery. Kathryn MacDonald. Heam Mackinla. Harry Cowley. Inspector Dawson, P.D. Walter Lawrence. Sergeant Walker, P.D. Evan Edwards. Madigan. John Lyons. Shop Girls, Patrons of the Cafe de Blanc, etc.

SYNOPSIS: Act I.—Home of William T. Rossmore on the Upper West Side, New York; an Afternoon in Autumn. Act II.—Office of the Prohibition Commissioner, New York City, Next Day. Act III.—The Club de Blanc, on a Side Street Near Broadway, About 1 A.M. Next Morning. Act IV.—Rossmore's Home, Next Day.

Staged by Frank McCormack. CLOSED DECEMBER 23, 1922. 32 Performances

100 DALY'S

Commencing Monday Evening, November 27, 1922

AL DAVIS PRESENTS LIZA

Book by Irvin C. Miller; Lyrics and Music by Maxon Plinkard; Special Lyrics by Nat Vincent. CAST OF CHARACTERS

(In the Order of Their Appearance) Saphie Norris. Alonzo Fenderson. Liza Norris. Margaret Stinson. Nora Montgomery. Gertrude Saunders. Lucie Pete. William Simon. Ferson Jordan. Packer Ramsey. Judge Plimmer. Quintard Miller. Max Johnson. R. Eddie Greenlee.

Dandy. Thaddeus Drayton. The Sheriff. Will A. Cook. Lee Dream Charlie. Irvin C. Miller. Boddidy. Emmert Anthony. Tom Liggett. Billy Mills. John Jones. Joe Doe Green. Mammy. Elizabeth Terrill. Mandy. Maude Russell. Harry Davis. Snippy Mason. Bill Jones. Donald Florida. Brown-Skin Vampa. Jintown Flappers. Dancing Honey Girls. Struttin' Dandies.

SYNOPSIS: Act I.—Scene 1—In Front of Squire Norris's Home. Scene 2—Town Jail. Scene 3—Sam Sykes' Barber Shop. Scene 4—A Street in Jintown. Scene 5—"On the Level." Act II.—Scene 1—Jintown Square. Scene 2—A Street in Jintown. Scene 3—Jintown Graveyard. Scene 4—Street in Jintown. Scene 5—Corridor of Jintown Ball Room. Scene 6—The Ball Room. Time—Summer Time. Place—Jintown, South Carolina. Entire Production Staged by Walter Brooks. Moved to Nora Bayes Theater, March 12, 1923. CLOSED APRIL 21, 1923. 172 Performances

101 GLOBE

Commencing Tuesday Evening, November 28, 1922

CHARLES DILLINGHAM PRESENTS THE BUNCH AND JUDY

A Musical Entertainment Music by Jerome Kern; Lyrics by Anne Caldwell; Book by Anne Caldwell and Hugh Ford. CAST OF CHARACTERS

(In the Order of Their Appearance) Mrs. Shean. Lydia Scott. Kelly. Eugene Revere. Messenger. Eger Davis. Hazel Kirkwood. Patricia Clark. Marguerite De Belmont. Lillian White. Augustus De Forrest. Augustus Minton. Foxhall Davidson. T. Wayne Percival. Lady Janet. Roberta Beatty. Lord Kinloch. Phillip Tonge. Call Boy. Al Watson, Jr. Otto Steger. Johnny Dooley. Jack Jessop. Delano Dell. Georgia McNamara. Helen Ely Rock. Gladys Goldwyn. Elaine Palmer. Estelle. Carol Flower. Viola Edmond. Bertha Holley. Mrs. Jordan. George Tawde. Robin. Ray Dooley. Effie Dallas. Fred Astaire. Gerald Lane. Adele Astaire. Earl of Torwood. T. Wayne Percival. J. M. McKenzie. Pipers. R. H. Wilder. Station Master. R. H. Wilder. Horace Spavin. Eugene Revere.

IN THE CABARET SCENE: Miss Grace Hayes. Six Brown Brothers. Helen Allen. Marie Brady. Gertrude Feeley. Carol Flower. Marjorie Flynn. Marie Francis. Doris Landy. Madeline Lombard. Louise Powell. Lydia Scott. Mildred Sinclair. Billie Wilcox. Ursula Dale. Betty Cline. Lola Curtis. Hazel Donnelly. Ona Hamilton. Eleanor Ladd. Edna Locke. Alida Middlecott. Lee Patrick. Mary Pearce. Adelaide Robinson. Rita Royce. Janet Stanley. Kathleen Mullane. Roger Davis. Marjorie Chapman. Louis Emery. Jack Hughes. Clifford Stone. Chester Grady. Edward Graham. George Wharton. Kenneth Mann. Charles Roberts. Clifford Daly. Alfred Watson, Jr.

SYNOPSIS: Act I.—Scene 1—Before the Operetta. Scene 2—The Operetta. Scene 3—After the Performance. Act II.—Scene 1—Torwood Castle, Scotland. Scene 2—Torwood Railway Station. Scene 3—The Cafe Russe. CLOSED JANUARY 20, 1923. 65 Performances

102 RITZ

Commencing Wednesday Evening, November 29, 1922

SAMUEL WALLACH PRESENTS IT IS THE LAW

A Melodrama by Elmer L. Rice (From Hayden Talbot's Story) Directed by Lester Lonowaca. CAST OF CHARACTERS

(In the Order of Their Appearance) Baker. C. W. Goodrich. Fisher. Richard Stevenson. Byron. Charles P. Bates. Yates. John F. Roche. Walker. John Barr. Johnson. William Ingersoll. Theodore Cummings. Arthur Hohl. Albert Woodruff. Alexander Onslow. "Sniffer Evans". Walter Walker. James Dolan. Frank Westerman. Edward Hickey. Valerie Valarie. Ellen. SYNOPSIS: Scene 1—Card Room of the Gotham Club. 10 p.m., October, 1922. Scene 2—Drawing Room of Theodore Cummings' Home. 1913. Scene 3—Albert Woodruff's Apartment. March, 1914. Interval 1. Min. Showing a Lapse of 24 Hours. Scene 4—Same as Scene 2. Scene 5—The Warden's Office in Sing Sing Prison, 1922. Scene 6—Drawing Room of Theodore Cummings, October, 1922. Scene 7—Same as Scene 1, 10:30 p.m., October, 1922. Moved to Nora Bayes Theater, January 13, 1923. CLOSED MARCH 10, 1923. 121 Performances

103 BIJOU

Commencing Monday Evening, December 4, 1922

MILTON PRODUCTIONS LISTENING IN

An Emotional Comedy in a Prolog and Three Acts by Caryle Moore. CAST OF CHARACTERS (In the Order of Their Appearance) Jonathan Cumberland. Dodson Mitchell. Mr. Morrison. Glorioso Maleroni. Miriam Adrien. Helen Flint. Janet Van Soan. Minna Gumbell. John Coulter. Ernest Giendinning. Harry Van Sloan. Harry Stubbs. William Apher. William Keighley. Dr. Emil Bachman. Frank Andrews. Jonas McKesson. Frank J. Kirk. Messenger. George Gaston. Mrs. Grace Pemberton. Herbert Farjeon. Reginald Pemberton. William Davidson. Geoffrey. Gerald Stopp. Police Officer. C. L. Emerson. SYNOPSIS: Prolog—Living Room in Bleeker Hall. (Curtain will be lowered for three minutes to denote a lapse of three weeks.) Act I.—Scene 1—Living Room in Bleeker Hall. (Curtain will be lowered for one minute to denote a lapse of twelve hours.) Scene 2—The Same. Act II.—Scene 1—Same as Act I. Ten Days Later. (Curtain will be lowered to denote a lapse of five hours.) Scene 2—The Same. Five Hours Later. Act III.—The Same. Five Minutes Later.

Staged by Ira Hards. 1—William Keighley replaced by Bruce Elmore, December, 1922. CLOSED FEBRUARY 17, 1923. 91 Performances

104 BAYES

Commencing Monday Evening, December 4, 1922

HAISED PRODUCTIONS, INC. (AY Davidow and Rufus LeMaire, Directors) OUR NELL

A Musical Melodrama Book and Lyrics by A. E. Thomas and Brian Hooker; Music by George Gershwin and William Daly. CAST OF CHARACTERS

(In the Order of Their Appearance) Marjina Holcombe. Mrs. Jimmie Barry. Mortimer Bayne. John Merkyl. Peleg Doolittle. Jimmie Barry. Joshua Holcombe. Frank Mayne. Frank Hart. Thomas Cankey. Isaacson Calvin Sheidrake. Guy Nichols. Helen Ford. Eva Carke. Angelina Weems. Emma Hag. Chris Deming. Olin Howland. Mrs. Rogers. Lora Sonderson. Rustic Maidens, Farm Boys. OUR NELL CHORUS—Molly Murphy, Shirley Lewis, Alice Wood, Mary Maxwell, Lucille Darling, Ethel Tierney, Kathleen McLaughlin, Fannie Tattersall, Honore Tattersall, Bianca Morton, Winthrop Wayne. OUR NELL FARM BOYS—Ralph Bond, Don Gantler, George Griffin, Ted Wheeler, John McCulloch, J. Donald Heebner. SYNOPSIS: Act I.—Joshua Holcombe's Farm in Old New England. Afternoon. Act II.—Inside the Barn. The Wedding Night. Staged by W. H. Gilmore and Edgar MacGregor. Ensembles by Julian Mitchell. CLOSED JANUARY 6, 1923. 40 Performances

105 NATIONAL

Commencing Tuesday Evening, December 5, 1922

MAURICE S. REVNES PRESENTS \*FASHIONS FOR MEN

A Comedy in Three Acts by Ferenc Molnar; English Text by Benjamin G.azer. CAST OF CHARACTERS

(In the Order of Their Appearance) Peter Jabasz. O. P. Heggie's Adele. The Aristocratic Lady. Edythe Tressider. Oscar. Clarke Silvernall. The Unassuming Lady. Francaea Goodrich. Philip. Frank Peters. The Young Gentleman. Fairfax Burgher. Paula. Benjamin G.azer. Wm. A. Brady. Adolf. George Frenzer. The Count. Edwin Nicander. The Delivery Boy. James Hagen. Domokos. George Frenzer. Santha. Fairfax Burgher. Mate. John Rogers. The Maid. Katherine Haden. The Thorough Young Lady. Katherine Haden. The Dissatisfied Lady. Frances Goodrich. The Nervous Gentleman. John Rogers. The Old Gentleman. James Hagen. The Patient Lady. Sedonia Elin. The Calman. George Frenzer. SYNOPSIS: Act I.—A Shop in Budapest. Act II.—The Administration Building at Gerylypusza. Act III.—The Shop Again. The Play Staged by Benjamin Glazer. Moved to the Belmont, January 1, 1923. \*Title Changed to "Fashions for Men" January, 1923. CLOSED FEBRUARY 17, 1923. 89 Performances

106 PUNCH AND JUDY

Commencing Thursday Evening, December 7, 1922

EDWARD WHITESIDE PRESENTS THE DOORMAT

A Comedy Drama in Three Acts by H. S. Sheldon. CAST OF CHARACTERS

(In the Order of Their Appearance) Eliza. Grace MacGowan. Jerome Baldwin. Henry Mowbray. Judge Cavender. Howard Nugent. Dick Cavender. Theodore Westman, Jr. Lucy Cavender. Lois Bolton. Adele Cavender. Lolita. Anna Westman. Josephine Sheppard. Margaret Nugent.

Rodney Sheppard. Harry Benham. Thomas. Charles Dowd. SYNOPSIS: Act I.—Living Room in the Cavender Home. Evening in August. Act II.—Rodney Sheppard's Study. Afternoon in December. Act III.—Same as Act I. Afternoon in March. Place—A New England City. Time—Present. Staged by David G. Fletcher. CLOSED DECEMBER 9, 1922. 9 Performances

107 COMEDY

Commencing Thursday Evening, December 14, 1922

GUTHRIE MCCLINTIC PRESENTS GRINGO

A New Play of Mexican Life by Sophie Treadwell. —With— JOSE RUBEN CAST OF CHARACTERS

(In the Order of Their Appearance) Leonard Light. Richard Barbee. Bessie Chivers. Edna Hibbard. Paco. Leonard Doyle. Myra Light. Edna Walton. Chivers. Frederick Perry. Tito. el Tuerto. Jose Ruben. Concha. Florence Short. Stephen Trent. Arthur Albertson. Peons, Bandits and Their Women. SYNOPSIS: Act I.—At the entrance of the Esperanza Mine. Afternoon. Act II.—The same. Evening. Two months later. Scene 1—Early Evening. Scene 2—Midnight. Act III.—Open country in the mountains, a week later. The action of the play takes place in the far mountains of Mexico at the present time. Staged by Guthrie McClintic. CLOSED JANUARY 6, 1923. 29 Performances

107-A PROVINCETOWN

Commencing Wednesday Evening, December 20, 1922

THE PLAYERS' COMPANY, INC. PRESENTS RUDOLPH SCHILDKRAUT

—With— THE PLAYERS' COMPANY —In— THE GOD OF VENGEANCE

Drama in Three Acts By Shalom Asch. Translated from the Yiddish by Isaac Goldberg. CAST OF CHARACTERS

(In the Order of Their Appearance) Rifkele. Virginia Mac Fadyen. Sarah. Esther Stockton. Yekel Shepsbovitch. Rudolph Schildkraut. A Poor Woman. Marjorie Stewart. Shloyme. Lou Sorin. Hindel. Mae Berland. Reb Ahl. Sam Jaffe. Reb Aaron. Morris Carnovsky. Maske. Dorothea Nolan. Basha. Lillian Talz. Reb Yankev. James Melgan. Samuel Seiden. Roland Twombly. Ruth Mahler. Eleanor Rowe. Bess Goodman.

SYNOPSIS: Act I.—The Private Dwelling of Yekel Shepsbovitch. An Afternoon in Early Spring. Act II.—In the Cellar of Yekel's Dwelling. A Night in Spring. Act III.—Same as Act I. At Dawn the Next Day. Time—The Present. Place—One of the Larger Towns of a Polish Province. Staged Under the Personal Direction of Rudolph Schildkraut, With the Assistance of Selden Bennett. Moved to Greenwich Village Theater February 2, 1923. Moved to Apollo Theater February 19, 1923. Moved to Greenwich Village Theater May 7, 1923. CLOSED MAY 12, 1923. 137 Performances

107-B GREENWICH VILLAGE

Commencing Wednesday Evening, December 20, 1922

HENRY BARON PRESENTS THE RED POPPY

By Andre Birard and Francis Carco. CAST OF CHARACTERS

Prince Sergius Saratoff. Arthur Metcalfe. DeCroy. Leon Gordon. Jean. J. J. Greer. Claire. Estelle Winwood. Liane. Betty Ross Clark. Mme. Vall. Grace Griswold. Pierre. Byron Russell. Duthil. Gerald Hamer. Francine. Joan Twain. Footman. Paul Broderick. Friggetta. Francaea Eldridge. Duple. George A. Lawrence. Madame Boule. Clara T. Bracy. Babe Rose. William Paul. Lea. Blanche Bolson. Madame Sorel. Lorna Elliott. Sorel. John H. Brewer. Boule. Herbert Ashton. Mimile. Arthur Lutz. Pauline. Grace Connel. Becot. Bardette Kappes. Irma. Norris Hobbs. Dele. Mr. Bela Ungod. Fernando. Robert Knight. Bob. Elena Meade. Blanche. Beatrice Bradley. Toto. Elizabeth North. Victor. Marco Mora. A Lady. Grace Gordon. Another Lady. Rnby Gordon. A Gentleman. Kay McKay. A Tough. Paul Broderick. Another Tough. Hubbard Kirkpatrick. Sergeant de Ville. J. J. Greer. An Accordion Player. Rosario Bogina. CLOSED DECEMBER 30, 1922. 14 Performances

108

LYCEUM

Commencing Thursday Evening, December 21, 1922
DAVID BELASCO
Presents
MR. WARFIELD
As Shylock

THE MERCHANT OF VENICE

Prince of Morocco... Herbert Grimwood
Antonio... Ian MacLaren
Bassanio... Philip Merivale
Gratiano... W. L. Perival

SYNOPSIS: Act I—Scene 1—Venice; A Street, Near to the Rialto. Time—Morning. Scene 2—Belmont; a Room in the House of Portia. Time—Evening. Scene 3—Venice; an Open Place, Before a Synagogue. Time—Late Afternoon. Act II—Scene 1—Venice; the House of Shylock. Time—Dusk Darkening to Night. Scene 2—A Room in the House of Shylock. Scene 3—Venice; the House of Shylock Again. Act III—Scene 1—Belmont; the Casket Chamber in the House of Portia. Time—Forenoon. Scene 2—The Casket Chamber Again. Time—Night. Scene 3—The Casket Chamber Again. Time—At Sunset, the Next Day. Act IV—Venice; a Court of Justice. Time—Midday. Act V—Belmont; a Garden to the House of Portia. Time—Midnight. Period—About the First Quarter of the Sixteenth Century. Place—In Italy; Partly in Venice and Partly at Belmont—the County Seat of Portia, Upon the Neighboring Mainland.

CLOSED MARCH 10, 1923

92 Performances

109

ELTINGE

Commencing Friday Evening, December 22, 1922
A. H. WOODS
Presents
HELEN MACKELLAR

THE MASKED WOMAN

By Kate Jordan
Based on the French of Charles Mere
With a Distinguished Company, Including
LOWELL SHERMAN
CAST OF CHARACTERS
(In the Order of Their Appearance)
Madame Montebel... Ethel Jackson
Dr. Rene Delatour... Ian Keith
Paul... Fred Sutton
Baron Tolento... Lowell Sherman
Diane Delatour... Helen MacKellar
Gaby... Florence Flynn
Dolly Green... Jane Houston

Women Guests... Georgia DeLong
Ethel Gibson
Violet Anderson
Richard Abbott
Gladys Frazin
Philippe... Walter Bellinger
Germaine... Alice Fleming
Vidalon... Frank Hollina
Lanny... Russell Fillmore
Lapoule... Albert Tavernier
SYNOPSIS: Act I—At Dr. Delatour's, An April Morning. Act II—At Baron Tolento's, The Next Night. Act III—The Same, Three Months Later. Act IV—Same as Act I. Early the Next Morning.

CLOSED MARCH 31, 1923

117 Performances

110

APOLLO

Commencing Saturday Evening, December 23, 1922
THE SELWYNS
Present
BEN-AMI

JOHANNES KREISLER

A Fantastic Melodrama by Carl Melhard and Rudolf Bernauer
Produced Under the Direction of Frank Relcher.
Technical Effects and Scenery Under the Personal Supervision of the Inventor, Svend Gade
Book by Eckine
Music by E. H. Von Reznick
Adapted for America by Louis N. Parker
CAST OF CHARACTERS
Prolog and First Part
JULIA

Johannes Kreisler... Jacob Ben-Ami
Theodor... Erskine Sanford
Cyprian... Manart Kippen
Ludwig... Cecil Owen
Vincent... Fritz Adams
Othmar... Hyman Meyer
Sylvester... Oliver T. McCormick
Julia Mark... Lotna Robb
Undine... Charles R. Burrows
Mrs. Mark... Anna Bates
Father Ignatius... Manart Kippen
The Bohemian... Cecil Owen
The Schoolmaster... A. M. Bush
Gottlieb... Edward Le Due
Nuns, School Children, Fairies, Elemental Spirits
Second Part
EUPHEMIA

The Lord Chamberlain... Manart Kippen
Sekonda... Burr Grueber
Bartolo... Hyman Meyer
Cuno... Alyce Joslyn
Dittmar... Edward Le Due
Assistant Stage Manager... A. M. Bush
Baron Puckler... Fritz Adams
Madame Von Benzon... Millie Butterfield
A Lackey... William Hilling
Ladies and Gentlemen of the Court
Undine's Voice... Rosa Nier
The Fisherman... Berthold Busch
His Wife... Alta Virginia Houston
Their Son... Hilda Steiner

Third Part
DONNA ANNA
Johannes Kreisler... Jacob Ben-Ami
Theodor... Erskine Sanford
Cyprian... Manart Kippen
Donna Anna... Lotna Robb
Voice of Donna Anna... Rosa Nier
Don Juan... Berthold Busch
Don Ottavio... Josef Batiste
Eivira... Alta Virginia Houston
Leporello... Oliver T. McCormick
Don Juan's Guests... Hyman Meyer
Ladies of the Ball, Ladies and Gentlemen of the Court, Nuns, Children

SYNOPSIS: Prolog.—No. 1—The Rathskeller, No. 2—Theodor's Room in Rathskeller, No. 3—Julia's Room, No. 4—Theodor's Room in Rathskeller.
ACT I.
No. 5—On the Hillside of Bamberg, No. 6—Kreisler's Dream of Undine, No. 7—On the Hillside of Bamberg, No. 8—Porch of Mark's House, No. 9—Julia's Room, No. 10—Theodor's Room in Rathskeller, No. 11—Julia's Room, No. 12—Mark's Living Room, No. 13—Julia's Room, No. 14—Kreisler's Vision of the Black Mass, No. 15—The Convent, No. 16—Theodor's Room in Rathskeller, No. 17—Frau Mark's Living Room, No. 18—Julia's Room, No. 19—Kreisler's Vision of Bluebeard, No. 20—Julia's Room, No. 21—Theodor's Room in Rathskeller.

ACT II.
No. 22—Prince Soden's Reception, No. 23—Kreisler's Vision of Plotters, No. 24—Theodor's Room in Rathskeller, No. 25—Prince Soden's Writing Room, No. 26—Corner in the Palace Garden, No. 27—Kreisler's Nightmare, No. 28—Outside the Stage Door, No. 29—In Front of the Curtain, No. 30—The Dress Rehearsal, No. 31—Outside the Stage Door.
ACT III.
No. 32—The Rathskeller, No. 33—Theodor's Room in Rathskeller, No. 34—Performance of Don Juan (Don Giovanni) at the Court Theater in Potsdam, No. 35—Theodor's Room in Rathskeller, No. 36—Performance of Don Juan, No. 37—Theodor's Room in Rathskeller, No. 38—Interior of Kreisler's Box, No. 39—The Court Theater, No. 40—Theodor's Room in Rathskeller, No. 41—The Witching Hour, No. 42—Theodor's Room in Rathskeller.
The Action Takes Place in Berlin, Bamberg, Dresden and Potsdam About One Hundred Years Ago.

CLOSED FEBRUARY 17, 1923
68 Performances

111

48TH STREET

Commencing Monday Evening, December 25, 1922
EQUITY PLAYERS, INC.,
Presents
WHY NOT?

A Comedy of Conventions in Three Acts by Jesse Lynch Williams, Author of "Why Marry?"
CAST OF CHARACTERS
(In the Order of Their Appearance)
Leonard Chadwick... Tom Powers
Mary Chadwick... Mararet Mower
Molly... Marguerite Churchill
Churchill Smith... Cecil Yapp
Jane Davidge... Norma Mitchell
Evelyn Thompson... Jane Gray
Billy Thompson... Raymond Gibson
Bill Thompson... Warburton Gamble
Cecil Magnus, Stage Manager

SYNOPSIS: Act I—A Saturday Afternoon in May. Act II—Scene 1—The Same Saturday Before Dinner. (The curtain will be lowered for one minute to indicate the interlude for dinner.) Scene 2—After Dinner. Act III—Late Summer of the Next Year. Early Sunday Afternoon.
Time—Nowadays
Scene—The Library of a Country House—Not on Long Island
Staged by Mrs. Shelley Hill and O. P. Heggie
1—Replaced for several performances by Beatrice Hendrickson, January, 1923.
2—Replaced by Lillian Albertson, February, 1923.
Moved to National Theater, February 20, 1923.
Moved to Equity Forty-Eighth Street Theater, March 19, 1923.
CLOSED APRIL 7, 1923
123 Performances

112

GARRICK

Commencing Monday Evening, December 25, 1922
THE THEATER GUILD
Presents
THE TIDINGS BROUGHT TO MARY

A Medieval Mystery by Paul Claudel
CAST OF CHARACTERS
Violaine... Jeanne de Casalla
Mira... Mary Power
Father... Stanley Howlett
Mother... Helen Westley
Jacques... Percy Wiram
Pierre de Craon... Charles Francis
Wim P. Harsco... Wim P. Harsco
Robert Craon... Robert Craon
Women in Chevoise... Helen Sheridan, Mercedes de la Cruz
Nuns... Olive Flannery, Helen Mayhew, Ruth Marshall, Armina MacCall, Priscilla Platt, Philip Leigh

Mayor... Harry Ashford
Organist... Jacques Grueber
Trumpeter, Trombonist, 2 Singers... Directed by Theodore Komisarovsky
Set Design by Joe Samouson
CLOSED JANUARY 29, 1923
32 Performances

113

FULTON

Commencing Monday Evening, December 25, 1922
SAM H. HARRIS
Presents
MARGARET LAWRENCE
In
SECRETS

A Play With Prolog, Three Acts and Epilog. By Rudolf Besler and May Edington
PROLOG AND EPILLOG, 1922
A Room in Sir John Carlton's House in Portchester Palace, London
CAST OF CHARACTERS
In Prolog and Epilog
Lady Carlton... Margaret Lawrence
Lady Lessington... Barbara Allen
Audrey Carlton... Mlenn O'Roberty
John Carlton... Shirley B. Pink
Robert Carlton... Horace Foster
Mr. Arblinot... F. A. C. Cooper
Nurse Martin... Nera Ryan

ACT I, 1817
Mary Marlowe's Bedroom in Her Parents' House at Black Heath
Mary Marlowe... Margaret Lawrence
Mrs. Marlowe... Mrs. Edmund Gurney
Elizabeth Channing... Lillian Brennard
Susan Marlowe... Mary Scott Nolan
John Carlton... Orlando Daly
John Carlton... Tom Nesbitt
ACT II, 1870
Living Room of a Two-Room Shack in Wyoming
Mary Carlton... Margaret Lawrence
Dr. McGovern... Elmer Grandin
Bob... Norman Houston
John Carlton... Tom Nesbitt

ACT III, 1888
Drawing Room of Sir John Carlton's House in Portchester Terrace, London
Mary Carlton... Margaret Lawrence
Mrs. Marlowe... Mrs. Edmund Gurney
Elizabeth Channing... Lillian Brennard
Mrs. Eustace Mainwaring... Daupha Patton
Blanche... Cynthia Hyde
Audrey... Shirley B. Pink
Robert... Francis Hiney
William Marlowe... Orlando Daly
Briggs... Allen Jenkins
John Carlton... Tom Nesbitt
Staged by Sam Forrest
1—Replaced by Richard Bitman, April, 1923.
CLOSED MAY 19, 1923
172 Performances

114

EMPIRE

Commencing Monday Evening, December 25, 1922
BILLIE BURKE
In
ROSE BRIAR

A New American Comedy by Booth Tarkington
Produced by Florence Ziegfeld, Jr.
CAST OF CHARACTERS
Rose Briar... Billie Burke
Parade... Alan Benhart
Valentine... Frank Cunroy
Mrs. Valentine... Julia Hoyt
Little... Bruce King
Creelous... Paul Ducet
Miss Nicely... Florence H. Denishawn
Miss Sheppard... Ethel Remy
Monsieur Prologue... Georges Renavent
Sullivan... Mark Haight
Thompson... Frank McCoy
SYNOPSIS: Act I—The Cigar Room of the Restaurant "Pompadour," Afternoon. Act II—Mrs. Valentine's House in the Country. Afternoon. Act III—The Same. Evening.
1—Replaced by Viola Leach for several performances during week of January 29, 1923.
2—Replaced by John White, December, 1922.
3—Replaced by Louis Barclay, 1923
59 Performances

115

KNICKERBOCKER

Commencing Monday Evening, December 25, 1922
HENRY W. SAVAGE
A New Comedy with Music
THE CLINGING VINE
With
PEGGY WOOD

Book and Lyrics by Zella Sears; Music by Harold Levy; Musical Numbers Staged by Helen Alfred
CAST OF CHARACTERS
(In the Order of Their Appearance)
Tessie... Isaac Dunne
Blumner... Nathaniel Wagner
Billings... Royal Hulse
Tus M. Tuttle... Charles Schuchdt
Bill... Christian Holburn
Smith... Bradford Hunt
Brown... R. V. McLean
Jones... William Rogers
Antoinette Allen... Peggy Wood
Mildred Mayo... Josephine Dawn
Janet Milton... Eleanor Dawn
Francis Milton... James P. Marlowe
Josephine Mayo... Raymond Evans
Handful... Jane Arrol
Jean... Jean Ferguson
Margery... Margery Wal
Boon... Rosa Vera
Ben... Helen Hopkins
Lolla... Louise Scherer
Eleanor... Eleanor Livingstone
Virginia... Virginia Park
Florence... Florence McGilre
Victoria... Victoria White
Mrs. Anthony Allen... Lucie Galloway
Va... Berthold Busch
Agnes... Joyce Whit
Dorothy... William C. Gordon
Charles Herckson
Emily Manning... Jane Gair
Nora... Nora Gair
Glad... Gladys Gair
SYNOPSIS: Act I—General Offices of A. Allen, Inc., Mutual Point, Omaha, Neb. Scene 1—Living Room in the Home of Mrs. Anthony Allen.

Shippan Point, Stamford, Conn., Three Day Later. Act II—The Same as Act I. Scene 2 a Week Later. Act III—Mrs. Allen's Garden. Light of the that Night.
Staged by Ira Harb (Courtesy A. L. Branson)
CLOSED JUNE 2, 1925
188 Performances

116

39TH STREET

Commencing Monday Evening, December 25, 1922
LEE SHUBERT
Presents
LEO DITRICHSTEIN
In
THE EGOTIST

A Pensive Comedy by Ben Hecht, Author of "Erik Born" ("Gargoyles"), Etc.
CAST OF CHARACTERS
(In the Order of Their Appearance)
Sally Jenkins... Mabel Turner
Mr. Smart... Gustav Bowden
Mauny Epstein... Jack Holgate
Helen Tarbell... Maude Handford
Margaret Schaubt... Catherine Curtis
Mr. Gorman... Earl Mitchell
Felix Tarbell... Leo Ditrichstein
Edward (Bud) Jenkins... Albert Morrison
Norma Ramon... Mary Dixon
Sue... Alex. Polansky
Young... Young
Virginia Hanson... Carotta Brown
Murphy... M. A. King
Richard Collins... Lee Allen
SYNOPSIS: ACT I—A Little Free for All Office behind the Box Office at the Theater. Act II—Norma's Apartments Two Weeks Later. Night. Act III—Felix Tarbell's Workshop in His Home—The Following Afternoon.
Time—The Present. Place—New York City
CLOSED FEBRUARY 9, 1923
49 Performances

117

VANDERBILT

Commencing Monday Evening, December 25, 1922
THE VANDERBILT PRODUCING CO.
Presents
A New Musical Comedy
GLORY

Book by James Montgomery
Music by Maurice De Paekh
Lyrics by James Drenth
Harry Tierney
Joseph McCarthy
Staged by Bert French
CAST OF CHARACTERS
William Harriman... Walter Regan
Hiram Dexter... Jack O'Connell
Ansel Toilet... Robert Higgins
Lena King... Raymond Hooker
Summer Holbrook... John Cherry
Deacon Eaton... Robert O'Connor
Alonso... Ted McNamee
Abner Moore... Peter Lang
Glory Moore... Patti Harrod
Lucy Ann Willing... Helen Grady
Myrtle Brown... Mabel Feary
Sarah King... Flo Irwin
Amanda Dexter... Bernice Moore
Ladies of the Ensemble, Gentlemen of the Ensemble
SYNOPSIS: Act I—Scene 1—The General Store. Afternoon. Scene 2—The Lawn in the Rear of Hiram Dexter's House. Scene 3—The General Store. Scene 4—Dexter's Lawn The Fair. The Same Evening. Act II—Scene 1—The General Store. Twilight. A Short Time Later. Scene 2—Harriman's Home. The Same Evening. Scene 3—The General Store. A Few Moments Later.
CLOSED FEBRUARY 24, 1923
74 Performances

118

BROADHURST

Commencing Monday Evening, December 25, 1922
WILLIAM HARRIS, JR.,
Presents
FAY BAINTER
In
THE LADY CRISTILINDA

Supported by
ARTHUR BYRON
CAST OF CHARACTERS
Respectable People
H.R.H. the Duke of Calshot... Gavin Mar
The Bishop of Ebbottery... Arthur Barry
The Marquis of Leith... J. Malcolm Dean
His Worship, the Mayor of Hammerpool... A. P. Kave
Sir Julius Samson... Eugene Powers
Col. Thackeray Martyn... Lawrence Grant
H. S. Tucker, M. P... Roy Colman
Mr. Inkethorp... Thomas London
Father Rowan... St. Clair Hasfield
Lord Lianly... Herbert Hales
Disrespectable People
Christopher... Arthur Byron
Rapha... Courtney Bate
Marnie... Leslie Howard
Kosch... Ferdinand Gottschalk
Harold... Frank Arnold
Peggy... Hayland Chappell
The Lady Cristilinda... Elizabeth Patterson
Palfreyman... Fay Bainter
Hobbes... Henry Barlog
Chouffour... Charles Cheltenham
SYNOPSIS: Act I—Christopher's Room at Ocean. On the Road, Ever So Many Years Ago. Act II—A Public Meeting at the Magnificent Palace of Varieties, Hammerpool, Today. Act III—Christopher's Circus, Today. Act IV—The Abbey Church of St. Etheldreda.
Staged by Robert Milton
Scenic Production by Livingston Platt
CLOSED JANUARY 13, 1923
24 Performances

119

EARL CARROLL

Commencing December 26, 1922
(For Six Special Matinees)
DUDLEY DIGGES
Presents
THE DRAGON
By Lady Gregory
CAST OF CHARACTERS
The King... Dudley Digges
The Queen... Luella Watson
The Princess Naula... Gladys Hurlbut

**The Hall Gile (the Blind Wise Man)**.....  
 John Daly Murphy  
 The Prince of the Marshes.....  
 Albert Carroll  
 King of the Marshes.....  
 William Williams  
 The Astrologer.....  
 C. Porter Hall  
 The Tailor.....  
 F. S. Kelly  
 Charles Douglas  
 Mary Blair  
 Second Aunt of the Prince of the Marshes.....  
 Sara Enright  
 The Dragon.....  
 John Waller  
 The Princess, Courtesy of the Neighborhood Play  
 Anne Schmidt, Florence Levine, Lili  
 Dan Bell, Rose Field, Marie Hurwitz, Elizabeth  
 Forden Men Bringing in Food, Leprechauns,  
 etc.  
**CLOSED JANUARY 5, 1923**  
 6 Performances

**LONGACRE**  
 Commencing Wednesday Evening, December 27,  
 1922  
**ARTHUR HOPKINS**  
 —Presents—  
**ETHEL BARRYMORE**  
 —In—  
 Shakespeare's

**TRAGEDY OF ROMEO AND JULIET**  
 Production Designed by Robert Edmond Jones  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Sampson.....Harlow Horland  
 Gregory.....Albert Reed  
 Balthasar.....Howard Merline  
 Abraham.....James Hull  
 Benvolio.....Jerome Lawler  
 Tybalt.....Kenneth Hunter  
 Capulet.....Harvey Hays  
 Lady Capulet.....Lenore Chinesdale  
 Montague.....Frank Howson  
 Lady Montague.....Alice John  
 Escalus.....Edwin Brandt  
 Romeo.....McKay Morris  
 Paris.....William Keithley  
 Nurse.....Harry Macdonald  
 Nurse to Juliet.....Charlotte Granville  
 Juliet.....Ethel Barrymore  
 Mercutio.....Hasi Sydney  
 An Old Man.....John C. Davis  
 Friar Laurence.....Russ Whistal  
 An Apothecary.....Barry Macdonald  
 Page to Paris.....Vivian Gelson  
 The play will be presented in three parts  
 with intervals following the balcony scene and  
 the potion scene.  
 Staged by Arthur Hopkins  
**CLOSED JANUARY 30, 1923**  
 29 Performances

**NATIONAL**  
 Commencing Monday Evening, January 1, 1923  
**WINTHROP AMES**  
 —Presents—  
**WILL SHAKESPEARE**  
 An Invention by Clemence Dane  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Anne Hathaway.....Winifred Lenthall  
 Will Shakespeare.....Otto Kruger  
 Mrs. Hathaway.....Angela Odden  
 Hendon.....John L. Shine  
 Queen Elizabeth.....Haidée Wright  
 Mary Flitton.....Katharine Cornell  
 Kit Marlowe.....Alan Birmingham  
 Stage Doorkeeper.....Wallace Jackson  
 Stage Hand.....Herbert Clarke  
 A Boy.....Lewis Shore  
 Landlord.....Harry Barfoot  
 A Man.....Samuel Godfrey  
 Another Man.....William J. Kline  
 Maid of Honor.....Cornelia Otis Skinner  
 Street Hawker.....Anne Williamson  
 Secretary.....William Worthington  
 A Senechal.....Charles Romane  
 Strolling Players, Stage Hands, Actors, Tavern-  
 ers, Attendants, etc.  
 Quartet: Robert Mills, Alexander Mason, Ralph  
 Otherno, George Hastings  
 SYNOPSIS: I.—Shakespeare's Cottage, Strat-  
 ford-on-Avon. II.—Ten Years Later. A Room in  
 the Palace, London. III.—Three Months Later.  
 Behind the Scenes, the First Night of "Romeo  
 and Juliet". IV.—A Month Later. Shakespeare's  
 Lodging, London. V.—The Same Night. A Room  
 at an Inn, Deptford. VI.—The Next Day. An-  
 other Room in the Palace, London.  
 The Play Produced by Winthrop Ames  
**CLOSED FEBRUARY 24, 1923**  
 64 Performances

**JOLSON**  
 Commencing Monday Evening, January 8, 1923  
**MORRIS GEST**  
 —Presents—  
**THE MOSCOW ART THEATER**  
 A Repertoire of Plays in Russian as Follows:  
 "The Cherry Orchard", "The Three Sisters",  
 "The Brothers Karamazoff" and "The Lady  
 From the Provinces".  
 MEMBERS OF COMPANY—Ivan Moskvin,  
 Ivan Knipper, Tehekova, Alexander Vishnevsky,  
 Vasily Lushsky, Giorgi Burdzhalo, Nikolai  
 Polodny, Leonid N. Leouloff, Vladimir Yers-  
 loff, Akim Tamiroff, Peter Baksheloff, Ivan Laza-  
 roff, Lydia Korolova, Nikolai Alexandroff,  
 Alex. Bondrieff, Boris Bobronaroff, Felix  
 Shoytchenko, Vladimir Grubinin, Nina Lit-  
 ovskaya, Alla Tarasova, Maria Nikolaleva,  
 Vasily Katalinoff, Ivan Bulgakoff, Alexander  
 Zolotareff, Constantin Stanislavsky  
**CLOSED MARCH 30, 1923**  
 97 Performances  
 Reopened at Jolson Theater, May 21, 1923  
**CLOSED JUNE 2, 1923**  
 16 Performances  
**TOTAL, 113 PERFORMANCES**

**MOROSCO**  
 Commencing Monday Evening, January 8, 1923  
**OLIVER MOROSCO**  
 (Morosco Holding Company, Inc.)  
 —Presents—  
**LEO CARRILLO**  
 In a New Play of Love and Laughter  
**MIKE ANGELO**  
 By Edward Locke  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Mike Angelo.....Leo Carrillo  
 Newton Carlton.....Grant Stewart  
 Annabelle Carlton.....Wanda Lyon  
 Ivan Smirnov.....Robert Strange  
 Carlotta Swift.....Dorothy Mackaye  
 Tommy Sloane.....Gerald Oliver Smith  
 Peter Smith.....Byron Besly  
 Mischa Tarkoff.....Adrian H. Rosley  
 The play is in three acts and takes place in  
 Newton Carlton's studio in New York City.  
 Times—The Present.  
 There is a lapse of one month between Act  
 I and Act II, and one night between Act II  
 and Act III.  
 Staged by Clifford Brooke  
**CLOSED FEBRUARY 17, 1923**  
 48 Performances

**LITTLE**  
 Commencing Thursday Evening, January 11,  
 1923  
**POLLY PREFERRED**  
 A New Comedy  
 —WITH—  
**GENEVIEVE TOBIN**  
 Presented by F. Ray Constock and Morris Gest.  
 Written by Ray Bolten  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Jimmie.....Beatrice Nichols  
 Waster at the Automat.....  
 Polly Brown.....Dorance M. Hubbell  
 Miss C.....Genevieve Tobin  
 Joe Rutherford.....Thomas W. Moss  
 Bob Cooley.....Wm. Harrison  
 Page Boy at the Biltmore.....  
 Gosta E. Richter  
 Guest at the Biltmore.....Arlene Tucker  
 Mr. X.....George Spelvin  
 Mr. Y.....Augustus Collette  
 Owen Kennedy.....Charles Laite  
 Pierre Jones.....Wm. Baily  
 Mr. A.....Arthur Pierce  
 Miss D.....Virginia L. Moore  
 Sophie.....Edna Rivers  
 Red Cap.....Marjorie Eggleston  
 Harold Nathan.....Richard Malchen  
 Mr. B.....David Berns  
 Morris.....Harold Walbridge  
 Crawford Boswell.....Edward Vanstam  
 Doorman.....Wm. Betz  
 Stenographer.....Ada Waters  
 Colored Maid.....Betty Fremen  
 1—Baker.....John Wray  
 Farley.....Brigs French  
 Kito.....George Deaner  
 (Waiters, Hotel Guests, Movie Extras, etc.)  
 SYNOPSIS: Act I—Scene 1—A Corner of  
 "The Automat." Scene 2—"Fashion Row" at  
 the Biltmore. Scene 3—An Office. (Lapse of  
 One Year) Act II—Scene 1—Office on the  
 "Polly Pierpont" lot. Scene 2—Joe Ruther-  
 ford's Bungalow. (The Same Night) Act  
 III—Office on the "Polly Pierpont" lot. Same  
 as Act II, Scene 1.  
 Produced under the direction of Winchell  
 Smith  
 1—Replaced by Frank McCoy, February, 1923.  
**CLOSED JUNE 30, 1923**  
 200 Performances

**RITZ**  
 Commencing Monday Evening, January 15,  
 1923  
**FRANK EGAN**  
 —Presents—  
**MAUDE FULTON**  
 —IN—  
 Her Own Original Comedy  
**THE HUMMING BIRD**  
 Produced Under the Personal Supervision of  
 Frank Egan  
 CAST OF CHARACTERS  
 ToINETTE.....Maude Fulton  
 Henriette Fish.....Hilda Spang  
 Lisa Latham.....Mona Kingsley  
 Mme. Burque.....Flavia Aranzo  
 Billie Newman.....Violet Dale  
 A Guest.....Valerie Valarie  
 Phillip Carey.....Robert Ober  
 Brutus J. Finn.....Andrew Mack  
 Henry Smith.....Edgar Nelson  
 Gen. Jules Beterrier.....Frederic De Belleville  
 Charlot.....Walter Willis  
 SYNOPSIS: Act I.—A studio on the Lower  
 West Side. Sunday Morning. Act II.—Mme  
 Burque's Shop. A Little After Six in the  
 Evening. Act III.—Drawing room of Mrs.  
 Fish's Town House. The Same Night.  
 Staged Under the Direction of Robert Ober  
**CLOSED FEBRUARY 17, 1923**  
 41 Performances

**COMEDY**  
 Commencing Wednesday Evening, January 17,  
 1923  
**LEE SHUBERT**  
 —Presents—  
**BERTHA KALICH**  
 —IN—  
**JITTA'S ATONEMENT**  
 A Tragi-Comedy by Siegfried Trebitsch  
 Adapted by George Bernard Shaw  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Mrs. Billiter.....Phoebe Coyne  
 Professor Bruna Haldenstedt.....John Crate  
 Jitta Lenkhelm.....Bertha Kalich  
 1—Professor Alfred Lenkhelm.....Francis Byrne  
 Dr. Ernest Fessler.....Walton Butterfield  
 Agnes Haldenstedt.....Thais Lawton  
 Edith.....Beth Elliott  
 Staged by Lester Lonergan

1—Replaced by Charles Richman, February  
 12, 1923  
**CLOSED FEBRUARY 17, 1923**  
 38 Performances

**49TH STREET**  
 Commencing Thursday Evening, January 18,  
 1923  
**MAX MARCIN, INC.**  
 —Presents—  
**LOUIS MANN AND GEORGE SIDNEY**  
 —IN—  
 Aaron Hoffman's Farce-Comedy  
**GIVE AND TAKE**  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Marion Kruger.....Vivian Tobin  
 Jack Bauer, Jr.....Robert W. Craig  
 Albert Kruger.....George Sidney  
 John Bauer.....Louis Mann  
 1—Daniel Drum.....Charles Dow Clark  
 Thomas Craig.....Douglas Wood  
 SYNOPSIS: Act I.—A Morning in Early  
 Spring. Act II.—A Month Later. Act III.—  
 Two Weeks Later.  
 The Entire Action of the Play Takes Place in  
 the Canning Factory of John Bauer. Located in  
 a Small Town in Southern California.  
 The Play Staged by W. H. Dunmore  
 1—Replaced by Neil H. Pratt, May 30, 1923.  
 Moved to Central Theater, June 4, 1923.  
**CLOSED JUNE 30, 1923**  
 188 Performances

**SELWYN**  
 Commencing Monday Evening, January 22,  
 1923  
**NAZIMOVA**  
 —IN—  
**DAGMAR**  
 A New Play in Two Parts by Louis Anspacher  
 Adapted From a Play by Ferencz Herczeg  
 Management Charles Bryant  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Countess Dagmar.....Nazimova  
 Mascha.....Pola Verina  
 Karina.....Sophia Wilda  
 Viscount Stanley Lytton.....Gilbert Emery  
 Captain Bioni.....Donald Call  
 Count Emory Holl.....Frederick Perry  
 Andre Bellair.....Charles Bryant  
 Claire Annersley.....Greta Cooper  
 An Usher.....Myra Brooks  
 SYNOPSIS: Part I—Scene 1—Dressing Room.  
 Dagmar's Villa. Scene 2—The Beach. Scene  
 2—Dagmar's Bondair. Part 2—Scene 1—A  
 Terrace overlooking the Tennis Court. Scene  
 2—A Corridor in the Opera House. Scene 3—  
 Dagmar's Bedroom.  
 Time—Present  
 Place—A European Watering Resort  
 Staged by Iden Payne  
**CLOSED MARCH 17, 1923**  
 65 Performances

**GLOBE**  
 Commencing Monday Evening, January 22, 1923  
**OLIVER MOROSCO**  
 (Morosco Holding Co., Inc.)  
 —Presents—  
 A New Two-Act Musical Comedy in Four Scenes  
**LADY BUTTERFLY**  
 Book and Lyrics by Clifford Grey; Music by  
 Werner Janssen; Adapted From a Farce by  
 Mark Swan and James T. Powers,  
 By Arrangement with the Shubert Theatrical  
 Co., Inc.  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Duval.....Vic Casmore  
 Horatio Meak.....Lionel Pape  
 Fanny.....Rona Wallace  
 Jack Owen.....Edward Lester  
 3—Billy Browning.....Allen Kearns  
 Henry Crawford.....George Trabert  
 Fisher.....Frank Dobson  
 Caroline.....Maude Ethorne  
 Mrs. Stockbridge.....Gertrude Maltland  
 Mahel Stockbridge.....Mahel Withee  
 1—Alfred Hopper.....Florenz Ames  
 2—Lind Crawford.....Marjorie Gateson  
 Bobby.....Janet Stone  
 Frances.....Aline McGill  
 Ruth.....Marion Hamilton  
 Mr. Stockbridge.....Lionel Pape  
 Briggs.....Edward Lester  
 A Policeman.....Raymond Hunter  
 Incidental Dancing Specialties by Janet  
 Stone, Aline McGill, Marion Hamilton, Floren-  
 tine Gasnova, Joe Donahue, Nick Long, Jr.,  
 Jack Lynch, Horton Spurr  
 SYNOPSIS: Act I.—Deck of a Channel Boat  
 as She Lies at the Dock at Havre, France.  
 Act II.—Scene 1—The Tradesmen's Entrance.  
 Scene 2—Reception Hall in the Fairfax Home,  
 Hampshire, England. Scene 3—Outside the  
 Garden. Scene 4—Same as Scene 2.  
**LADY BUTTERFLY ENSEMBLE:** Muriel  
 Locke, Imogene Wilson, Carol Young, Ainslee  
 Evans, Bernice Ackerman, Lillian MacKenzie,  
 Diana Chase, Mazy Carney, Margaret McKay,  
 Lenora Lukens, Virginia McJee, Anna Buckley,  
 Rosemary Sill, Louise Carlton, Pearl Howell,  
 Helen Fleming, Mildred Lunney, Vilhelma.  
 Staged by Ned Warburn  
 1—Replaced by Johnny Deoles, February, 1923.  
 2—Replaced by Jane Carroll, March, 1923.  
 3—Replaced by Maurice Holland, April, 1923.  
 Moved to Astor Theater, March 19, 1923.  
**CLOSED MAY 12, 1923**  
 128 Performances

**LONGACRE**  
 Commencing Tuesday Evening, January 23, 1923  
**JACK ALICOATE AND**  
**WM. COLLIER, JR.**  
 —Present—  
**EXTRA**  
 A New American Comedy Drama by Jack  
 Allicoate  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Ann Tucker.....Gertrude Gustin  
 "Indigo" Malone.....William A. Norton  
 Henderson.....Howard Benton  
 John H. King.....Howard Truesdell  
 Mr. Brewer.....Hallett Thompson

"Larry" Patton.....Charles N. Lawrence  
 Wallace King.....Chestor Morris  
 Henry Willard.....Edward Poland  
 Antoinette Willard.....Martha Ryan  
 Jimmy Flynn.....Clyde Huns-well  
 R. H. Osgood.....Robert Thorne  
 Mr. Jones.....Frederick Beane  
 SYNOPSIS: Act I.—Library of King home.  
 Evening. June. Act II.—King's office of The  
 Dispatch. Morning. October. Act III.—Scene 1—  
 same as Act II Election night. November.  
 Scene 2—The same, one-half hour later.  
 Time—The Present.  
 Staged by Walter Wilson  
**CLOSED FEBRUARY 10, 1923**  
 23 Performances

**HENRY MILLER**  
 Commencing Wednesday Evening, January 24,  
 1923  
**THE SELWYNS**  
 —Present—  
**JANE COWL**  
 —In—  
 Shakespeare's  
**ROMEO AND JULIET**  
 Production Designed by Rollo Peters  
 CAST OF CHARACTERS  
 (In the Order of Their Appearance)  
 Samson.....Bailey Hick  
 Gregory.....Frank Davis  
 Abraham.....Edward Broadley  
 Balthasar.....Richard Bowler  
 Benvolio.....Vernon Kelso  
 Tybalt.....Louis Hector  
 Capulet.....Gordon Burby  
 Lady Capulet.....Grace Hampton  
 Montague.....Lionel Harcourt  
 Lady Montague.....Laliva Brownell  
 Escalus.....John Crawley  
 Romeo.....Rollo Peters  
 Paris.....John Parrish  
 Peter.....Milton Pope  
 Nurse to Juliet.....Jessie Ralph  
 Juliet.....Jane Cowl  
 Mercutio.....Dennis King  
 An Old Man.....Neil Quinlan  
 Friar Laurence.....Robert Ayrtton  
 An Apothecary.....John Crawley  
 SYNOPSIS: Act I.—Scene 1—Verona. A Pub-  
 lic Place. Scene 2—A Room in Capulet's House.  
 Scene 3—Verona. A Public Place. Scene 4—A  
 Hall in Capulet's House. Scene 5—Capulet's  
 Orchard. A Balcony. Act II.—Scene 1—Friar  
 Laurence's Cell. Scene 2—Verona. A Public  
 Place. Scene 3—Capulet's Orchard. Scene 4—  
 Friar Laurence's Cell. Scene 5—Verona. A  
 Public Place. Act III.—Scene 1—Friar Lau-  
 rence's Cell. Scene 2—Juliet's Chamber. Scene  
 3—Friar Laurence's Cell. Scene 4—Juliet's  
 Chamber. Act IV.—Scene 1—Mantua. A  
 Street. Scene 2—The Tomb of the Capulets.  
 Staged by Frank Reicher  
**CLOSED JUNE 9, 1923**  
 161 Performances

**WINTER GARDEN**  
 Commencing Wednesday Evening, January 2,  
 1923  
**LEE AND J. J. SHUBERT**  
 —Present—  
**THE DANCING GIRL**  
 A New Musical Play in 22 Scenes  
 Staged by J. C. Huffman  
 Under the Personal Supervision of Mr. J. J.  
 Shubert  
**ACT I**  
 Scene 1—The Card Room on an Atlantic Liner  
 1—Mr. Jones.....Roy Remo  
 Mr. Smith.....Henry Stremel  
 Mr. Robinson.....Frank Greene  
 Mr. Brown.....Ted Doner  
 Mr. Clark.....Kitty Doner  
 The Steward.....Charles Mac  
 Bruce Chaffield.....Arthur Margetson  
 John Mercer.....Cyril Scott  
 Gloria Seabright.....Gilda Leary  
 The Count.....Frank Byron  
 Miss Grayson.....Rose Doner  
 Scene 2—The Steerage  
 Dellisho.....Lora Hoffman  
 A Russian Immigrant.....Michael Voljnin  
 A Czechoslovak.....Michael Markoff  
 The Violin Girl.....Lionel Harcourt  
 Eliza.....Sally Fields  
 Steward.....Charles Mac  
 Bruce Chaffield.....Arthur Margetson  
 John Mercer.....Cyril Scott  
 Gloria Seabright.....Gilda Leary  
 Jean Clark.....Kitty Doner  
 Anna.....Trini  
 Rudolpho.....Tom Burke  
 Scene 3—At the Custom House  
 Chief Inspector.....Ben Bard  
 His Assistant.....Jack Pearl  
 First Inspector.....Frank Byron  
 Second Inspector.....Henry Stremel  
 First Lady.....Dorothy Bruce  
 The Butler.....Charles Mac  
 A Lady Passenger.....Marie Dressler  
 Another Victim.....Lou Holtz  
**Scene 4—In Chinatown**  
 1. Dope Fiend.....Ben Bard  
 Jac.....Jack Pearl  
 Lou.....Lou Holtz  
 Mame.....Ted Doner  
 Steve.....Kitty Doner  
 The Guide.....Frank Greene  
**Scene 5—At a Flower Stall**  
 Anna.....Trini  
 John Mercer.....Cyril Scott  
 Bruce Chaffield.....Arthur Margetson  
**Scene 6—Monsieur Gustave's Models**  
 A Vamp Shop Girl.....Rose Doner  
 Pinkie.....Kitty Doner  
 Amy.....Harriet Gustine  
 Lily.....Helen Fox  
 Hope.....Helen Herendson  
 Francine.....Percie Germonde  
 Camille.....Charlotte Sprague  
 Geraldine.....Dorothy Bruce  
 Clarice.....Marja Talwyn  
 Melisande.....Virginia Calmer  
 Helene.....Bobbie Blair  
**Scene 7—A Musicales at the Biltmore**  
 Rudolpho.....Tom Burke  
 Gloria Seabright.....Gilda Leary  
 Bruce Chaffield.....Arthur Margetson  
 John Mercer.....Cyril Scott  
 Gustave.....Jack Pearl  
 Anna.....Trini

1—Replaced by Johnny Deoles, February, 1923.  
 2—Replaced by Jane Carroll, March, 1923.  
 3—Replaced by Maurice Holland, April, 1923.  
 Moved to Astor Theater, March 19, 1923.  
**CLOSED MAY 12, 1923**  
 128 Performances

**Scene 8—In Front**  
 Lon Holz

**Scene 9—A Picture of Versailles**  
 King Louis ..... Frank Greene  
 The Singer ..... Lora Hoffman  
 The Dancer ..... Martha Mason

**Scene 10—Training Quarters**  
 John Mercer ..... Cyril Scott  
 Bruce Chatfield ..... Gilda Leary  
 Joe ..... Frank Byron  
 Pete ..... Ted Doner  
 Doorman ..... Henry Stremel  
 Ben ..... Ben Bard  
 Pinkie ..... Klitty Doner  
 Jack ..... Jack Pearl  
 Benny Leonard ..... Himself

**Scene 11—The Boxing Contest**  
 A Lady Patron ..... Marie Dressler  
 A Gentleman ..... Charles Mac  
 The Referee ..... Frank Greene  
 Young Sullivan ..... Allie Mack  
 Benny Leonard ..... Himself  
 Ben ..... Ben Bard  
 Jack ..... Jack Pearl  
 Mr. Campbell ..... Jack Forrester

**ACT II.**  
**Scene 1—The Theater Nightly**  
 Marie Dressler ..... Marie Dressler  
 Jack ..... Jack Pearl  
 Mr. Jones ..... Charles Mac  
 Mr. Smith ..... Ted Doner  
 Mr. Brown ..... Frank Byron  
 Mrs. Meyers ..... Lora Hoffman  
 Water Girl ..... Orilla Smith

**Scene 2—Romance**  
 The Old Man ..... Tom Burke  
 The Young Man ..... Arthur Margetson  
 The Minuet ..... Ted and Rose Doner  
 The Singers ..... Lora Hoffman and Roy Remo  
 The Dancer ..... Trini

**Scene 3—"Cuddle Up"**  
 Three Speed Kings—Kitty, Rose, Ted Doner  
**Scene 4—The Whip**  
 John Mercer ..... Cyril Scott  
 Terry ..... Frank Byron  
 Gloria Seabright ..... Gilda Leary  
**Scene 5—The School of Expression, 4 Parts**  
 Dona Morgan ..... Frank Greene  
 Anna ..... Trini  
 Bruce Chatfield ..... Arthur Margetson

**Part A—Planolog**  
 Play Me A Tune ..... Edythe Baker  
**Part B—In Spain**  
 A Dancer ..... Trini  
**Part C—"Rain"**  
 First Stage Hand ..... Charles Mac  
 Second Stage Hand ..... Jack Forrester  
 Joe Home ..... Frank Greene  
 The Doctor ..... Frank Byron  
 Mrs. Davidson ..... Elsie May  
 The Reverend Davidson ..... Cyril Scott  
 Sadie Thompson ..... Marie Dressler  
 Sergeant O'Hara ..... Arthur Margetson  
 Father Time ..... Jack Wesley  
 Constable ..... Henry Stremel

**Part D—Pango Land**  
 Pauo Pauo ..... Sally Fields  
**Scene 6—Bard and Pearl**  
**Scene 7—Venetia at the Ball**  
 Randolph ..... Tom Burke  
 Mrs. Sheldon ..... Lora Hoffman  
 Mr. Jones ..... Roy Remo  
 Mr. Robinson ..... Frank Greene  
 Marie ..... Marie Dressler  
 Bruce Chatfield ..... Arthur Margetson  
 Anna ..... Trini  
 Jack ..... Ben Bard  
 Ben ..... Jack Pearl  
**DANCING GIRL CHORUS—Mae Sullivan,**  
 Dolly Wegman, Lonia Starck, Edna Starck,  
 Florence Darling, Virginia Calmer, Bobby  
 McCree, Lys Boree, Joanne Travers, Lota  
 Cheek, Fay Reed, Joanne Blise, Margaret  
 Wansel, Dolores Edwards, Margaret Bell,  
 Helen Rodgers, Billy Wagner, Jean Thomas,  
 Sidney Nelson, Edith Pierce, Carol Miller,  
 Elsie Frank, Kay Mahoney, Poppy Morton,  
 Buella Hubens, Florence Wilde, Lucille Pryor,  
 Marian Davis, Elsie May, Elsie Dunn, Renee  
 Miller, Gladys Smith.

**GENTLEMEN OF THE CHORUS—William**  
 Neeley, Dana Mayo, Irvin Wesley, George  
 Ellison, Rodger Buckley, Jack Forester.  
 1—Replaced by Frank J. Corbett April, 1923.  
 CLOSED MAY 12, 1923  
 142 Performances

**132 PUNCH AND JUDY**

Commencing Saturday Evening, January 27, 1923  
**GUTHRIE McCLINTIC**

**A SQUARE PEG**

A New Play in Three Acts by Lewis Beach  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)

Rena Huckins ..... Beverly Siggereaves  
 Mildred Huckins ..... Leona Hogarth  
 Aunt Effie ..... Minnie Maine  
 Eugene Huckins ..... Walter Abel  
 James T. Huckins ..... William B. Mack  
 Walter Frapp ..... Leighton Stark  
 Arthur Ryan ..... Leonard Doyle  
 Mrs. Trent ..... Alice Bromley Wilson  
 Sam Durkin ..... Martin Malloy  
 Lyman McVey ..... Richard Stevenson

**SYNOPSIS:** Act I—Scene 1—Before Supper.  
 Scene 2—After Supper. Act II—Scene 1—A  
 Week Later. Scene 2—Five Minutes Later. Act  
 III.—The Morning of the Second Day.  
 The Action Occurs at the Home of the  
 Huckins Family

They Live in a Small City of the  
 Middle-West  
 The Play Staged by Guthrie McClintic  
 CLOSED MARCH 2, 1923  
 41 Performances

**133 AMBASSADOR**

Commencing Wednesday Evening, January 31,  
 1923  
**MESSRS. SHUBERT**

**TESSA KOSTA**

—Present—  
**CAROLINE**

The Musical Comedy  
 By Harry B. Smith and E. Kunneke (Adapted  
 from the Original of Herman Haller and Ed-  
 ward Rideanus); Music by Edward Rideanus  
 and Alfred Goodman; Dances Arranged by  
 Frank M. Gillespie.  
 Entire Production Under the Personal Direc-  
 tion of J. J. Shubert.  
**CAST OF CHARACTERS**  
 Caroline Lee ..... Tessa Kosta

1—Helen ..... Helen Shipman  
 Brig. Gen. Randolph Calhoun ..... Harrison Brookbank  
 Mrs. Calhoun ..... Viola Gillette  
 2—Bigly Bratton ..... Barnett Parker  
 Captain Robert Langdon ..... J. Harold Murray  
 Roderick Gray ..... John Adair  
 Amanda ..... Mattie Keene  
 Hamilton ..... Ben Lynn  
 Flora Wayne ..... Beatrice Wilson  
 Isabel Marshall ..... Edna Duval  
 Edith Varden ..... Jane Brown  
 Gladys Carroll ..... Kay Carlin  
 Mabel Preston ..... Viola Duval  
 Joan Blythe ..... Mabel Olson  
 Josephine Hurley ..... Vera Hooper  
 Irene Stone ..... Vonne James  
**SYNOPSIS:** Act I—The Garden. Act II—  
 The Veranda. Act III—The Same. Act IV—  
 The Old Calhoun Mansion Near Richmond, Va.  
 Period—Just After the Civil War.  
 Time of Action—From the Evening of One  
 Day to the Evening of the Day Following.  
 Staged by Charles Sinclair  
 1—Replaced by Estaire Kave, June, 1923.  
 2—Replaced by Gerald O. Smith, June, 1923.  
 CLOSED JUNE 9, 1923  
 151 Performances

**134 GARRICK**

Commencing Monday Evening, February 5, 1923  
**THE THEATER GUILD**

**PEER GYNT**

A Dramatic Poem by Henrik Ibsen; Translation  
 by William and Charles Archer; Music by  
 Grieg; Production Under the Direction  
 of Theodore Komisarjevsky

**CAST OF CHARACTERS**  
 (In Order of Their Appearance)

1—Ase ..... Louise Closser Hale  
 Peer ..... Joseph Schildkraut  
 Ingrid ..... Bertha Broad  
 Mads Moen ..... William Franklin  
 Bridegroom's Mother ..... Ellen Larned  
 Bridegroom's Father ..... Philip Leigh  
 Aslak ..... Albert Carroll  
 Dancers ..... Barbara Kitzon  
 Bride's Father ..... Stanley Howett  
 Solveig's Father ..... William W. Griffith  
 Solveig's Mother ..... Elizabeth Zachry  
 Solveig ..... Selena Royle  
 Helga ..... Francene Wouters  
 Old Man of Heggstad ..... C. Porter Hall  
 Another Old Man ..... J. Andrew Johnson  
 Herd ..... Elsie

2—Bartlett, Eve Casanova, Helen Sheridan  
 3—The Troll King's Daughter, Helen Westley  
 4—The Troll King ..... Dudley Digges  
 5—The Troll Chamberlain ..... William Franklin  
 Troll Courtiers ..... Philip  
 Leigh, Stanley G. Wood, Wm. M. Griffith  
 The Ugly Brat ..... Francene Wouters  
 Karl ..... Armina Marshall  
 Trumpeterstrale ..... Philip Leigh  
 Mr. Cotton ..... Stanley G. Wood  
 Monsieur Ballou ..... Albert Carroll  
 Von Eberkopf ..... Edward G. Robinson  
 Tiof ..... Romney Brent  
 Receiver ..... Alfred Alexander  
 Officer ..... Charles Tazewell  
 Anitra ..... Elsie  
 Beorifenfeldt ..... Charles Halton  
 Felah ..... William Franklin  
 Hussein ..... Stanley Howett  
 Peer's Son ..... Philip Leigh  
 The Bitten Molder ..... Edward G. Robinson  
 The Lean One ..... Stanley Howett  
 Villagers and Troils, Bedouin Girls, Lunatics

**VILLAGERS AND TROLLS—Eve Casanova,**  
 Priscilla Platte, Patricia Barclay, Claire Bruce,  
 Betty Robbins, Gladys West, Frances Simpson,  
 Ellen Larned, Elizabeth Zachry, Adele Schaefer,  
 Diane Seamon, Alfred Alexandre, Luigi Bale-  
 stro, Romney Brent, Albert Carroll, Warren  
 Hill, C. Porter Hall, J. Andrew Johnson,  
 Charles Tazewell, Barbara Kitzon, Craig Ellis.

**BEDOUIN GIRLS—Patricia Barclay, Claire**  
 Bruce, Priscilla Platte, Betty Robbins, Frances  
 Simpson, Gladys West, Eve Casanova, Barbara  
 Kitzon.

**LUNATICS—Alfred Alexandre, Luigi Bale-**  
 stro, Romney Brent, William M. Griffith, War-  
 ren Hill, Charles Tazewell, Craig Ellis.  
 1—Louise Closser Hale replaced by Elizabeth  
 Patterson for several performances, March,  
 1923.  
 2—Replaced by Armina Marshall, March 12,  
 1923.  
 3—Replaced by Charles Halton, March 12,  
 1923.  
 Moved to Shubert Theater March 12, 1923.  
 CLOSED MAY 19, 1923  
 122 Performances

**135 39TH STREET**

Commencing Monday Evening, February 5, 1923  
**LEE SHUBERT**

In Association with Mary Kirkpatrick  
 —Present—  
**MARY THE 3RD**

A New Play by Rachel Crothers  
**CAST OF CHARACTERS**  
 1870

Mary the 1st ..... Louise Huff  
 William ..... Ben Lyon  
 1897  
 Mary the 2d ..... Louise Huff  
 Robert ..... Ben Lyon  
 Richard ..... William Hanley  
 1923

Granny ..... May Calyer  
 Mother ..... Beatrice Terry  
 Mary the 3d ..... Louise Huff  
 1—Father ..... George Howard  
 Bobby ..... Morzan Parly  
 Lynn ..... Ben Lyon  
 Hal ..... William Hanley  
 Letitia ..... Mildred Macleod  
 Max ..... Eleanor Montell  
 Nora ..... Eleanor Montell

**SYNOPSIS:** Act I—Mary the 1st, 1870.  
 Mary the 2d, 1897. Mary the 3d, 1923. Act  
 II—Midnight and Five O'Clock the Following  
 Morning. Act III—Dawn and Eight O'Clock  
 the Same Morning.  
 The Play Staged by Rachel Crothers  
 1—Replaced by Harry C. Browne, February,  
 1923.  
 2—Harry C. Browne replaced by Charles  
 White, March, 1923.  
 CLOSED JUNE 23, 1923  
 163 Performances

**ASTOR**

Commencing Monday Evening, February 5, 1923  
**LEW CANTOR**

**SUN SHOWERS**

Words and Music by Harry Delf; Dances and  
 Ensembles by Seymour Felix; Additional  
 Dances by Larry Tobalos  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)

May Worthy ..... Bertie Don  
 Atlantic Silver ..... Harriette Lee  
 Mrs. Thompson ..... Claire Grenville  
 Bobby Brown ..... Douglas Stevenson  
 Jerry Jackson ..... Harry Delf  
 Alice Worthy ..... Allyn Klug  
 Tommy Dugan ..... Tom Dingle  
 Mike Rockwell ..... Tom O'Hare  
 Joseph Green ..... Eddie Winthrop  
 William Blue ..... Mack Wells  
 John Black ..... William Schutt  
 Ralph White ..... Jack Kennedy  
 Pierre ..... John Roswell  
 Francis ..... Frank Anderson  
 Louis ..... Lee Houston  
 Gaston ..... George Berlow

**SYNOPSIS:** Act I—Mrs. Thompson's Board-  
 ing House. Act II—The Holloprope Room—  
 Savoy Hotel. Act III—Back Yard at Mrs.  
 Thompson's.  
 Time—The Present. Locality—New York  
 City.  
 Staged by Frederick Stanhope.

**GIRLS—Gene West, Ina Casdy, Rena Grady,**  
 Ethelyn Tillman, Julia Warren, Betty Brouch-  
 ton, Phyllis Reynolds, Helen Jackson, Grace  
 Casdy, Sylvia Carol, Gerry Bachelor, Beatrice  
 O'Connor.  
 CLOSED MARCH 17, 1923  
 48 Performances

**137 CASINO**

Commencing Wednesday Evening, February 7,  
 1923  
**ARTHUR HAMMERSTEIN**

**WILDFLOWER**

—With—  
**EDITH DAY**

Book and Lyrics by Otto Harbach and Oscar  
 Hammerstein, II; Music by Herbert Stot-  
 hart and Vincent Youmans  
 Dancing Ensembles by David Bennett  
 (Entire Production Produced Under Personal  
 Supervision of Arthur Hammerstein)

**CAST OF CHARACTERS**  
 (In Order of Their Appearance)

Luigi ..... Jerome Daly  
 Gabrielle ..... Otto How and  
 1—Gaston La Roche ..... Charles Jodels  
 Bianca Bonadetto ..... Evelyn Cavanagh  
 Count Alberto ..... James Doyle  
 Guido ..... Guy Robertson  
 Nina Bonadetto ..... Edith Day  
 Lucrezia La Roche ..... Esther Howard

**SYNOPSIS:** Act I—Luigi's Farmyard Near  
 Casimo, a Small Village in Lombardy, Italy.  
 Act II—The Bonadetto Villa on  
 Casdy, Sylvia Carol, Gerry Bachelor, Beatrice  
 O'Connor.  
 CLOSED MARCH 17, 1923  
 48 Performances

**138 SAM H. HARRIS**

Commencing Saturday Evening, February 10,  
 1923  
**SAM H. HARRIS**

**ICEBOUND**

(In Order of Their Appearance)

Emma Jordan ..... Lotta Linthleum  
 Henry Jordan ..... John Westley  
 Nellie Jordan ..... Bosta Westover  
 Ella Jordan ..... Franca Nelson  
 Sadie Followa ..... Eva Condon  
 Orin Followa ..... Andrew J. Lawlor, Jr.  
 Doctor Curtis ..... Lawrence Eddinger  
 Jane Crosby ..... Phyllis Povah  
 Judge Bradford ..... Willard Robertson  
 Ben Jordan ..... Robert Arca  
 Hannah ..... Edna May Oliver  
 Jim Jay ..... Charles Henderson

**SYNOPSIS:** Act I—The Parlor of the Jordan  
 Homestead (October, 1922). Act II—The Sit-  
 ting Room. Two Months Later. Act III—  
 The Parlor Again. Later in March.  
 Staged by Sam Forrest  
 CLOSED JULY 7, 1923  
 170 Performances

**139 THE PLAYHOUSE**

Commencing Sunday, February 11, 1923  
**WM. A. BRADY**

**LA FLAMME**

By Charles Mers  
**CAST OF CHARACTERS**

Cleo ..... Jane Grey  
 Fanny ..... Helen Bolton  
 Madame Laura ..... Susan Steel  
 Helene De Luya ..... Helotika Adamowska  
 Madame De Luya ..... Nellie Dent  
 Maud ..... Mae Hookina  
 Marcelle ..... Nora White  
 Claire Astier ..... Marion Hudson  
 Roussat ..... John Cromwell  
 Hugh ..... Kenneth MacKenna  
 Monsieur De Luy ..... Frederick Graham  
 Snowball ..... Henry Crosby  
 Henri Astier ..... Russell Swan

**Jean De Cerneuil**

..... Holand Hanson  
 Middleton ..... Robert Lawlor  
 Auguste ..... Walter Kenny  
 Max ..... Edward Dano  
 Charlot ..... Jack Greaves  
 A Gentleman ..... Fred Kulkitt  
 A Brazilian ..... Paul Irving  
 A Hotel Manager ..... Edward Dano  
 A Valet ..... Thomas Broderick  
 CLOSED FEBRUARY 11, 1923  
 1 Performance

**140 LONGACRE**

Commencing Monday Evening, February 12, 1923  
**ARTHUR HOPKINS**

**ETHEL BARRYMORE**

**THE LAUGHING LADY**

By Alfred Sutro  
 Settings by Robert Edmund Jones  
**CAST OF CHARACTERS**

Hamilton Playgate ..... Harry Pflimmer  
 Ella ..... Walter Howe  
 Caroline Playgate ..... Alice John  
 Cynthia Dell ..... Violet Kemble Cooper  
 Sir Harrison Petera, K. B. C. Kenneth Hunter  
 Esme Farr ..... Katharine Emmett  
 Daniel Farr, K. C. Cyril Kelghtley  
 Lady Marjorie Calladine ..... Ethel Barrymore  
 Rose ..... Eva Leonard-Horne  
 Sir Hector Calladine, D. S. O. McKay Morris

**SYNOPSIS:** Act I—Mrs. Hamilton Play-  
 gate's Drawing Room in Mayfair. (During this  
 act the curtain will be lowered to denote  
 a lapse of two hours.) Act II—The Drawing  
 Room in Lady Marjorie's Flat. Act III—  
 The Same as Act II. The Afternoon of the  
 Next Day.

Period—The Present  
 Staged by Arthur Hopkins  
 CLOSED MAY 5, 1923  
 97 Performances

**141 48TH STREET THEATER**

Four Matinee Performances on February 16, 17,  
 23 and 24, 1923  
**EQUITY PLAYERS**

**THE CHASTENING**

By Charles Mann Kennedy  
**CAST OF CHARACTERS**

A Carpenter ..... Charles Mann Kennedy  
 His Wife ..... Edith Wynne Matthison  
 Her Son ..... Margaret Gage  
 Four Additional Performances, March 2, 3, 9,  
 10, 1923  
 Reopened on March 12, 1923, replacing "Roger  
 Bloomer".  
 CLOSED APRIL 7, 1923  
 22 Performances

**142 RITZ**

Commencing Monday Evening, February 19,  
 1923  
**OLIVER MOROSCO**

**EMILY STEVENS**

**THE SPORTING THING TO DO**

A Comedy in Three Acts by Thompson Buchanan  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)

Miss Simpson ..... Mary Fisher  
 Thomas Kennedy ..... Robert Henson  
 Judge McLean ..... Jack Raffael  
 Jean Thornton ..... Emily Stevens  
 Colonel Thornton ..... Walter Bennett  
 Mrs. Thornton ..... Ethel Winthrop  
 Jack Thornton ..... William Boyd  
 Eleanor Almsworth ..... Clara Joel  
 Mandy ..... Della Johnson  
 Jim Loundsbury ..... H. Reeves Smith  
 Mrs. Suzanne Clegg ..... Bertha Baltimore  
 Rev. Dr. Clegg ..... James Applebee

**SYNOPSIS:** Act I—Private Office of Thomas  
 Kennedy in Louisville Trust Building, Louis-  
 ville, Kentucky. Act II—Scene 1—Room in  
 the Apartment of Jack Thornton 16 Months  
 Later. Scene 2—The Lounge (at the River  
 Valley Country Club, Outside Louisville (9 P.  
 M. the Same Night). Act III—Living Room in  
 Rev. Dr. Clegg's House (Half an Hour Later).  
 The Play Staged by Oliver Morosco and Clifford  
 Brooks.  
 CLOSED MARCH 24, 1923  
 41 Performances

**143 MOROSCO**

Commencing Monday Evening, February 19,  
 1923  
**JOSEPH E. SHEA**

(By Arrangement with Charles R. Dillingham)  
 —PRESENTS—  
**FLORENCE REED**

**HAIL AND FAREWELL**

A Love Story of the Second Empire  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)

M. Vaungin ..... Harvey Hayes  
 Comtesse Chateaurand ..... Maude Richmond  
 Comtesse d'Avillier ..... Lucy Ellen Shreve  
 Duchesse de Villeneuve ..... Eleanor Hutchinson  
 Philippe, Comte de Villeneuve ..... Paul Gordon  
 Isabella Echevarria ..... Florence Reed  
 Senor Echevarria ..... Gustave Holland  
 Lisette ..... Gwendolyn De Lany  
 John Hart ..... Harold Saiter  
 First Footman ..... Arthur Bayne  
 Second Footman ..... Joseph Allenton  
 Third Footman ..... Theodore Donnet  
 M. Franc ..... Wells Spaulding  
 M. Dronet ..... Paul Lesnac  
 Erskine Lawrence ..... Murray Bennett  
 A Gypsy Woman ..... Florence Auer

**SYNOPSIS:** Act I—On the Riviera, Spring  
 of 1871. Act II—Isabella Echevarria's House  
 in Paris. A Week Later. Act III—Another  
 Room in Isabella's House. Two Months Later.  
 Act IV—Same as Act III. One Year Later.  
 Staged by B. Iden Payne  
 CLOSED MARCH 24, 1923  
 41 Performances

BIJOU

Commencing Monday Evening, February 19, 1923

BROCK PEMBERTON PRESENTS RITA COVENTRY

A Comedy by Hubert Osborne; Founded on the Novel by Julian Street; Incidental Music by Dooms Taylor. CAST OF CHARACTERS (In Order of Their Appearance) Pierre.....Hans Herberth Mrs. Fernis.....Grace Filkins Larry Merrick.....Edward H. Weaver

145 BELMONT Commencing Monday Evening, February 19, 1923

RICHARD G. HERNDON PRESENTS H. B. WARNER

The Harvard Prize Play YOU AND I

A Comedy by Philip Barry With LUCILE WATSON

CAST OF CHARACTERS (In Order of Their Appearance) Venetia Duane.....Frieda Inescort 1-Roderick White.....Geoffrey Kerr Nancy White.....Lucile Watson

146 COMEDY Commencing Tuesday Evening, February 20, 1923

SELWYN & COMPANY Present

A Delightful Comedy in Three Acts ANYTHING MIGHT HAPPEN

Written and Staged by Edgar Selwyn With ROLAND YOUNG and ESTELLE WINWOOD

CAST OF CHARACTERS (In Order of Their Appearance) Gladys Barry.....Ruth Findlay Richard Keating.....Roland Young Hal Turner.....Montague Rutherford

147 BELMONT Special Matinees February 26, 27, 28, March 2, 1923

JOHN E. KELLER In

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE

CAST Gen. Sir Danvers Carew.....H. B. Greaves Dr. Hastie Lanyon.....Basil West

PRINCESS

Commencing Monday Evening, February 26, 1923

R. G. KEMMET PRESENTS MISTER MALATESTA

With WILLIAM RICCIARDI

A Comedy Drama in Three Acts by William Ricciardi

CAST OF CHARACTERS (In Order of Their Appearance) Lucy.....Susan Sterling Mary.....Ida Fitzhugh

149 VANDERBILT Commencing Tuesday Evening, February 27, 1923

LAURETTE TAYLOR In the New Play HUMORESQUE

By Fannie Hurst

CAST OF CHARACTERS Sarah Kantor.....Laurette Taylor Abraham Kantor.....Sam Sidman

150 48TH STREET Commencing Thursday Evening, March 1, 1923

EQUITY PLAYERS, INC. Present

ROGER BLOOMER An American Play in Three Acts by John Howard Lawson

The Production Planned by Augustin Duncan Directed by Mrs. Shelley Hull

CAST OF CHARACTERS (In Order of Their Appearance) Roger Bloomer.....Henry Hull Mrs. Bloomer.....Caroline Newcomb

151 NATIONAL THEATER Special Matinees on March 12, 16, 19 and 23, 1923

THE AFTERNOON THEATER Present

THE SCHOOL FOR SCANDAL

CAST OF CHARACTERS Prolog.....Laura Burt Lady Sneerwell.....Violet Benson Snake.....Kenneth Lawton

PLYMOUTH THEATER

Special Performance, Friday Matinee, March 2, 1923

FOUR WALLS, INC. Present THE BLOND BEAST

By Henry Meyers

CAST Mrs. Matilda Grotorik.....Alice Luckstone Virginia Baldwin.....Jeanie Bozz

152 ELTINGE THEATER Beginning Tuesday Matinee, March 6, 1923

Special Matinees Only—Monday, Tuesday, Thursday and Friday. A. H. WOODS Present

LOWELL SHERMAN In MORPHIA

Adapted by R. Duncan McNab from a Play of the Same Title by Ludwig Herzer.

CAST OF CHARACTERS Julian Wade.....Lowell Sherman Mrs. Morrison.....Alice Fleming

153 EARL CARROLL Commencing March 9, 1923

REGINALD POLE Present KING LEAR

By William Shakespeare (Four Special Matinees)

CAST OF CHARACTERS Earl of Kent.....Moffat Johnston Earl of Gloucester.....Arthur Hughes Edmund.....Lawrence Cecil

154 LITTLE THEATER Sunday Evening, March 11, 1923

(Midnight Performance) Monday and Friday Matinees, March 12, 16 and 23, 1923

INTER THEATER ARTS, INC. Present

Harry Wagstaff Gribble's Play MARCH HARES

CAST OF CHARACTERS Ethel.....Gertrude Purcell Mrs. Janet Rodney.....Charlotte Granville

155 NATIONAL THEATER

THE AFTERNOON THEATER Present

THE SCHOOL FOR SCANDAL

CAST OF CHARACTERS Prolog.....Laura Burt Lady Sneerwell.....Violet Benson Snake.....Kenneth Lawton

EMPIRE

Commencing Monday Evening, March 12, 1923

CHARLES FROHMAN Present HENRY MILLER

In PASTEUR

A Drama in Five Episodes by Sacha Guitry; Adapted by Arthur Hornblow, Jr.

CAST OF CHARACTERS (In the Order of Their Appearance) Bigo.....Barney Power Dalimier.....Frederick Lewis Raulin.....Lyons Wyckland

157 FRAZEE Commencing Monday Evening, March 12, 1923

LOUIS F. WERBA Present BARNUM WAS RIGHT

An American Farce by Philip Bartholomae and John Meehan

CAST OF CHARACTERS (In the Order of Their Appearance) 1-Miriam Locke.....Marion Cokley Sarah.....Eugenie Willis

158 DALY'S Commencing Monday Evening, March 12, 1923

JOHN CORT Present

A New Show GO-GO

By Harry L. Cort and George E. Stoddard; Lyrics by Alux Rogers; Music by C. Luckeyth Roberts

CAST OF CHARACTERS (In the Order of Their Appearance) Mrs. Parker.....Kathl Murray Orla Hubbard.....Paul Burns

159 LYCEUM Commencing Tuesday Evening, March 13, 1923

DAVID BELASCO Present LIONEL ATWILL

In THE COMEDIAN

By Sacha Guitry. Adapted by David Belasco. CAST OF CHARACTERS The Comedian.....Lionel Atwill G. Maillart.....A. P. Kaye

**A Stage Manager** ..... Will Hindson  
**Monnet-Pombal** ..... H. Cooper Cliffe  
**Antoinette Vivier** ..... Rose Winter  
**Marguerite Simonet** ..... Evelyn Gosnell  
**Yvette** ..... Marguerite Dcnys  
**Marcelle** ..... Myra Florian  
**Alise** ..... Edmonia Nolley  
**Henri** ..... Jacques de Wolfe  
**Marie** ..... Maquita Dwight  
**Lucien** ..... Harold Seton

Stage Hands, Electricians, Property Men—  
 Behind the Scenes  
 The term "Comedian" as understood in France, does not necessarily mean a player of comedy, but an actor of many parts. Tragedy as well as comedy falls to the lot of a "Comedian".

As this story takes place in Paris, the adapter of the play has adhered to the French title.  
**SYNOPSIS:** Act I.—The Comedian's dressing room in the theater, where he is quite at home. Act II.—Scene 1: In the Comedian's home, where he is almost a stranger. Ten days later. Scene 2: At work in the theater. Four days later. Act III.—The Comedian's dressing room, where he finds his great consolation. A few hours later. The scenes of "The Comedian" are laid in Paris.  
 Play produced under the personal direction of David Belasco.  
 Moved to Belasco Theater May 7, 1923.  
**CLOSED MAY 26, 1923**  
 87 Performances

**160 BIJOU**  
 Commencing Wednesday Evening, March 14, 1923  
**BROCK PEMBERTON**  
 —Presents—  
**THE LOVE HABIT**

A Farce in Three Acts from the French of Loula Verneuil; Adapted by Gladys Unger.  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)  
 The Young Man ..... James Rennie  
 Marie ..... Mary Kennedy  
 Nadine Morand ..... Florence Eldridge  
 Gustave Morand ..... Ernest Cossart  
 1—Rosette Pompon ..... Fania Marinoff  
 Max Duvelloyer ..... Dwight Frye  
**SYNOPSIS:** Act I.—Living-room in Gustave Morand's House in Paris. Late Afternoon. Act II.—The same. Late Afternoon. Four Days Later. Act III.—The same. Eleven O'clock in the Morning, a Week Later.  
 Staged by Brock Pemberton  
 1—Replaced by Elaine Ivans, April, 1923.  
 Moved to Princess Theater, April 23, 1923.  
**CLOSED MAY 12, 1923**  
 69 Performances

**161 GARRICK**  
 Commencing Monday Evening, March 19, 1923  
 Fifth Production of the Fifth Subscription Season  
**THE THEATER GUILD**  
 —Presents—  
**THE ADDING MACHINE**

A Tragedy in Seven Scenes by Elmer L. Rice; The Production Directed by Phillip Moeller. Incidental Music by Deems Taylor  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)  
 Mr. Zero ..... Dudley Digges  
 Mrs. Zero ..... Helen Westley  
 Daisy ..... Dorothea Devore  
 Margaret Wycherly  
 The Boss ..... Irving Dillon  
 Mr. One ..... Harry McKenna  
 1—Mrs. One ..... Marcia Harris  
 Mr. Two ..... Paul Hayes  
 Mrs. Two ..... Therese Stewart  
 Mr. Three ..... Gerald Lundegard  
 Mrs. Three ..... Georgiana Wilson  
 Mr. Four ..... George Stahl  
 Mrs. Four ..... Edyth Burnett  
 Mr. Five ..... William M. Griffith  
 Mrs. Five ..... Ruby Craven  
 Mr. Six ..... Daniel Hamilton  
 Mrs. Six ..... Louise Smyth  
 Policemen ..... Irving Dillea  
 Lewis Barrington  
 Judge O'Grady ..... Elsie Bartlett  
 Young Man ..... Gerald Lundegard  
 Shredlu ..... Edward G. Robinson  
 A Head ..... Daniel Hamilton  
 Lieutenant Charles ..... Louis Calvert  
 Joe ..... William M. Griffith  
**SYNOPSIS:** Scene 1—A Bedroom. Scene 2—An Office. Scene 3—A Living Room. Scene 4—A Place of Justice. Scene 5—A Graveyard. Scene 6—A Pleasant Place. Scene 7—Another Office.  
 Stage Manager—Lewis Barrington.  
 1—Replaced by Jane Lamb, April, 1923.  
 Moved to Comedy Theater, April 23, 1923.  
**CLOSED MAY 19, 1923**  
 72 Performances

**162 PUNCH AND JUDY THEATER**  
 Beginning March 19, 1923  
**GAVIN MUIR**  
 —Presents—  
**THE LOVE SET**

By Thomas Loudon  
**CAST OF CHARACTERS**  
 Elizabeth Lamont ..... Elizabeth Valentine  
 John Lamont ..... George Alison  
 Jack Lamont ..... William Leonard  
 Ruthe Glassford ..... Carolyn Ferriday  
 Gertrude Lamont ..... Catherine Dale Owen  
 Joh Macplike ..... Kenneth Dalgren  
 Maggie ..... Barbara Fiere  
 Tom Sheridan ..... Gavin Muir  
 A Visitor ..... Russell Morrison  
**CLOSED MARCH 24, 1923**  
 8 Performances

**163 SELWYN**  
 Commencing Tuesday Evening, March 20, 1923  
**A. H. WOODS**  
 Announces the Return to the Stage of  
**PAULINE FREDERICK**  
 —IN—  
 A New Drama in Three Acts by Michael Morton and Peter Traill

—ENTITLED—  
**THE GUILTY ONE**  
**CAST OF CHARACTERS**  
 Ronald Short ..... Charles Waldron  
 Dick Haston ..... Noel Leslie  
 Mr. Seaton Davies ..... Charles Dalton  
 Dr. Brassey ..... Henry Warwick  
 Irene Short ..... Pauline Frederick  
 Madge Ellis ..... Ethel Intropoli  
 Annie ..... Florence Edney  
**SYNOPSIS:** Act I.—Ronald Short's Studio. Late Afternoon. Act II.—Same. Two Hours Later. Act III.—Same. Action Continuous. Place—London. Time—Present.  
 Staged by Edward Elmsler.  
**CLOSED APRIL 14, 1923**  
 31 Performances

**164 BRAMHALL**  
 Commencing March 21, 1923  
**BUTLER DAVENPORT**  
 —Presents—  
**THE SILENT ASSERTION**

By Butler Davenport  
**CAST OF CHARACTERS**  
 Ethel Dan ..... Muriel Podkin  
 Susan Parker ..... Grace Eastman  
 Richard Dane ..... Butler Davenport  
 Helen Kingdon ..... Helen Singer  
 Morton ..... George Spelvin  
 Frank Vernon ..... Malcolm Bages  
 William Henry Porter ..... Joseph Goldberg  
 The Chairman ..... Ralph Bradley  
 Richard Gordon ..... Billy Quinn  
**CLOSED MAY 20, 1923**  
 70 Performances

**165 GLOBE**  
 Commencing Thursday Evening, March 22, 1923  
**THE CHELSEA PRODUCING CORP.**  
 (Hugh A. Anderson, Managing Director)  
 —Presents—  
**JACK AND JILL**

A Musical Comedy  
 The Book Adapted From a Play by Frederic S. Isham by Otto Harbach; Lyrics by John Murray Anderson, Otto Harbach, Augustus Barratt; Music by Augustus Barratt, with incidental Musical Numbers by Alfred Newman and Muriel Pollock; Lyric for the "Wallflower" Number by Blanche Merrill; Modern Dance Numbers and Ensembles Arranged by Larry Ceballos; Ballets Arranged by Leon Barre. Entire Production Revised and Staged by John Murray Anderson  
**CAST OF CHARACTERS**  
 Prolog—Beneath the Washington Family Tree A Descendant of Mary Ball ..... Gladys Burgette  
**THE PLAY**  
 Jack Andrews ..... Donald Macdonald  
 5—Donald Lee ..... Broose Johns  
 Marcia Manners ..... Winifrede Verina  
 Phyllis Sisson ..... Both Bori  
 3—Mrs. Malone ..... Georgia O'Ramey  
 1—Duke of Dippington ..... Lennox Hawke  
 4—Jill Malone ..... Virginia O'Brien  
 Jimmy Eustace ..... Clifton Webb  
 Gloria Wayne ..... Ann Pennington  
 2—Daniel Malone ..... Roger Imhof  
 The Maid ..... Lena Basquette  
 The Footman ..... Carlos Conte  
 The Butler ..... Russell Scott  
 Mrs. Foote ..... America Chestnut  
 Mrs. Sylvester Jones ..... Melita Louise Orr  
**SOLO DANCERS**—Leon Barre and Lena Basquette, Beatrice Collette and Helene Blair, Gayle Mays, Ward Fox, Claudius Webster, Beth Berl, Nyoka-Nyoka.  
 Solo Singers  
**SYNOPSIS:** Act I.—Mrs. Malone's Fifth Avenue Antique Galleries. Act II.—The Crystal Ballroom in Mrs. Malone's New York Residence. (The second act covers a period of two days, namely, the afternoon of the day before Jill's wedding and her wedding day. The Venetian lace episode is a dream incident which takes place during the intervening lapse of time.) Act III.—The Garden of the Country Home of Jimmy Eustace.  
 1—Replaced by Charles Juddels, March, 1923.  
 2—Replaced by Lew Fields, Mar. 19, 1923.  
 3—Replaced by Lulu McConnell, March, 1923.  
 4—Replaced by Jane Richardson, April, 1923.  
 5—Brooks Johns replaced by Harry Pack, June, 1923.  
**CLOSED JUNE 9, 1923**  
 92 Performances

**166 PROVINCETOWN**  
 Commencing March 23, 1923  
**THE PLAYERS' COMPANY**  
 —Presents—  
**SANDRO BOTTICELLI**

By Mercedes de Acosta  
**CAST OF CHARACTERS**  
 Angelo Poliziano ..... Phillip Leigh  
 Lorenzo Di Pier Francesco ..... Allen Joslyn  
 Giovanni Guespi ..... Conrad Cantzen  
 Lorenzo Del Medici ..... Donna Ambern  
 Gulliano Del Medici ..... Reginald Goode  
 Donna Corinna ..... Elsa Braun  
 Leonardo Da Vinci ..... William Kirkland  
 Fra Filippo Lippi ..... Erskine Sanford  
 Leo Batista Alberti ..... Phillip Wood  
 Donna Rosa ..... Helenka Adamowska  
 Donna Isabella ..... Martha Roberts  
 Donna Flora ..... Merle Madden  
 Simonetta Vespucci ..... Eva Le Galienne  
 (By courtesy of Leo Stubbart)  
 Sandro Botticelli ..... Basil Sydney  
 Paolo ..... Arthur Bowyer  
 Cattalina ..... Agnes McCarthy  
 Court Jester ..... Walter Kenny  
 Pages ..... Paul Jacobia  
 Alfred Little  
**CLOSED APRIL 14, 1923**  
 24 Performances

**167 MOROSCO**  
 Commencing Tuesday Evening, March 27, 1923  
**LOUIS H. KAPLAN**  
 —Offers—  
**THE WASP**

By Thomas F. Fallon

**CAST OF CHARACTERS**  
 (In Order of Their Appearance)  
 James "Murray" ..... Otto Kruger  
 Hannah ..... Annie Mack Berlin  
 Horace Heerden ..... Leslie Austin  
 Edith Heerden ..... Emily Ann Wellman  
 Gaylor ..... Tammany Young  
 Nolan ..... William Corbett  
 Sowell ..... Royal Stout  
 Dolpe ..... Ben Hendricks  
 Mrs. McKaye ..... Louise Muldener  
 Walter Allen ..... Otto Kruger  
 Lola Andros ..... Guilina Kopernak  
 James Allen ..... Sydney Sheppard  
 Connelly ..... Martin Rose  
**SYNOPSIS:** Act I.—Afternoon. Act II.—Evening. Act III.—Next Morning.  
 Place—In the Home of the Heardeus, Gramercy Park  
 Staged by Thomas F. Fallon and Wm. H. Gilmore  
 Moved to Selwyn Theater April 30, 1923.  
**CLOSED JUNE 9, 1923**  
 86 Performances

**168 RITZ**  
 Commencing Saturday Evening, March 31, 1923  
**WILLIAM A. BRADY, LTD.,**  
 —Presents—  
**THE ENCHANTED COTTAGE**

A Fable in Three Acts by Sir Arthur Wing Pinero  
**CAST OF CHARACTERS**  
 Laura Pennington ..... Katharine Cornell  
 Mrs. Minnett ..... Clara Brandick  
 Major Murray Hillgrove, B. S. O., M. C. .... Gilbert Emery  
 Oliver Bashforth ..... Noel Tearle  
 (Late Lieut. 5th Royal Bengal Regt.)  
 Rev. Charles Corsellis ..... Harry Neville  
 Mrs. Corsellis ..... Ethel Wright  
 Mrs. Smallwood ..... Winifred Frazer  
 Rupert Smallwood ..... Herbert Bunston  
 Itzig ..... Seldon Bennett  
 Laura's Dream  
 First Bridal Couple ..... Thomas Broderick  
 Phyllis Jackson  
 Second Bridal Couple ..... Roland Hanson  
 Gudrun Mantzous  
 Third Bridal Couple ..... Stanley Laddell  
 Grace Dougherty  
 Ethel ..... Gwyneth Gordon  
 Bridesmaids ..... Dorothy Revere  
 Elizabeth Collins  
 First Witch (Mrs. Minnett) ..... Clara Brandick  
 Second Witch ..... Helen Ryan  
 Third Witch ..... Geraldine Ballard  
 Norman Byron  
 Francis Fay  
 Dorothy Derlandt  
 Margaret Kastner  
 Eileen Smith  
 Harry Gerwood  
 Dolly Tighe  
 Gertrude Dally  
 Julia German  
 Merlin Ballard  
 George Rynn  
 Dolly Tighe  
 Gertrude Dally  
 Genevieve Kane  
 Julia German  
 Merlin Ballard  
 Norman Byron  
 Play Staged by Jessie Bonstelle and William A. Brady, Jr.  
**CLOSED MAY 26, 1923**  
 64 Performances

**169 GAIETY**  
 Commencing Monday Evening, April 2, 1923  
**CHARLES DILLINGHAM**  
 —Presents—  
**CYRIL MAUDE**  
 —In—  
**IF WINTER COMES**

By A. S. M. Hutchinson and R. Macdonald  
 Hastings  
 An Adaptation of A. S. M. Hutchinson's Famous Novel  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)  
 Rebecca Jinks ..... Mabel Terry Lewis  
 Major Mellet ..... Gladys Burgess  
 Rev. Sebastian Fortune ..... Edith Gaver  
 Mr. Twynning ..... Henry Morrell  
 Mark Sabre ..... Edgar Kent  
 Harold Twynning ..... Cecil Mande  
 E. E. Bright ..... Ross Clark  
 Mr. Bright ..... Peggy Rush  
 Lady Tybar ..... Edmund Gurney  
 Sarah Jinks ..... Lydia Blalocke  
 A Gossip ..... Audrey Cameron  
 A Scribbler ..... Herbert Hanson  
 A Chemist ..... George Tandy  
 Coroner's Officer ..... Frank Lawson  
 A Girl Clerk ..... Eva McRoberts  
**SYNOPSIS:** Act I.—Mark Sabre's House Near Tidborough, September, 1915. Act II.—Scene 1—The same, December, 1916. Fifteen months are supposed to elapse. Scene 2—The same, February, 1918. Act III.—Scene 1—The same, May, 1918. Scene 2—A Corner. On 11 May 1918. Act IV.—The Officers of Messrs Fortune, East & Sabre, Tidborough, May, 1918.  
**CLOSED MAY 5, 1923**  
 49 Performances

**170 VANDERBILT**  
 Commencing Monday Evening, April 2, 1923  
**JOHN JAY SCHOLL**  
 —Presents—  
 The New Musical Comedy  
**ELSIE**

By Charles W. Bell  
 Music and Lyrics by Spade and Blake and Composers of "Shuffle Along" and "Tangerine"  
 Musical Ensembles by Walter Brooks and Bert French  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)  
 Margaret Hammond ..... Lydia Gear  
 Fred Rankely ..... Stuntz Rhodes  
 Anne Westford ..... Ada Mende  
 1—Alto Westford ..... John Arthur  
 Mrs. Philip Hammond ..... Maude Turner Gordon  
 Philip Hammond ..... Frederick Hart  
 Elsie ..... Marguerite Zander  
 Irma ..... Irma Warwick

**171 JOLSON**  
 Commencing Monday Evening, April 2, 1923  
 (Vanderbilt Theater, November 18, 1919, to June 18, 1921)  
**THE VANDERBILT PRODUCING CO.**  
 —Presents—  
**IRENE**

A Musical Comedy by James Montgomery  
 Music by Harry Tierney. Lyrics by Joseph McCarthy.  
**CAST OF CHARACTERS**  
 Donald Marshall ..... Howard Freeman  
 Robert Harrison ..... James Young  
 J. P. Howden ..... Henry Coote  
 Lawrence Hadley ..... John Keaton  
 Clarkson ..... George Mantell  
 Irene O'Dare ..... Hal Winter  
 Helen Weston ..... Mary Mae  
 Jane Gilmore ..... Erica Ma Kay  
 Mrs. Marshall ..... Dorothy La Mar  
 Eleanor ..... Beradine Brade  
 Mrs. O'Dare ..... Emma DeWale  
 Mrs. Weston ..... Henrietta King  
 Mine, Lucy ..... Jere Delaney  
 Ladies of the Ensemble  
**SYNOPSIS:** Act I.—Scene 1—The Veranda, Mrs. Marshall's Home, Long Island. Scene 2—The O'Dare Home, Ninth Avenue, New York City. Scene 3—The Veranda, Two Days Later. Act II.—Scene 1—The Tenement, Two Months Later. Scene 2—The Garden of Bowdoin's Home, Long Island. Scene 3—The Tenement, After Midnight. Scene 4—Same as Scene 2.  
 Staged by Edward Royce  
**CLOSED APRIL 14, 1923**  
 16 Performances

**172 DRESDEN**  
 Commencing Tuesday Evening, April 3, 1923  
**EDWARD ROYCE**  
 —Presents—  
**CINDERS**

A Comedy With Music  
 (In Two Acts)  
 Music by Rudolf Friml  
 Book and Lyrics by Edward Clark  
**CAST OF CHARACTERS**  
 (In Order of Their Appearance)  
 Tittle Olsen ..... Queenie Smith  
 Slim Kelly ..... Fred Hillbrand  
 Cinders ..... Nancy Weford  
 John Winthrop ..... W. Douglas Stevenson  
 Mrs. Harriet Winthrop ..... Margaret Dale  
 Major Drummond ..... John H. Brewer  
 Mrs. Delancey Hoyt ..... Roberta Beauty  
 Geraldine ..... Mary Lucas  
 Butler ..... Thomas Fitzpatrick  
 Great Scott ..... George Bancroft  
 Miss Brockenridge ..... Lillian Lee  
 Mine, Duval ..... Edith Campbell-Walker  
 Tittle ..... Kitty Kelle  
 Hortense ..... Estelle LeVelle  
 Annabelle ..... Alta King  
 Mathilde ..... Dagnair Oakland  
 Julie ..... Evelyn Darville  
 Yvette ..... Elaine Glosay  
 Nolette ..... Ellen Gray  
 Cecelia ..... Vera Lee Wolf  
 Shmone ..... Louise Bateman  
 Bancers—Gertrude McDonald, The Pomfret  
 Mildred Linnay, Sydney Reynolds  
 —And—  
 Ralph—Itzgas and Witches—Katharine  
 Bruce ..... Jack Whitling  
 Nat ..... Nathaniel Gimes  
 Frank ..... Frank Curran  
 Harry ..... Harry Howell  
 Cliff ..... Henry Barnhart  
 Benny ..... Benny Murray  
 Dossit ..... Dossit Oakley  
 Thomas ..... Thomas Gray  
 Gene ..... Eugene Jenkins  
 Time—Present. Late Autumn  
 Place—New York City  
 The Whole Produced Under the Direction of Edward Royce  
**CLOSED APRIL 28, 1923**  
 31 Performances

**173 EARL CARROLL THEATER**  
**EARL CARROLL**  
 Presents for  
**THE MATINEE PLAYERS, INC.,**  
**UPTOWN, WEST**

By Lincoln Ostern  
 Beginning April 3, 1923, and on Tuesday, Wednesday and Friday Afternoons Thereafter  
**CAST OF CHARACTERS**  
 Mildred ..... Florence Mason  
 Mrs. Volpugh ..... Angel Escobedo  
 Frank ..... Frances Victory  
 Alvin Reed ..... Carlton Brickett  
 Catherine ..... Henry Howell  
 Florence ..... Grace Hixon  
 The Doctor ..... William Postone  
 M. Carby ..... Edward Norris  
 Moved to Bijou Theater April 27, 1923.  
**CLOSED JUNE 20, 1923**  
 80 Performances

**174**  
**BOOTH**  
 Commencing April 3, 1923 (Special Matinee)  
**THE AMERICAN COMMEDIA DELL'ARTE, INC.**  
 Presents as Its First Production Two Plays in "Non-Realistic" Manner  
**THE SHOW BOOTH**  
 By Alexander Blok

Clown ..... James Watts  
 Assistant ..... Bradford Hampden  
 Proprietor ..... E. J. Ballantine  
 Assistant Manager ..... Marshall Vincent  
 First Assistant ..... James Carroll  
 Second Assistant ..... Jacques Cartier  
 Third Assistant ..... Romney Brent  
 Fourth Assistant ..... Edna James  
 Fifth Assistant ..... Wm. Kirkland  
 Sixth Assistant ..... Mary Corday  
 Seventh Assistant ..... R. Brent  
 Musical Lovers ..... Edna St. Vincent Millay  
 Musical Lovers ..... Dennis Auburn

**"THE SONG OF SONGS"**  
 Adapted from a Drama by Patrick Kearney,  
 from the King James Text.  
**THE READERS**  
 From the Shalomite ..... Edna James  
 From the Shalomite ..... Marshall Vincent  
 From the Shalomite ..... Bradford Hampden  
 From the Shalomite ..... E. J. Ballantine  
**THE ACTORS**  
 Solomon ..... Anita Day  
 Solomon ..... Mihail Vlasoff  
 Solomon ..... Bernard Lundie  
**CHORUS OF YOUTHS**  
 Ramsey Brent, James Carroll, William Kirkland, David Balabost  
**CHORUS OF MAIDENS**  
 Hedland Gray, Ethel Wells, Mary Corday, Harriet Lutz  
 Maidens, Attendants, etc.  
 Moved to Lyric Theater as Regular Attraction  
 April 16, 1923.  
 CLOSED APRIL 21, 1923  
 10 Performances

**175**  
**NATIONAL**  
 Commencing Thursday Evening, April 5, 1923  
**H. H. FRAZEE**  
 -Presents-  
**MRS. FISKE**  
 In a Play in Three Acts  
**THE DICE OF THE GODS**  
 By Lillian Barrett  
 Director of Harrison Grey Fiske  
**CAST OF CHARACTERS**  
 John Henderson ..... Donald Cameron  
 Buchanan Lawrence ..... Robert Strasser  
 Henry Tenny ..... Harry Stubbs  
 Dr. Henry Arnold ..... Joseph Macaulay  
 Charles ..... Francis Sadler  
 Giuseppe Afrano ..... France Bendtsen  
 Mr. Sweeney ..... William T. Clarke  
 Madam ..... Edwifio Badoloni  
 Giovanni ..... William Lambert  
 Salvatore ..... Frederick Scott  
 Francesca Board ..... Mrs. Fiske  
 Francesca Board ..... Ermita Lasselles  
 Della Lawrence ..... Helen Jackson  
 Suzanne ..... Clelia Benjamin  
 Louise ..... Evelyn Arton  
 Mary McFarerty ..... Maggie Weston  
 Francesca ..... Eunice Osborne  
 Maria ..... Caterina Barone  
 Beatrice ..... Henrietta Jordan  
 Lucia ..... Nera Badoloni  
**SYNOPSIS:** Act I.—Drawing Room at "Idle House," Mrs. Board's Newport Villa. Act II.—Scene 1—Charlotte's Studio, McJougan Street, New York. Six Months Later. Scene 2—The Same. Several Weeks Later. Act III.—The Board's Quarters Next to the Fruit Shop in the Via Guicciardini, Florence. A Few Months Later. During the McCarone Festival. The Play Staged by Harrison Grey Fiske  
 CLOSED APRIL 21, 1923  
 20 Performances

**176**  
**GEO. M. COHAN**  
 Commencing Monday Evening, April 9, 1923  
**JOSEPH SIDNEY, INC.**  
 -Presents-  
**ELEANOR PAINTER AND JOSE RUBEN**  
 -In-  
**THE EXILE**  
 A Romantic Comedy Drama by Sidney Toler  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 Eleanore ..... Etienne Girardot  
 Mademoiselle Perronne ..... Marion Abbott  
 Mademoiselle Milet ..... Eleanor Painter  
 Mademoiselle Cortot ..... Jose Ruben  
 Rouget de Lisle ..... Sidney Higgs  
 Jeanette ..... Aubrey Beattie  
 Le Comte de Santorre ..... Wallis Clark  
 Mademoiselle ..... Thy Allen  
 Le Comte ..... Leonard Ide  
 Mademoiselle ..... Isabel Kent  
**SYNOPSIS:** Act I.—Madame Perronne's Lodge, 16 Rue St. Honoré, Paris (April). Act II.—Scene 1—The Same (May). Scene 2: Mademoiselle Perronne's Apartment (July). Scene 3: Mademoiselle's Lodging House (August). Act III.—Scene 1—Act I. The Night of August 9, Paris, 1792  
 Staged by Jose Ruben  
 CLOSED MAY 5, 1923  
 32 Performances

**177**  
**EMPIRE**  
 Commencing Monday Evening, April 9, 1923  
**CHARLES FROHMAN**  
 -Presents-  
**ALICE BRADY**  
 -In-  
**ZANDER THE GREAT**  
 A New American Comedy in a Prolog and Three Acts by Salisbury Field  
 With a Postscript, Last Including  
**JEROME PATRICK**  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 Jackson Pepper ..... William Wardsworth  
 Oliver Muey ..... Joseph Baird  
 Mammie ..... Alice Brady  
 Zander ..... Edwin Mills  
 Elmer Lovejoy ..... Raymond Van Stickle  
 Goods Lewis ..... Joseph Allen  
 Texas ..... George Abbott  
 Dan MacFarlan ..... Jerome Patrick  
 Juan ..... Joseph Spirin  
 Jim Sawley ..... James S. Barrett  
 Bill Frazee ..... Dan Moyles  
**SYNOPSIS:** Prolog—Woodstock, New Jersey. Late on a May Afternoon. Act I.—A Ranch Near the Border in Southern Arizona. Evening, Three Months Later. Act II.—Nine O'Clock the Next Morning. Act III.—Afternoon, Four Days Later  
 Staged by David Burton  
 -Replaced by Jimmy Porter, April, 1923.

**178**  
**48TH STREET**  
 Commencing Tuesday Evening, April 10, 1923  
**THE EQUITY PLAYERS, INC.**  
 -Presents-  
**MAURICE SWARTZ**  
 (Director of the Yiddish Art Theater)  
**ANATHEMA**  
 A Drama in Seven Scenes by Leonid Andreyev. Translated by Herman Bernstein. Directed by Maurice Swartz. Settings by Samuel Ostrovsky.  
**CAST OF CHARACTERS**  
 The Guardian of the Entrances ..... Ernest Glendinning  
 David Leizer ..... Maurice Swartz  
 Sarah ..... Esther Lyons  
 Rosa ..... Isabel Leighton  
 Naum ..... Sidney Carlisle  
 Ivan ..... Emil Hoch  
 Sonka ..... Sarah Fishman  
 Purkles ..... Arthur Ludwig  
 Dancing Master ..... Edwin H. Morse  
 The Young Rider ..... Robert Woods  
 The Older Rider ..... George Spavin  
 Organ Grinder ..... Walter Armin  
 -A Wanderer ..... William Ba four  
 Abraham Khessin ..... Jack Sobel  
 Weeping Woman ..... Florence Earle  
 Drunkard ..... Joseph Kubansky  
 Sonka's Little Girl ..... Jennie Brandt  
 The Harlot ..... Alice Buchanan  
 Old Jews, Blind People, Servants, Men and Women and Children of the Mob  
**SYNOPSIS:** Scene 1—Prolog. A Deserted Mountain at the Gates of Heaven. Scene 2: A Market Place in a Russian City. Scene 3: David's New Home. Scene 4—Same as Scene 2. Scene 5: David's Study. Scene 6: A Mountain Slope by the Sea. Scene 7: Epilog. At the Gates of Heaven.  
 The Action of the Play Takes Place Somewhere in Southern Russia.  
 -Replaced by John O. Hewitt, April, 1923.  
 CLOSED APRIL 28, 1923  
 23 Performances

**179**  
**APOLLO**  
 Commencing Monday Evening, April 16, 1923  
**CRITERION PRODUCTIONS, INC.**  
 -OFFERS-  
**HOW COME?**  
 A Girl Musical Dorkedomy in Two Acts and Ten Scenes. Score by Ben Harris; Book by Eddie Hunter; Additional Numbers by Henry Crainer and Will H. Vodery.  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 Deacon Long Tack ..... Andrew Fairchild  
 Sarah Green ..... Alice Brown  
 Brother Wise Nail ..... Leroy Brookfield  
 Isolares Love ..... Nina Hunter  
 Sister Doolittle ..... Harry Friend  
 Ebenezer Green ..... Amos Davis  
 Brother Ham ..... Alec Lovejoy  
 A Smart Lawyer ..... Chapin Chappelle  
 Malinda Joy ..... Juanita Stinette  
 Rufus Wise ..... George W. Cooper  
 Rastus Skunkton Linn ..... Eddie Hunter  
 Dandy Dan ..... George C. Lane  
 Ophelia Snow ..... Andrew Tribble  
 Brother Low Down ..... James Dinebat  
 Sister Whale ..... Betty Theobald  
 Chief of Police ..... Sidney Sechet  
 First Policeman ..... Harry Hunter  
 Second Policeman ..... Adrian Joyce  
 Third Policeman ..... Isaac Momen  
 Catherine Place ..... Helen Dunmore  
 Laurette Wise ..... Vivian Harris  
 Millie Johnson ..... Mabel Kemp  
 Marie Fraime ..... Dorothy Lewis  
 Ruth Johnson ..... Elettta Davis  
 Hortense Carter ..... Carrie Edwards  
 Investors in the Mobile Chicken Trust Corp.  
 Honorary Board of Directors, M. C. T. C.  
**SYNOPSIS:** Act I—Mobile, Ala. Scene 1—Corporation Meeting, Laws of Green's Home. Scene 2—A Rest Cure. Scene 3—A Back Yard. Scene 4—A Jail. Scene 5—A Railroad Station. Act II.—Chicago, Ill. Scene 1—A Drug Store. Scene 2—A Cafe. Scene 3—A Bootleg Parlor. Scene 4—(Six Months Later.) Hall in Mansion of R. S. Limer, Esp. Scene 5—Ball Room of Same.  
 Production Staged by Sam H. Grisman.  
 CLOSED MAY 19, 1923  
 40 Performances

**180**  
**SELWYN**  
 Commencing Tuesday Evening, April 17, 1923  
**MACK HILLIARD**  
 -Presents-  
**WITHIN FOUR WALLS**  
 A Play of New and Old New York in Two Acts -With-  
**HELEN WARE**  
 Written by Glen MacDonough  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 ACT I  
 Scene 1—The Doorway of an Old Home on the Lower West Side of New York. Time, 1923  
 Clancy ..... Walter Lawrence  
 Gerrit Minuit ..... Leonard Doyle  
 Agnes Meade ..... Anne Morrison  
 Scene 2—The Old Fireside the Same Night  
 Scene 3—A Spring Day in 1820  
 Sam Pickering ..... John Keefe  
 John Minuit ..... Walter Anderson  
 Louisa Underdonk ..... Violet Dunn  
 Dominick Minuit ..... Dorian Anderson

Scene 4—A New Year's Day in 1850  
 Louisa Minuit ..... Florence Gerald  
 Captain John Minuit ..... Sherman Wade  
 Constable Sparks ..... John Keefe  
 Honor Prime ..... Eugene MacGregor  
 Sophie ..... Clay Corroll  
 Scene 5—Exterior of the House Five Hours Later  
 Scene 6—Drawing Room of the House in 1852  
 Captain Dominick Minuit ..... Walter Lawrence  
 Louisa Minuit ..... Florence Gerald  
 Captain John Minuit ..... Sherman Wade  
 Lizzie ..... Nancy Lee  
 Dr. Bayliss ..... John Keefe  
 Delphine ..... Helen Ware  
 ACT II  
 Scene 1—The Old Fireside in 1923  
 Same as Scene 2, Act I.  
 Scene 2—The Drawing Room on a Summer Afternoon in 1867  
 Annie ..... Marie Herno  
 Hester Van Dam ..... Helen Ware  
 Ruth Minuit ..... Anne Morrison  
 William Minuit ..... Leonard Doyle  
 Aloysius Fitzpatrick ..... Sherman Wade  
 Scene 3—Exterior of the House a Night in 1872  
 Tom Delmore ..... John Fernlock  
 Hickson ..... John Keefe  
 Brooks ..... Sherman Wade  
 Scene 4—The Drawing Room the Same Night  
 Tom Verrick ..... Eugene MacGregor  
 Nellie Perrin ..... Clay Corroll  
 Tony Lind ..... Marie Herno  
 Violet Ramsey ..... Nancy Lee  
 Sally Hayes ..... Helen Ware  
 Jessie Manning ..... Anne Morrison  
 Jack Minuit ..... Leonard Doyle  
 Col. Hal Breeze ..... Walter Lawrence  
 Scene 5—Exterior of the House in 1898  
 Tessie ..... Violet Dunn  
 Tim ..... Dorian Anderson  
 Gerrit Minuit ..... Warner Anderson  
 Scene 6—Within the Four Walls the Same Day  
 Anthony Minuit ..... Leonard Doyle  
 Miss Lucy Bell ..... Helen Ware  
 Tom Verrick ..... Eugene MacGregor  
 Gerrit Minuit ..... Warner Anderson  
 Mrs. Endicott Emerson ..... Florence Gerald  
 Scene 7—The Old House Passes in 1923  
 Officer Dempsey ..... John Keefe  
 Clancy ..... Walter Lawrence  
 Gerrit Minuit ..... Leonard Doyle  
 Agnes Meade ..... Anne Morrison  
 Staged by Oscar Eagle  
 CLOSED APRIL 28, 1923  
 15 Performances

**181**  
**44TH STREET**  
 Commencing Monday Evening, April 23, 1923  
**THE AMERICAN NAT'L THEATER**  
 -Presents-  
 William Shakespeare's  
**AS YOU LIKE IT**  
 Produced Under the Direction of Robert Milton  
 Production Designed by Lee Simonson  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 A Shepherd ..... Albert Powers  
 Orlando ..... Ian Keith  
 Adam ..... Arnold Lucy  
 Oliver ..... Jerome Lawlor  
 Denis ..... Hal Hitzler  
 Charles ..... Stanley Kaikhnst  
 Edna Rivers  
 Dorothy Chase  
 Hilda Dellmann  
 Adele Schuyler  
 Rosalind ..... Marjorie Rambeau  
 Celia ..... Margalo Gilmore  
 Touchstone ..... Ernest Lawford  
 Le Beau ..... Edgar Norton  
 Frederick ..... John Craig  
 Amiens ..... Frank Arundel  
 Jacques ..... A. E. Anson  
 The Duke ..... J. Malcolm Dunn  
 A Lord ..... Walter Abel  
 Corin ..... Fuller Mellich  
 Silvius ..... William Williams  
 Audrey ..... Heloise Aiden  
 Phoebe ..... Wynnedd Vernon  
 William ..... Percival Vivian  
 First Page ..... G. Andersen  
 Second Page ..... Norton Meyers  
 Jacques De Bois ..... Walter Aiel  
 Hymen ..... Mercedes De Cordoba  
 Ladies of the Court, Guardsmen to Frederick, Lords at Court, Lords in the Forest, Foresters, Shepherdesses  
**SYNOPSIS:** Act I.—Scene 1—Before Oliver's House. Scene 2—Terrace Before Frederick's Palace. Act II.—Scene 1—Before Oliver's House. Scene 2—The Forest of Arden. Act III.—The Forest. Act IV.—The Forest. Act V.—Scene 1—The Forest. Scene 2—The Forest. Alexander Ozmansky, Who Has Charge of the Ballet at the Capitol Theater, Has Arranged the Shepherd's Dance.  
 Wrestling in Act I. Arranged by Percival Vivian  
 CLOSED APRIL 28, 1923  
 8 Performances

**182**  
**NATIONAL**  
 Commencing Monday Evening, April 23, 1923  
 (Same Theater, February 7, 1922 to December 2, 1922)  
**KILBOURN GORDON, INC.**  
 -Presents-  
**CAT AND THE CANARY**  
 A Play by John Willard  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 Roger Crosby ..... Percy Moore  
 "Mamma" Pleasant ..... Blanche Fiedler  
 Harry Bythe ..... Carl Ekstrom  
 Susan Salsby ..... Beth Franklin  
 Cicely Young ..... Cara Vupiera  
 Charles Wilder ..... Ryder Kuane  
 Paul Jones ..... Arthur Albertson  
 Annabelle West ..... Sylvia Field  
 Hendricks ..... Edmund Elton  
 Patterson ..... Harry D. Southard  
**SYNOPSIS:** Act I.—The Library. 11:30 P.M.  
 Act II.—The Next Room. 1:15 Midnight. Act III.—The Library. 3 A.M.  
 The Action Takes Place in Glendell Manor, on the Hudson  
 Staged by Ira Hays  
 CLOSED MAY 26, 1923  
 40 Performances

**183**  
**GARRICK**  
 Commencing Monday Evening, April 23, 1923  
 Sixth Production of the Fifth Subscription Season  
**THE THEATER GUILD**  
 -Presents-  
**THE DEVIL'S DISCIPLE**  
 A Melodrama by Bernard Shaw  
 The Production Directed by Philip Moeller  
 Settings by Lee Simonson  
 Costumes by Carolyn Hancock  
**CAST OF CHARACTERS**  
 (In the Order of Their Appearance)  
 Mrs. Annie Primrose Dudgeon ..... Beverly Silgreaves  
 Essie ..... Martha Braden Allen  
 Christy ..... Gerald Hamer  
 Anthony Anderson ..... Moffat Johnston  
 Judith Anderson ..... Lettis Robt  
 Lawyer Hawkins ..... Alan MacAteer  
 William Dudgeon ..... Byron Russell  
 Mrs. William Dudgeon ..... Kathryn Wilson  
 Titus Dudgeon ..... Lawrence Cecil  
 Richard Dudgeon ..... Mand Almslie  
 The Sergeant ..... Lawrence Cecil  
 Major Swinton ..... Reginald Gode  
 General Bugoyne ..... Roland Young  
 Mr. Brudenell ..... Byron Russell  
 Officers—Frank McAniff, Frank Tweddell, Fred Miller, Alan MacAteer, Henry Haven  
 Stoddard, Walter Lowrey, George Bradley,  
 Soldiers—Frank McAniff, James Meighan,  
 Frank Herold, Paul E. Martin, James Sizzle,  
 Samuel Selden, Alan MacAteer, Fred Miller,  
 Townsfolk—Aline Berry, Irene Freeman, Virginia Gregory, Virginia Langton, Aline Wilkes,  
 Lewis Harrington, George Bradley, Walter Lowrey.  
**SYNOPSIS:** Act I.—Kitchen and General Dwelling Room of the Dudgeon Farm House. Act II.—Scene 1—Chief Dwelling Room of Minister Anderson's House. Scene 2—Same. (Two Hours Later.) Act III.—Scene 1—Waiting Room in the Town Hall. Scene 2—Council Chamber in the Town Hall. Act IV.—Prison Yard Adjoining the Town Hall.

**184**  
**JOLSON**  
 Commencing Monday Evening, April 30, 1923  
**S. HUROC, INC.**  
 -Presents-  
 The Russian Comedy Opera Potpourri  
**A NIGHT OF LOVE**  
 By Valentin Valentinov  
**CAST OF CHARACTERS**  
 Smitka ..... Nicolai Mamonoff or Sergei Andmoff  
 Maria ..... Barbara Loseva or Sophia Fischer  
 Lea ..... Nina Guseva or Zina Ivanova  
 Smorjokoff ..... Edm Vitis  
 Karolina ..... Sophia Osipova  
 Sergel ..... Max Panteleoff or Vladimir Radeoff  
 Genadi ..... Nicolai Busanovsky or Ivan Dneproff  
 Andrei ..... Leonid Gorkenko or Vladimir Radeoff  
 Police Captain ..... David Tulinoff  
 A Maid ..... Nastia Fedorova  
 Visitors, Officers, Peasants and Servants  
 Incidental Dances in First and Third Acts by Nele and Nurva  
 Assisted by Miles Nozovora, Novitskaya, Kretlova and M. Kretloff  
 Note—Alternate Appearance  
 Mr. Mamonoff will appear Mon., Wed., Thurs. nights and Sat. afternoon. Mr. Andmoff, Tues. night, Thurs. mat., Fri. and Sat. nights, Mme. Loseva, Mon., Wed., Thurs. nights and Sat. mat., Mme. Fischer, Tues. night, Thurs. mat., Fri. and Sat. nights, Mme. Guseva, Mon., Wed., Thurs. nights and Sat. mat., Mme. Ivanova, Tues. night, Thurs. mat., Fri. and Sat. nights, Mr. Panteleoff, Mon., Wed., Thurs. nights and Sat. mat., Mr. Radeoff, Tues. night, Thurs. mat., Fri. and Sat. nights, Mr. Busanovsky, Mon., Wed., Thurs. nights and Sat. mat., Mr. Dneproff, Tues. night, Thurs. mat., Fri. and Sat. nights, Mr. Gorkenko, Mon., Wed., Thurs. Fri. and Sat. nights, Mr. Radeoff, Tues. night, Thurs. mat., Fri. and Sat. nights.  
**SYNOPSIS:** Act I.—Reception Hall in House of the Wealthy Smitka. Act II.—A Garden on Smitka's Estate. Act III.—Sergel's House in Town. The Morning After the Night of Love.  
 CLOSED MAY 5, 1923  
 8 Performances

**185**  
**48TH STREET**  
 Commencing Monday Evening, April 30, 1923  
**CLASSIC THEATER, INC.**  
 -Presents-  
**MAURICE SWARTZ**  
 -In-  
**THE INSPECTOR GENERAL**  
 Comedy in Four Acts by Nikolai Gogol. Translated by Thomas Seitzer and Samuel S. Grossman.  
 Directed by Maurice Swartz  
 (Director Yiddish Art Theater)  
**CAST OF CHARACTERS**  
 Anton Antonovitch ..... Walker Dennett  
 Anna Andreyevna ..... Eda Von Ruelow  
 Marya Antonovna ..... Anna Vroom  
 Luka Lukich ..... Emil Hoch  
 Ammos Fedorovich ..... Wm. T. Hayes  
 Artyom Filippovich ..... Walter Armin  
 Ivan Kuzmich ..... Arnold Murray  
 Piotr Ivanovich Bobchinsky ..... Koral Tracy  
 Piotr Ivanovich Bobchinsky ..... W. A. Whitecar  
 Ivan Alexandrovich Khibstakov ..... Marlice Swartz  
 Ostip ..... Wm. A. North  
 Ukhovortov ..... Ben E. Roberts  
 Svistunov ..... Arthur Ludwig  
 Bezimordna ..... Florence A. Boyarsky  
 Pyronya ..... Florence A. Boyarsky  
 The Sorcerer's Wife ..... Ruth Tomlinson  
 Servant at the Inn ..... J. Monte Crane  
 Mishka ..... A. K. Miller  
 Avdotya ..... Celia Koff  
 Merchants—Philip Sherman, Morris Freedman, Sam Schneider, Fred Steinway, Jos. F. Sanoff.  
 Doctor ..... John Kline  
 Koropkin ..... Edward M. Grace  
 Artyom's Wife ..... May Harmon  
 Guest—Genevieve Markham Helen Dale, Elizabeth Hunt, Emma Lowe, Mary Perry

SYNOPSIS: Act I.—A Room in the Governor's House. Act II.—A Room in an Inn. Act III.—Scene 1.—The Same as Act I. Scene 2.—The Same. Act IV.—The Same. The Action of the Play Takes Place in the Late '70s of the Last Century.  
CLOSED MAY 5, 1923  
8 Performances

186  
**EARL CARROLL**  
Commencing Tuesday Evening, May 1, 1923  
**HENRY BARON'S**  
New Farce-Comedy

**MY AUNT FROM YPSILANTI**  
(After the French of Paul Gavault)  
CAST OF CHARACTERS  
Perceval ..... Colin Campbell  
Mrs. Armitage, from Ypsilanti ..... Alice Fisher  
Charles Wharton ..... Richard Sterling  
Lucy ..... Jane Richardson  
George Harper ..... Paul Gordon  
Peggy ..... Florence Shirley  
John Harper ..... Frank Andrews  
Mrs. Harper ..... Zedie Tibury  
Elizabeth Hammond ..... Gypsy O'Brien  
James ..... Albert Hyde  
Mary ..... Kay Barnes  
Dr. Hance ..... William Eyrle  
SYNOPSIS: Act I.—Drawing Room in Mr. Wharton's Bachelor Apartment in Washington Square After Midnight. Act II.—The Harper Home in Virginia, the Next Morning. Act III.—The Same, that Afternoon.  
Staged by Armand Robt  
CLOSED MAY 5, 1923  
7 Performances

187  
**MOROSCO**  
Commencing Wednesday Evening, May 2, 1923  
**OLIVER MOROSCO**  
(Morosco Holding Company, Inc.)  
—Presents—  
Thompson Hutchinson's New Comedy-Drama

**PRIDE**  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Thomas Burton ..... William Austin  
Allice Burton ..... Martha Lohler  
Bell Boy ..... Lester Kenneth  
Elsie ..... Wm. Selby  
Victor ..... Eugene Redding  
Due de Valhant ..... Fred L. Tidon  
Peter Bohm ..... Robert Fisher  
Richard Stevens ..... Leon Gordon  
Audrey Valmont ..... Juliette Day  
Duchesse de Valmont ..... Hilda Spang  
Mrs. Bohm ..... Camilla Balberg  
Andrew ..... Fred J. Martell  
Anderson ..... Beach Cooke  
Mrs. Hathaway ..... Edolaine Roden  
Morgan Howard ..... Kenneth Dana  
Estelle Winthrop ..... Mary Fisher  
Mrs. Chester Wilson ..... Jane Hope  
SYNOPSIS: Act I.—Private Office of Peter Bohm at the Hotel Bovy, New York. Act II.—The Lounge. Trouble in New Long Island Sound. Three Weeks Later. Act III.—The Same as Act II. The Next Morning.  
Staged by Oliver Morosco  
CLOSED MAY 12, 1923  
13 Performances

188  
**LONGACRE**  
Special Matinee Monday Afternoon, May 7, 1923  
**THE PLAY PRODUCING SOCIETY**  
OF NEW YORK  
—Presents—

**QUEEN HATASU OF EGYPT**  
By Ruth Helen Davis  
Play Produced Under the Personal Direction of Harry Irvine  
Egyptian Dances Specially Composed and Arranged by Louis H. Chalif  
Music Specially Arranged by Lou Oip  
CAST OF CHARACTERS  
(In Order in Which They Speak)  
Prolog  
Mrs. Porter Emerson ..... Ann Eccleston  
Mr. Porter Emerson ..... Louis Hallett  
Ariet Emerson ..... Geneva Harrison  
(Courtesy of A. H. Woods)  
Miss Brewster ..... Katharine Brook  
(Courtesy of Sam Harris)  
Paul Parker (Egyptologist) ..... Paul Doucet  
(Courtesy of David Belasco)  
The Play  
(EGYPT—1690 B. C.)  
Thotmes II. .... Charles Webster  
Triphon ..... Henry Buckler  
Seumut (Royal Architect) ..... Mark Haight  
(Courtesy of R. G. Kemmet)  
Nehsi (Guardian of the Royal Seal) ..... Robert Vlyan  
(Courtesy of George M. Cohan)  
Thonth (Guardian of the Royal Treasure) ..... Louis Hallett  
Iapousenh (High Priest) ..... Burnside Babcock  
Thotmes I (Pretender to the Throne) ..... Charles E. Bloomer  
Leader of the People ..... Gerald Gilbert  
(Courtesy of Selwyn & Co.)  
Hatasu (First Queen of Egypt) ..... Ruth Helen Davis  
King Pariliu of Punt ..... Paul Doucet  
Hatasu's Ambassador ..... Gerald Gilbert  
High Priestess ..... Carrie Bridwell  
Woman Leader of People ..... Gertrude Phillips  
Courier ..... J. C. Davis  
CLOSED MAY 7, 1923  
1 Performance

189  
**PUNCH AND JUDY**  
Commencing Monday Evening, May 7, 1923  
**THE APACHE**  
(Thoughts Are Things)  
A Play in a Prolog, Two Acts and an Epilog  
by Josephine Turk Baker  
—With—

**THAIS MAGRANE AND JUAN DE LA CRUZ**  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
Monsieur Le Von (The Apache) ..... Thais Magrane  
Madame Viennese ..... Thais Magrane  
Michelet ..... Goldwyn Patten  
William Vokes ..... Willard Dashiell  
Betty Summers ..... Mary Ellen Ryan  
Billy Clarke ..... Barry Townsley

Franz Fritz Schmitzer ..... Ma Fitzhugh  
Signor Giovanni Lazzari ..... Louis Alberti  
Madame Beauclair ..... Marie Bonvall  
The action of the play takes place between the hours of early evening and midnight. The locale is the music room of the studio apartment of Madame Viennese at the Hotel Napoleon.  
Time—The Present  
Place—The Hotel Napoleon, Paris  
Staged by Will H. Gregory  
CLOSED MAY 19, 1923  
16 Performances

190  
**FRAZEE**  
Commencing Monday Evening, May 7, 1923  
**ETHIOPIAN ART THEATER,**  
Raymond O'Neil, Director  
—Announces—  
First International Tour of a Limited Repertory Season

**THE CHIP WOMAN'S FORTUNE**  
By Willis Richardson  
CAST OF CHARACTERS  
Liza ..... Evelyn Preer  
First Soldier ..... Sydney Kirkpatrick  
Emma ..... Marion Taylor  
Aunt Nancy ..... Laura Bowman  
Jim ..... Solomon Bruce  
A Man ..... Arthur Ray  
Scene—The Home of Liza

**SALOME**  
By Oscar Wilde  
CAST OF CHARACTERS  
Young Syrian ..... Arthur Ray  
Page of Herodias ..... Lionel Monagas  
First Soldier ..... Lewis Alexander  
Second Soldier ..... Coy Applewhite  
Tupudocian ..... Charles Olden  
Jokanaan ..... Solomon Bruce  
Salome ..... Evelyn Preer  
Herod ..... Sydney Kirkpatrick  
Herodias ..... Laura Bowman  
First Jew ..... Charles Olden  
Third Jew ..... George Jackson  
Tigellinus ..... Walter White  
Slave Girls, etc. .... Arthur Thompson  
Slave of Herodias ..... Marion Taylor

Scene—A Terrace in the Palace of Herod  
Setting and Costumes Designed by Geo. Chisbee  
Tour Under Direction of Syndicate Attractions Circuit, Inc.  
CLOSED MAY 13, 1923  
8 Performances

191  
**LONGACRE**  
Commencing Monday Evening, May 7, 1923  
**FOR VALUE RECEIVED**  
A Melodrama in Four Acts by Ethel Clifton

CAST OF CHARACTERS  
Aimeric Thomson ..... Augustin Duncan  
Berely Mason ..... Maude Hamford  
Lawrence Manning ..... Louis Kimball  
Fellman Thorndyke ..... Ceell Owen  
Catherine Mason ..... Eleanor Griffith  
Anthony ..... Harry Blakemore  
Bernice Quinlan ..... May Hopkins  
SYNOPSIS: Act I.—Afternoon of a Summer Day. Act II.—A Few Minutes Later. Act III.—The Next Morning. Act IV.—One Year Later. The action of the play takes place in Study of the Country Home of Aimeric Thomson. The Time is the Present.  
Staged by Augustin Duncan  
Moved to Apollo Theater May 28, 1923.  
CLOSED JUNE 2, 1923  
32 Performances

192  
**LYCEUM**  
Commencing Monday Evening, May 7, 1923  
**CHARLES FROHMAN**  
—Presents—

**THE MOUNTBANK**  
An Original Play by W. J. Locke and Ernest Denny (Founded on Mr. Locke's Popular Novel of the Same Name)  
—With—  
**NORMAN TREVOR**  
And a Notable Cast, Including  
**LENNOX PAWLE**  
CAST OF CHARACTERS  
Andrew Lackaday, also known as "Petit Paton" ..... Norman Trevor  
Horatio Bakkus ..... Lennox Pawle  
Anthony Hyton ..... T. Wigley Perceval  
Harry Verity-Stewart ..... Charles Romano  
Gustave ..... Louis La Rey  
Parker ..... E. Ceell Butler  
Lady Auriol Dayne ..... Lillian Kemble Cooper  
Lodie ..... Gabrielle Ravine  
Lady Verity-Stewart ..... Marjorie Chard  
Eveline ..... Nora Swinburne  
SYNOPSIS: Act I.—1912. Andrew's Dressing Room in the "Olympia Music Hall", Avignon. Act II.—1914. Andrew's Flat in the Rue St. Denis, Paris. Act III.—1919. Spring. The Hall at Mansfield Court—The Verity-Stewart's House in the South of England. Act IV.—1919. Autumn. Same as Act II.  
Produced Under the Stage Direction of David Burton  
CLOSED JUNE 2, 1923  
32 Performances

193  
**48TH STREET**  
Commencing Monday Evening, May 7, 1923  
**EQUITY PLAYERS, INC.,**  
—Announces—

**THE RIVALS**  
A Comedy by Richard Brinsley Sheridan  
Produced Under the Direction of William Seymour. Stage Settings by Woodman Thompson.  
CAST OF CHARACTERS  
Sir Anthony Absolute ..... Sidney Blackmer  
1—Captain Absolute ..... McKay Morris  
2—Faulkland ..... Francis Wilson  
Sir Lucius O'Trigger ..... J. M. Kerrigan  
Fog ..... John Craig  
David ..... James T. Powers  
Mrs. Malaprop ..... Mary Shaw  
Lydia Langloish ..... Violet Heming

Julia ..... Eva Le Gallienne  
Lucy ..... Vivian Tobin  
SYNOPSIS: Act I.—Scene 1: The Drawing Room in Mrs. Malaprop's House. Scene 2: Captain Absolute's Lodgings. Act II.—Scene 1: The North Parade. Scene 2: The Drawing Room in Mrs. Malaprop's House. Scene 3—Acres Lodgings. Act III.—Scene 1: The Drawing Room in Mrs. Malaprop's House. Scene 2: King's Meat Fields.  
The action of the play takes place at Bath General Stage Director, Mrs. Shelley Hull  
—Replaced by McKay Morris May 14, 1923.  
—Replaced by Sidney Blackmer May 14, 1923.  
Sidney Blackmer replaced by Henry Hull May 14, 1923.  
CLOSED MAY 20, 1923  
21 Performances

194  
**PROVINCETOWN**  
Commencing Wednesday Evening, April 25, 1923  
**THE PLAYERS' COMPANY, INC.,**  
—Presents—

**SYLVIA**  
A Play in Three Acts by Leighton Osmond  
CAST OF CHARACTERS  
Hannah ..... Julia Heinemann  
Jimmy Gordon ..... Benjamin Kauser  
Mr. Pendleton ..... (Courtesy of John Golden)  
Carl Glick Sims ..... Carl Glick  
Norman Cape ..... Norman Cape  
Gerald Armstrong ..... Elliot Cabot  
Mrs. Sheldon ..... Lucy Ellen Shreve  
William ..... Donald C. McClelland  
Irene Sheldon ..... (Courtesy of Selwyn & Co.)  
Julia Cobb  
SYLVIA Pendleton ..... Catherine Cazens  
Billy Craig ..... Lyons Wickland  
CLOSED MAY 5, 1923  
13 Performances

195  
**WINTER GARDEN**  
Commencing Monday Evening, May 14, 1923  
**THE MESSRS. LEE AND J. J. SHUBERT**  
—Present—  
**AL JOLSON**  
—In—  
**BOMBO**

In Two Acts and Fourteen Scenes  
Dialog and Lyrics by Harold Atteridge. Music by Sigmund Romberg. Dance Numbers Staged by Allan K. Foster  
Produced Under the Personal Direction of J. J. Shubert  
CAST OF CHARACTERS  
(In the Order of Their Appearance)  
ACT I  
Scene 1—The Grounds of Count Garibaldi's Castle, Genoa, Italy  
1922  
1923  
Paul Marcus (Alonzo) ..... Franklin A. Batie  
Annabel Downing (Annabella) ..... Vera Bayles Cole  
Jenkins (Rodrigero) ..... Frank Holmes  
Jack Christopher (Christophio Colombo) ..... Forrest Huff  
Patricia Downing (Princess Isabella) ..... Mildred Keats  
Count Garibaldi (Prince Don) ..... Harold Crane  
Mrs. Downing (Queen Isabella) ..... Harriet Brown  
Fritz Von Busing ..... Fritz Von Busing  
Inez (Lady Inez de Cordoba) ..... Leah Norah  
Mona Tessa (a Southsayer) ..... Leah Norah  
"Red" (King Ferdinand) ..... Harry Turpin  
Luigi (The Courier) ..... Edward Poolley  
Giuseppe (Giuseppe) ..... Wm. Richards  
Wm. Richards ..... Chas. Fritsch  
Walter White ..... Walter White  
Harry Sievers ..... Harry Sievers  
George Ross ..... George Ross

Banditti ..... Larry Lawrence  
James ..... Teddy Hoffmann  
Adele ..... Katharine Bennett  
Estelle ..... Gladys Bennett  
Lola (Ludolo) ..... Jeannette Dietrich  
Alfred (Alfredo) ..... Frank Bernard  
Flavia ..... Harriet Brown  
Scene 2—On Board Jack Christopher's Yacht  
Charles Masterson ..... Harold Crane  
Paul Marcus ..... Franklin A. Batie  
Gus ..... Al Jolson  
Annabella ..... Vera Bayles Cole  
Patricia ..... Mildred Keats  
Mrs. Downing ..... Fritz Von Busing  
Count Garibaldi ..... Harold Crane  
Jack Christopher ..... Forrest Huff  
The Ghost of "Ferdinand", King of Spain ..... Leah Norah  
The Ghost of "Christophio Colombo" ..... Harry Turpin  
The Ghost of "Ferdinand", King of Spain ..... Albert Howson  
Scene 3—In Old Spain  
The Troubadour ..... Franklin A. Batie  
Scene 4—A Street in Cordova, Spain, 1192  
Additional Characters  
Princess Boahadella ..... Ann Mason  
Bombo ..... Al Jolson  
Scene 5—At the Royal Palace  
Scene 6—Throne Room in the Palace of King Ferdinand and Queen Isabella  
The Court Singer ..... Teddy Hoffmann  
Scene 7—The Shop of Valero, the Money Lender  
Princess Boahadella ..... Ann Mason  
Her Lady In Waiting ..... Mary Booth  
Princess Don ..... Albert Howson  
Southsayer ..... Harold Crane  
Siona Tessa ..... Al Jolson  
Selling Master ..... Harry Turpin  
Servant ..... Edward Poolley  
The Duke of Bombo ..... Al Jolson

Scene 1—On the Deck of the Santa Maria  
Prince Don ..... Harold Crane  
Two Pirates ..... Katharine and Gladys Bennett  
Princess Boahadella ..... Ann Mason  
Pedro ..... Albert Howson  
Columbo ..... Forrest Huff  
First Sailor ..... Frank Holmes  
Alonzo ..... Franklin A. Batie  
Bombo ..... Al Jolson  
Sailors, Pirates, etc.  
Scene 2—On the Island of San Salvador  
An Indian Princess ..... Harriet Brown  
Prince Don ..... Harold Crane  
Pedro ..... Albert Howson  
The Indian Chief ..... Harry Turpin  
Natives, Spaniards, etc.  
Scene 3—On Board Jack Christopher's Yacht  
Scene 4—In Gus' Kitchen  
Gus ..... Al Jolson

Scene 5—Count Garibaldi's Garden, Genoa, Italy, 1923  
Staged by J. C. Huffman  
CLOSED JUNE 6, 1923  
32 Performances

195-A  
**FRAZEE**  
Beginning Tuesday Evening, May 15, 1923  
**ETHIOPIAN ART THEATER**  
Raymond O'Neil, Director  
—Announces—  
A Repertory Season

**THE CHIP WOMAN'S FORTUNE**  
By Willis Richardson  
CAST OF CHARACTERS  
Liza ..... Evelyn Preer  
First Soldier ..... Sydney Kirkpatrick  
Emma ..... Marion Taylor  
Aunt Nancy ..... Laura Bowman  
Jim ..... Solomon Bruce  
A Man ..... Arthur Ray  
Scene—The Home of Liza

**THE COMEDY OF ERRORS**  
By William Shakespeare  
(A La Jazz)

Played in the Interior of a Circus Tent  
Solinus, Duke of Ephesus ..... Arthur T. Ray  
Aegeon, a Merchant of Syracuse ..... Sydney Kirkpatrick  
Antipholus of Ephesus ..... (Courtesy of Selwyn & Co.)  
Twin Brother and Son to Aegeon (Amillia) ..... Barrington Guy  
Antipholus of Syracuse ..... Barrington Guy  
Twin Brother and Son to Aegeon (Amillia) ..... Charles Olden  
Dromio of Ephesus ..... Charles Olden  
Twin Brother and Attendant on the Two Antipholuses ..... Charles Olden  
Dromio of Syracuse ..... Charles Olden  
Twin Brother and Attendant on the Two Antipholuses ..... Charles Olden  
Balthazar, a Merchant ..... Solomon Bruce  
Anselmo, a Goldsmith ..... Nathaniel Guy  
First Merchant ..... Lewis Alexander  
Second Merchant ..... Le Roy Hingham  
Lamb, a Schoolmaster ..... Arthur T. Ray  
Anellia, Wife of Aegeon ..... Laura Bowman  
Adriana, Wife of Antipholus of Ephesus ..... Evelyn Preer  
Luclina, Her Sister ..... Hilda Morton  
A Courtesan ..... Marion Taylor  
Officers ..... Coy Applewhite  
Gaiers, Officers and Attendants ..... Charles Olden  
CLOSED MAY 19, 1923  
7 Performances

196  
**48TH STREET**  
Commencing Wednesday Evening, May 16, 1923  
**EQUITY PLAYERS, INC.,**  
—Announces—

**SWEET NELL OF OLD DRURY**  
A Comedy by Paul Kester  
Produced Under the Direction of J. Hartley Manners  
Settings and Costumes by Woodman Thompson  
CAST OF CHARACTERS  
Nell Gwynne ..... Laurette Taylor  
Lady Castlemaine ..... Lynn Fontanne  
Duchess of Portsmouth ..... Helenka Jankowska  
Lady Olivia Vernon ..... Marguerite Meyer  
Tidlin ..... Laura Burt  
1—Charles II., King of England ..... Alfred Lunt  
Lord Jeffreys ..... Herbert Grimwood  
2—Sir Roger Fairfax ..... Regan Hughston  
3—Lord Rochester ..... Richie Ling  
Lord Lovelace ..... Schuyler Land  
Perceval ..... Leo Stark  
Bohans ..... Howard Lindsay  
Captain Claverling ..... Leonard Booker  
Alderman ..... Edwin Holland  
Second Alderman ..... Charner Hatson  
Mercer ..... Lionel Chalmers  
William ..... Seymour Jamison  
Lord In-Waiting ..... James Bell  
Master Bill ..... Paul Jacobus  
Flower Girls, Ladies, Guards, Chair Bearers, etc.: Suzanne Powers, Gladys Clarke, Helen Curtis, Mary Perry, Bessie Abbott, Elizabeth Jarecki, Lena Jarclia, Madeline Fay, June Cochrane, Sylvia Wiley, Willard Joray, George Blackwood, Stanley Kalkburt, George Kendall, James Sumner.  
SYNOPSIS: Act I.—Before the King's Theater, Drury Lane. Act II.—Drawing Room at Nell Gwynne's House, Pall Mall. Act III.—A Room in Lord Jeffreys' House. Act IV.—A Room in the Palace, Whitehall.  
1—Replaced by Frederick Worlock June, 1923.  
2—Replaced by Morris Ankrum June, 1923.  
3—Replaced by Charles McNaughton June, 1923.  
CLOSED JUNE 30, 1923  
51 Performances

197  
**ASTOR**  
Commencing Thursday Evening, May 17, 1923  
**THE MESSRS. SHUBERT**  
—Present—  
**JAMES BARTON**  
In a New Musical Comedy  
**DEW DROP INN**

Book by Walter De Leon and Edward Delaney  
Dunn, Music by Alfred Goodman, With Ensemble Music by Sigmund Romberg  
Lyrics by Cyrus Wood  
Entire Production Under the Personal Direction of J. J. Shubert  
CAST OF CHARACTERS  
Jack Newton ..... Harry Clark  
Madame Le Cordez ..... Mary Hobson  
J. P. Rockely ..... William Holden  
Grace Rockely ..... Mirella Swanson  
Hope Rockely ..... Beatrice Swanson  
Ronald Curtis ..... Fred Hedder  
Joseph Higgins ..... Evelyn Cavanaugh  
Bell Boy ..... Spencer  
Maid ..... Jean Carroll  
Nurse ..... Sylvia Highton  
Violet Gray ..... Eva Clark  
Bobby Smith ..... Robert Haliday  
Reggie Murray ..... Frank Hill  
Annias Washington ..... James Barton  
A. M. Dupont ..... George O'Honnell  
Eleanor Jordan ..... Margaret Morris  
Julia Kinsey ..... Claire Hodgson  
Frouca Moor ..... Margaret Atherton

Marion Stanley... Alice Brady...
Bel Boy No. 2... Mae Keelo...
Guests: Bell Boys, Etc.
SYNOPSIS: Local—Hotel on the Shore of a Southern California Seaside Resort. Act I.—On the Terrace—Late Afternoon. Act II.—The Garden—In the Moonlight.
Staged by Fred G. Latham
CLOSED JUNE 30, 1923
52 Performances

198
GAITY
Commencing Monday Evening, May 21, 1923
CHARLES DILLINGHAM
—Present—
CYRIL MAUDE
—In—
AREN'T WE ALL?
A Comedy by Frederick Londale
CAST OF CHARACTERS
(In the Order of Their Appearance)

Milton... George Taude
Hon. Willie Tatham... Leslie Howard
Lady Frinton... Mabel Terry Lewis
Arthur Wells... Jack Whiting
Marty Steele... Denia Gurney
Kitty Lake... Roberta Beatty
Lord Grenham... Cyril Maude
Margot Tatham... Alma Tell
Roberta... F. Gatenby Bell
Hon. Mrs. Ernest Lynton... Marguerite St. John
Rev. Ernest Lynton... Harry Asford
John Willocks... Geoffrey Miller
SYNOPSIS: Act I.—A Room in White Tat-
tam's House in Mayfair, Evening. Act II.—
A House in Lord Grenham's House in the Coun-
try. An Afternoon Two Weeks Later. Act
III.—Same as Act II.—The Next Morning.
Staged by Hugh Ford

199
SHUBERT
Commencing Monday Evening, May 21, 1923
THE MESSRS. SHUBERT
—Present—
BLOSSOM TIME
In Three Acts
Book and Lyrics by Dorothy Donnelly.
Adapted from the Original by A. M. Willner
and H. Schubert. Music from Melodies of
Franz Schubert and H. Berle. Adapted by Sig-
mund Romberg.
Dancing Numbers Arranged by F. M. Gillespie
Entire Production Under the Personal Direction
of J. J. Schubert

CAST OF CHARACTERS
Mabel... Gertrude Long
Bellabrana... Halina Bruzovna
Fritz... Martin Abel
Kitty... Sonia Lorton
Mrs. Kraus... Dorothy Seegar
Baron Franz Schuber... Roy Cropper
Franz Schubert... Hollis Davenny
Kraus... Teddy Webb
Voni... Victor Henry
Von Schwind... Edmund Fitzpatrick
Blinder... Elden Baker
Erkman... James Burroughs
Count Sharnoff... Edwina Taylor
Hansy... L. Bienenhalt
Norvay... Otis Sheridan
Rudi... Burgess Deitch
Mrs. Colberg... Jalia Herley
Walter... David Resnick
Dancer... Burgess Deitch
Ladies of the Ensemble

SYNOPSIS: Act I.—The Prater in Vienna,
1820. An Afternoon in May. Act II.—Drawing
Room in the House of Kraus. Three Months
Later. Intermezzo Serenade—Schubert-Rom-
berg. Act III.—Schubert's Lodgings. Two
Months Later.
Staged by J. C. Huffman
CLOSED JUNE 9, 1923
24 Performances

200
44TH STREET
Commencing Monday Evening, May 21, 1923
MESSRS. SHUBERT
—Present—
BLOSSOM TIME
A Three-Act Musical Play
Book and Lyrics by Dorothy Donnelly.
(Adapted from the Original by A. M. Willner
and H. Berle.) Music from Melodies of
Franz Schubert and H. Berle. Adapted by Sig-
mund Romberg.
Entire Production Under the Personal Direction
of J. J. Schubert

CAST OF CHARACTERS
Mabel... Laurel Nemeth
Bellabrana... Trina Varela
Fritz... Jean Holt
Mrs. Kraus... de Vermon Ramsey
Greta... Isabelle Vernon
Baron Franz Schuber... Ferne Newell
Franz Schubert... John Clarke
Kraus... Joseph Mendelsohn
Voni... Dallas Welford
Von... Lucius Metz
Kopelweiser... Edward Orchest
Von Schwind... Henry White
Blinder... Gregory Dreistoff
Erkman... Frank Noyce
Count Sharnoff... Gregory Bluff
Hansy... David Andrade
Norvay... Peggy O'Donnell
Rudi... Harriette Sheldon
Walter... James Curran
Dancer... Tatiana Smirnovia
Ladies of the Ensemble

SYNOPSIS: Act I.—The Prater in Vienna,
1820. An Afternoon in May. Act II.—Drawing
Room in the House of Kraus. Three Months
Later. Intermezzo Serenade—Schubert-Romberg.
Act III.—Schubert's Lodgings. Two Months
Later.
Staged by J. C. Huffman
CLOSED JUNE 2, 1923
16 Performances

201
FULTON
Commencing Monday Evening, May 21, 1923
BILTMORE PRODUCTION CO., INC.
(Management of Adolphe Mayer)
—Present—
COLD FEET
A Farce in Three Acts by Fred Jackson and
Pierre Gendron

CAST OF CHARACTERS
(In the Order of Their Appearance)
Dr. Harry Nollis... Glenn Anders
Gertrude... Annette Bade
Audrey Stanton... Beth Martin
Jack Trenton... Gay Perdition
Diana Ainsley... Catherine Calhoun Doucet
Count Louis de La Tour... Louis D'Arcy
George Prentice... John T. Doyle
Sophie... May Vokes
Kelly... Leighton Stark
SYNOPSIS: Act I.—Sitting Room Occupied
by Dr. Nollis in Mrs. Ainsley's Country House
in Connecticut. Early Evening. Act II.—Same.
Later the Same Night. Act III.—Same. Still
Later.
Staged by Edgar MacGregor
CLOSED JUNE 9, 1923
24 Performances

202
MOROSCO
Commencing Tuesday Evening, May 22, 1923
JOHN HENRY MEARS
—Present—
TAYLOR HOLMES
—In—
NOT SO FAST
An American Comedy of Today by Conrad
Westervelt
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mary Standish... Ann Davis
Rose Standish... Marian Mears
Arabella... Beatrice Bradley
James Barton Acton... Leon Gordon
Robin Standish... James Dyrenford
Sylvester Vane... Theodore Westman, Jr.
Henry Watterson Blake... Taylor Holmes
Fay Fothergill... Jeanne Greene
SYNOPSIS: Act I.—Living Room of the Stan-
dard Apartment. Early Spring. Act II.—
Acton's Office. One Week Later. Act III.—
Same as Act II.—The Following Afternoon.
Stage Direction by Leon Gordon

203
48TH STREET THEATER
Commencing May 24, 1923, for Three Special
Matinees
EQUITY PLAYERS, INC.
—Present—
THE ANTIGONE
By Sophocles
CAST OF CHARACTERS
Antigone... Edith Wynne Matthisson
Ismae... Charles Rann Kennedy
A Watchman... Margaret Lovi
Haemon... Ainaah James-
Tiresias... Margaret Light
Attendant to Tiresias... Virginia Avery
A Messenger... Margaret Underhill
Eurydice... Millie McLaughlin
Another Messenger... Katherine Durell
Leader of Chorus... Berry Middleton
CLOSED MAY 26, 1923
3 Performances

204
PROVINCETOWN
Commencing Thursday, May 24, 1923
THE PLAYERS COMPANY
—Present—
SUNUP
A Play by Lulu Vollmer
CAST OF CHARACTERS
Widow Cagle... Lucile LaVein
Pap Todd... Owen Meech
Emory... Anne Elstner
Rud... Eugene Lockhart
Sherie Weeks... France Bendstar
Rufe Cagle... Alan Birmingham
Prochet... Burnside Babcock
The Stranger... Elliott Cabot
Bob... Norman Dale
Staged by Henry Stillman and Benjamin Kanzer

205
BELASCO
Sunday Night, May 27, 1923
THE GREEN ROOM CLUB
—Present—
THE NEW SIN
By Basil McDonald
CAST OF CHARACTERS
Jim Boninger... Victor Sutherland
Will Grain, M. P... Walter E. Jones
Peel... Charles Schobert
Sherie Weeks... Ralph Stuart
David Llewellyn... Rolfe Lord
Maximilian Cutts... Hal Cran-
Stuart Campbell... Edwin Taylor
CLOSED MAY 27, 1923
1 Performance

206
GEO. M. COHAN
Commencing Monday Evening, May 28, 1923
LOUIS F. WERBA
—Present—
ADRIENNE
Music by Albert Von Tilzer. Book and Lyrics
by A. Seymour Brown (From a Story by Frances
Byrant and Wm Stone). Dances and Ras-
semblies by David Bennett.
CAST OF CHARACTERS
(In the Order of Their Appearance)
Sid Darrel, alias Nadir Sidarab... Charles Cahill Wilson
Nora Malone, alias Nadja... Laura Arnold
Prison Guard... John Kearney
Runk Allen, alias Ali Bonjke, Billy B. Van
Grace Clayton... Mabel Ferry
Thomas... Robert Starr
John Grey... Richard Carle
Mrs. John Grey... Jean Newcomb
Rob Gordon... Dan Healy
I—Adrienne Grey... Vivienne Segal
Stephen Hayes... Harry Fender
Attendant at the Shrine of Ramah... John Kearney
Specialty Dancers—Carlos and Inea, Ann Linn
and Jack Thompson, May Cory Kitchen, The
Keene Twins, Lou Lockett, Fridkin and Rhoda.
The Lyric Four—Edith Holloway, Lyric So-
prano; Fannie Miller, Mezzo Soprano; Jean
Young, Contralto; Angela Manilla, Alto.
Ladies of the Ensemble—Diana Chase, Muriel
Wilson, Anita Moore, Amy Atkinson, Louise Be-

girl, Marjorie Clemens, Louise Joyce, Ruth Mills,
Suzanne Conroy, Beatrice O'Connor, Jean Brown,
Ethel Gibson, Phyllis Avea, Florence Courtney,
Evela Dale, Marguerite Ross, Ruby Poe, Lil-
lian Dawn and Hall Twins.
Gentlemen of the Ensemble—Jerome Kirk-
land, Dan Rowan, Anstia Clark, Ray Moore,
Francis T. Schmitz, Fred O'Brien, Roy Mason,
Othello McCarver, Arthur Budd and Hugh Wil-
son.
SYNOPSIS: Act I.—Scene 1: Outside Sing
Sing Prison, Ossining, N. Y. (February). Scene
2: The Terrace of John Grey's Home Near New
York (July). Act II.—At the Shrine of Ra-
mah.
Staged by Edgar J. MacGregor
1—Replaced by Madeline Collins July, 1923.

207
SELWYN
Commencing May 29, 1923
THE SILVERNAIL PLAYERS
—PRESENT—
OFFICER 666
A Farce by Augustin McHugh
(In French)
For Special Matinees
CAST OF CHARACTERS
Baleno... Nick Long
L'Helan—L'Agent 666... Auguste Aramini
Whitney Barnes... Carlin Crandall
Helene Gladwin... Clarke Silvernail
Sadie Small... Eva LeGalliene
Thomas Watkins... Kay Laurell
Alfred Wilson... Dan Walker
Mrs. Burton... H. Paul Doucet
Captain Stone... Beverly Stigreeves
Kearney... George Dechaux
Ryan... Marcel Rousseau
Agent... Hugo Manche
Jose Yovin
CLOSED JUNE 1, 1923
3 Performances

208
LYCEUM
Beginning June 4, 1923
THE PLAYERS' CLUB
—Present—
THE SCHOOL FOR SCANDAL
By Richard Brinsley Sheridan Esq.
CAST OF CHARACTERS
Sir Peter Teazle... John Drew
Sir Oliver Surface... Tom Wise
Joseph Surface... McKay Morris
Charles Surface... Charles Richman
Sir Benjamin Backbite... Henry E. Dixey
Craptree... Etienne Girardot
Snake... Robert Mantell
Careless... John Craig
Sir Harry Bumper... Reinald Werrenrath
Moses... Albert G. Andrews
Rowley... Albert Branning
Trip... Ernest Lawford
Servant to Sir Peter Teazle... Grant Mitchell
Servant to Lady Sneerwell... Walter Hampden
Servant to Joseph Surface... Francis Wilson
Lady Teazle... Ethel Barrymore
Lady Sneerwell... Violet Kemble-Cooper
Mrs. Candour... Charlotte Walker
Maria... Carol McComan
CLOSED JUNE 8, 1923.
8 Performances.

209
WINTER GARDEN
Commencing Thursday Evening, June 14, 1923
THE MESSRS. LEE AND J. J.
SHUBERT
—Present—
THE PASSING SHOW OF 1923
Staged by J. C. Huffman. The Entire Pro-
duction Under the Personal Direction of
Mr. J. J. Schubert. Book and Lyrics
by Harold Atteridge. Music by
Sigmund Romberg and Jean
Schwartz. Dances by Al-
lan K. Foster.
ACT I.
Scene 1—Check Room of a Broadway
Restaurant
White, the Hat Check Boy... Joseph Wagstaff
Nellie... Helen Shipman
Mr. Latwell... Hal Van Rensselaer
Mr. Burnson... James Hamilton
Miss Vanity... Louise Dose
Scene 2—The Hall of Mirrors
The Author... George Jessel
The Stage Director... Hal Van Rensselaer
The Stage Manager... Jack Hall
The Heroine... Helen Shipman
The Lover... Barnett Parker
The Leading Man... George Hassell
An Actor... James Hamilton
The Stage Carpenter... William Pringle
The Property Man... Jack Rice
An Actress... Vera Ross
Scene 4—A Few Moments With
Roy... Roy Cummings
Billie... Billie Shaw
Walter... Walter Woolf
Rose... Ida May Sparrow
Scene 6—"Seeing Double"
Mr. A... Bob Nelson
Mr. B... Bob Gilbert
Bill... George Hassell
Mrs. Brown... Joan Hay
A Maid... Ida May Sparrow
Her Butler... William Pringle
Mr. Brown... James Hamilton
Another Butler... Jack Hall
Another Butler... James White
Mr. Brown No. 2... William Birdie
Mr. Brown No. 3... Nell Courtney
Mrs. Brown No. 2... Vera Ross
Mrs. Brown No. 3... Lloyd Byron
2nd Maid... Elsie May
3rd Maid... Sidney Nelson
4th Maid... Florence Wilde
Stage Manager... Ande Joachim
2nd Stage Manager... Joe Wagstaff
3rd Stage Manager... James White
4th Stage Manager... George Ford
5th Stage Manager... Billie Wilson
Scene 7—The Twin Sires
Fete and Frank... Trade Twins

Scene 8—"S" of Our Best Sellers
Bob... Bob Nelson
Censor... Ande Joachim
Black Oxen... Dorothy Vance
Damned... Perle Germonde
Panjola... Dorothy Bruce
Beautiful and Damned... Nancy Carroll
Blood and Sand... Dolores Edwards
Simon Called Peter... Mildred Soper
Cythera... Helen Herenden
If Winter Comes... Harriet Gustin
Scene 9—On the Golf Course
An Elderly Goffer... William Pringle
Roy... Roy Cunningham
Bob... Bob Nelson
Scene 10—A Lesson in Golf
American Premier Trick Golf Instructor... Alex. Morrison
John, a Puppl... Joan Hay
Her Uncle... Jack
The Duffer... Ed. Flanagan
Scene 11—It Happened in Dutchland
Hansel... Nat Nazarro, Jr.
Gretel... Helen Shipman
Scene 12—Entrance to Westminster Abbey
Lord Bottle a Bass... George Hassell
Lady Stott Guinness... Josephine Drake
Lady Bottle a Bass... James Watts
Lord Crabtree... Barnett Parker
Scene 13—Interior Westminster Abbey
The King... Ande Joachim
The Queen... Mildred Soper
Prince of Wales... Nat Nazarro, Jr.
Duke of York... Jack Rice
Lady Elizabeth, the Bride... Dorothy Bruce
Earl of Strathmore, the Bride's Father... James White
Queen Alexandria of Greece... Perle Germonde
Princess Patricia... Marja Talwyne
Princess Mary... Barbara McCree
Empress of Russia... Olive King
Princess Victoria... Dorothy Vance
Duchess of Fife... Harriet Gustin
Queen Victoria of Spain... Muriel Seeley
Countess of Athol... Helen Herenden
Guests, Ambassadors, Royalty, Etc.

Scene 14—In an Upper Box at a French Comedy
George... George Jessel
Mamma... Ann Lowenworth
The Maid... Rosemary Marston
The Brother... James Hamilton
The French Actress... Louise Dose
Scene 15—Necessary To Change a Scene
Bob... Bob Nelson
Scene 16—An Auction Shop
The Auctioneer... George Hassell
His Assistant... Barnett Parker
2nd Assistant... Bob Gilbert
A Lady Customer... Vera Ross
1st Gentleman... Jack Rice
2nd Gentleman... Francis X. Mahoney
3rd Gentleman... Jack Hall
4th Gentleman... Ande Joachim
A Draf and Dumb Man... James White
A Golfer... James Hamilton
Scene 17—An Animated Curtain
Scene 18—A Souper Dancant During the Second
Empire in Paris
Center Chandelier... Edith Pierre, Florence Wilde,
Sidney Nelson, Mary Velour
Right Chandelier... Elsie May, Loretta Duffy,
Doris Downes
Left Chandelier... Christina Eekind, Dorris Ed-
wards, Lloyd Byron
Fruit Basket... Rosa Lee, Nancy Carroll,
Rose Sarro

ACT II.
Scene 1—Japanese Bridges
Yamadori... Walter Woolf
Miss Cherry Blossom... Joan Hay
Miss Wistaria... Louise Dose
Miss Chrysanthemum... Vera Ross
Snow Maiden... Helen Shipman
Scene 2—The Fatal Wedding
Roy... Roy Cummings
The Cornetist... Dean Cornwell
Alternating Cornetist... Fred Sasse
Scene 3—The Remuddled House
By Louise Bascom Baratt
Mr. Jetter... William Pringle
Mrs. Jetter... Joan Hay
Haskell Mayhappengood... Barnett Parker
Jane Wells... Josephine Drake
Henry... Jack Hall
John... Bob Gilbert
Scene 4—Out Front
Piero, a Clown... Frank Bernard
Scene 5—Beginning of French Revolution, 1789
Pierre, a Young Revolutionist... Walter Woolf
Helene... Louise Dose
Josephine... Vera Ross
Andre... William Pringle
Jacques... Jack Rice
Scene 6—The Other Side of Every Woman
Hal... Hal Van Rensselaer
Scene 7—Somewhere-in-Rye
Jack... George Hassell
Kitty... James Watts
Chandeur... Jack Rice
Freddy... Roy Cummings
Scene 8—It Happens in Every Musical Play
The Girl... Helen Shipman
The Boy... Hal Van Rensselaer
The Dancer... Nat Nazarro, Jr.
Scene 9—Foolish Husbands
The Kiss. At Mr. Green's Home
Mr. Black... James Hamilton
Mr. Green... Jack Rice
Mrs. Green... Josephine Drake
Evee. At Mr. Adam's Home
Mr. Brown... William Pringle
Mrs. Adams... Joan Hay
A Chauffeur... Hal Van Rensselaer
Mr. Johnson... Ande Joachim
Mr. Adams... Bob Nelson
The Mistake. At Mr. Jackson's Home
Mr. Jackson... Roy Cummings
Mrs. Jackson... James Watts
Mr. Green, a Teacher of Jazz Dancing... Bob Gilbert
A Servant... Jack Hall
Scene 10—The Doll Shop
Gaby Doll... Jean Steele
Toy Maker... William Birdie
His Finished Doll... Jeanette Gilmore
Scene 11—Fly Swatters' Ballet
By Roger Dodge
Fly... Roy Cummings
Miss Swatter... James Watts
Ballet Ensemble—Messrs. Libby, Trade Twins,
Mtp, Gilbert, Joachim, White, Hamilton,
Mahoney, Hall, Rice

Scene 12—Some Girls in Silver and Rhinestones  
 Scene 13—Endurance Dancing Contest at Queen's Hall  
 Nat ..... Nat Nazario, J.  
 Helen ..... Helen Stephens  
 Hal ..... Hal Van Rensselaer  
 Bob ..... Bob Nelson

**210**  
**GLOBE**

Commencing Monday Evening, July 16, 1923  
 Fifth Annual Production  
**GEORGE WHITE'S SCANDALS**  
 Edition De Luxe  
 Lyrics by B. G. DeSylva. Additional Lyrics by E. Ray Goetz and Richard M. Donald  
 Music by George Gershwin. Book by George White and Wm. K. Webb  
 Entire Production Staged by George White  
 ACT I  
 Orchestra Directed by Charles Drury  
 Scene 1  
 Self-Explanatory  
 Scene 2

Movie Dance..... London Palace Girls  
 Scene 3  
 Little Scandal Dolls..... Olive Vaughan  
 Scene 4  
 Prolog..... Mischa Vol Janin  
 Scene 5—Moscow Players  
 Butler..... James Miller  
 Wayward Wife..... Winnie Lightner  
 A Plumber..... Lester Allen  
 Silverman..... Johnny Dooley  
 Bootlegger..... Tom Patricola  
 Scene 6  
 You and I, Beulah Berson and Scandal Beauties  
 Dance..... Marga Waldron  
 Scene 7—Back to California  
 Husband..... Johnny Dooley  
 Vamp..... Margaret Breen  
 Wife..... Thelma Lightner  
 Mrs. Newlywed..... Olive Vaughan  
 Mr. Newlywed..... Newton Alexander  
 Scene 8—Kathinka  
 Lester Allen and London Palace Girls  
 Scene 9—Lola Lo  
 Richard Bold, Olive Vaughan, Tom Patricola  
 Scene 10—The Third Degree  
 Detective..... Newton Alexander  
 Chief..... Johnny Dooley  
 First Suspect..... Mischa Vol Janin  
 Second Suspect..... Frank Weltser  
 Third Suspect..... James Miller  
 Fourth Suspect..... Lester Allen  
 Scene 11—Jewel Shop  
 Sung by Richard Bold and Helen Hudson  
 Scene 12  
 Winnie Lightner  
 Scene 13—A Fantasy in Four Scenes  
 First Episode

Pages..... Myra Cullen and Edna Mae Reed  
 Second Episode  
 Manhattan Isle in the 17th Century  
 Indian Chief..... Tom Patricola  
 Peter Stuyvesant..... Johnny Dooley  
 Interpreter..... Harry Lang  
 Indians..... London Palace Girls and Scandal Beauties  
 Third Episode  
 Year of 1923  
 Statue..... Johnny Dooley  
 Two New Yorkers..... Richard Bold and DeLyle Alda

Fourth Episode  
 Throw Her in High  
 Speaker for the Reds..... Winnie Lightner  
 Speaker for the Blues..... Lester Allen  
 Scene 14  
 Folies Bergere Paris Curtain  
 ACT II  
 Scene 1—Three Thousand Years Ago  
 Marga Waldron  
 Scene 2—Let's Be Lonesome Together  
 Richard Bold and DeLyle Alda  
 Scene 3—The Gall of the North  
 Scene 4  
 Songs..... Winnie Lightner  
 Scene 5—The Life of a Rose  
 Richard Bold and Marga Waldron  
 Rose Girl..... Georgia Lerch  
 Scene 6—Look in the Looking Glass  
 Helen Hudson and London Palace Girls  
 Scene 7—Juliet  
 Rummy..... Newton Alexander  
 Juliet..... Winnie Lightner  
 Archibald..... Tom Patricola  
 Baron Island..... Lester Allen  
 Scene 8

Dance..... The Browns  
 Scene 9—A Pullman Smoker  
 Where Is She..... Tip Top Four  
 Chicago..... Edna Mae Reed  
 Boston..... Hazel Donnelly  
 Philadelphia..... Marion Courner  
 St. Louis..... Myra Cullen  
 Washington..... Dorothy Fenton  
 New York..... Norina Cloos  
 Scene 10—The Three Musketeers  
 Lester Allen, Johnny Dooley, Tom Patricola, Newton Alexander  
 Scene 11—A New York Cafe  
 Charles Donberger's Orchestra  
 Laugh Your Carers Away by the Entire Company

**211**  
**SELWYN**  
 Commencing Tuesday Evening, June 19, 1923  
**RUFUS LEMAIRE AND GEORGE JESSEL**  
 Present—  
**HELEN OF TROY, NEW YORK**  
 Another Musical Comedy  
 Book by George S. Kaufman and Marc Connelly. Music and Lyrics by Bert Kalmar and Harry Ruby. The Orchestra Under Direction of Louis Silvers  
 Owing to the utter unimportance of the Prolog late comers will positively be seated at all times during it.  
 In order that future audiences may be kept in suspense, those present are earnestly requested not to reveal the solution of the fore story.

CAST OF CHARACTERS  
 Elias Farrow..... Tom Lewis  
 C. Warren Jennings..... Roy Atwell  
 Baron de Cartier..... Joseph Lertora  
 Theodore Mince..... Charles Lawrence  
 Harper Williams..... Clyde Hunnewell  
 David Williams..... Paul Frawley

Helen Ford  
 Queenie Smith  
 Stella Hoban  
 John Clement  
 The Trojan Women, Smaller Ones

SYNOPSIS: Prolog—Creditor of the Yarrow Case Factory, Troy, N. Y., 7:45 a.m. Act I—The Heroines, Room 11 a.m. Act II—Break of Cyprus's Studio, New York City. A Week Later  
 Staged by Bertram Harmsen and Tom Frawley  
 SPECIALTY DANCERS—Robby Lee, Loretta Marks, Essie Bannan, Ned Ames, Opal Harkness, William Dean and Marge Parker  
 THE TROJAN WOMEN—Madge M. Corry, Louise Bateman, Helen Gladding, Anna MacDonaghy, Mabel Stanford, Alice Albert, Mada Harros and Madeline Sisson  
 SMALLER ONES—Schl Stokes, Katy Malvern, Essie Bannan, Mildred Brown, Toddy Hadson, Heloise Sheppard, Virginia Benjamin, Thelma Marshall and Helen Paine  
 THE MEN—Donald Heebner, Robert Calbertson, Harold Raymond, Edward Pease, Chas. Townsend, Gene Collins, Leon Bartels and Wm. Leon.

**212**  
**EARL CARROLL**

Commencing Thursday Evening, July 5, 1923  
**EARL CARROLL'S VANITIES OF 1923**  
 Dialogs Staged by Wm. Collier, Danes by Jimmy Lee. Designs by R. Reid Macquire. Dresses by Paul Arlington, Inc.  
 Orchestra Under the Direction of Wm. Daly  
 ACT I  
 Overture

Scene 1—The Birth of a New Revue—The Composer..... Roy Glustl  
 The New Born..... Gertrude Lemmon  
 The Cuban Revue..... Polly Lux  
 The Winter Garden..... Thelma DeLorez  
 White's Scandals..... Ruth Hargraves  
 Greenwich Village Follies..... Della Harkins  
 The Music Box..... Edith Parker  
 Ziegfeld Follies..... Betty Fitch  
 Scene 2—Musical Number—  
 "Girls Were Made for Dancing"..... Margaret Davies, Lucille Hopkins, Joyce Wesley Brown, Joseph Cook  
 Scene 3—Baritone Solo..... J. Frank Leslie  
 Scene 4—A Singing Lesson  
 Irene Ricardo, Harry Burns, Charles Senna  
 Scene 5—A Suggestion of 1851—  
 Sung by Dorothea Neville, accompanied by Carlota Montgomery  
 Scene 6—Insanities of 1923..... Jimmy Duffy  
 Scene 7—The Silver Gardens—  
 Two Musicians, Harry Burns and Chas. Senna  
 "The Band Plays Home, Sweet Home"  
 Roy Glustl and Dorothea Neville  
 "Pretty Peggy"..... Peggy Hopkins Joyce and Her Colleagues  
 Scene 8—Travesty—Jimmy Duffy, Harry Burns, Irene Ricardo, Al Thomas and the Callahan Boys  
 Scene 9—Vocal Selections..... J. Frank Leslie  
 Scene 10—"Cretone Girl"..... Loretta Marks, Jack Patton and Girls  
 Scene 11—Joe Cook, the Humorist (presenting a portion of his "One-Man Vandeville Show")

Scene 12—Ballet Brute (conceived and arranged by Renoff)  
 The Brute..... Renoff  
 The Girl..... Renova  
 The Slaves..... Messrs. Wyatt Lashly and Corps de Ballet  
 Scene 13—Divertissement..... Margaret Edwards  
 Scene 14—Finale of the Furs.  
 ACT II

Scene 1—It Might Be a Beach—  
 A Balloon Vendor..... Harry Burns  
 Another Italian..... Charles Senna  
 Musical Number—"Get in a Bathing Suit"  
 Claire Elgin, Dorothy Knapp and Bathing Girls  
 Scene 2—Baritone Solo..... Dorothea Neville  
 Scene 3—Insanities of 1923..... Jimmy Duffy  
 Fur Fashions, Jimmy Duffy, assisted by the Callahan Boys and the Debutantes  
 Scene 5—The Cloak. (By Paul Frank)—  
 Count Bellini..... Harry Burns  
 Countess Bellini..... Peggy Hopkins Joyce  
 Wesley Brown..... Joseph Cook  
 Scene 6..... Al Thomas  
 Scene 7—Little Rainbows, Jack Patton, Loretta Marks, Margaret Davies and Rainbow Girls  
 Dance by Gertrude Lemmon.  
 Scene 8—Joe Cook Meets the Senator and Drifts Back to His Circus Days..... Charles Alexander  
 The Senator..... Charles Alexander  
 Scene 9—"Whom Paiglael"  
 Irene Ricardo and Coppetta  
 Scene 10—"A Girl Is Like Sunshine"  
 Roy Glustl and Flower Girls  
 Adagio..... Renoff and Renova  
 Scene 11—Baritone Solo..... J. Frank Leslie  
 Scene 12—The Martines—Lightning Club Jugglers and Dropers.  
 Scene 13—The Alexanders, assisted and announced by Joe Cook  
 Scene 14—Vocal Selection..... J. Frank Leslie  
 Scene 15—"Fine Feathers"  
 Dorothea Neville  
 Scene 16—Jazzmania..... Loretta Marks, Margaret Davies, Claire Elgin, Al Thomas and Ensemble  
 Scene 17—Specialty—  
 Scene 18—Mr. Wagner's Wedding March..... Jack Patton and Entire Company

**213**  
**LYCEUM THEATER**  
 Commencing Wednesday Evening, July 18, 1923  
**FASHION PRODUCTIONS, INC.**  
 Presents—  
**FASHIONS OF 1924**  
 A Forecast of Coming Season  
 Staged by Alex. Leftwich. Lyrics by Harry B. Smith. Music by Ted Snyder  
 THE PROLOG  
 (Conceived and Designed by Adrian)  
 The Stage..... Carlotta Monterey  
 (By arrangement with David Belasco)  
 Comedy..... Elsie Field  
 Tragedy..... Elsie Field  
 Musical..... Elsie Field  
 Dancing..... Diana  
 Fashion..... Dinazade

**CAST OF CHARACTERS**

Lorne..... John V. Lowe  
 Needle..... Teddie Gill  
 Thread..... Brownie  
 Eye..... Mae Reha Grady  
 Book..... Ethelyn Thilman  
 Pouchon..... Marion Hamilton  
 Rose..... Muriel Kingston  
 Headress..... Muriel Kingston  
 Silk..... Doris Vinton  
 The Golden Gown..... Alden Gay  
 A Violet in Broadway's Garden..... Ina Hayward  
 First Policeman..... Eddie Hickey  
 Miss Vanderbilt..... Dinazade  
 (Jesse Woolf gown)  
 Newsboy..... Sallie Hurst  
 Bookend..... Edythe Nedd  
 Road Man..... Blakely Thomson  
 Miss Knickerbocker..... Malda Palmer  
 (Studio gown)  
 Miss Claridge..... Marion Hamilton  
 Miley..... John H. Roberts  
 Gordon Ginn..... Joseph Kayser  
 Other Cohen..... Jimmy Hussey  
 Charles Bradstreet..... John Davenport Seymour  
 Monty Banks..... Harry Masters  
 "Hubb" Hardy..... Jack Kraft  
 Liz..... Marie Nordstrom

The Misses Sterling, Field, Palmer, Gill, Diana, Silance, Lodge and Gay.  
 Misses Carlton, Kingston, Brownie, Tillman, Grady, Vinton, Cricket, Nedd, Hurst, Ellsworth, Hamilton and Maren.  
 Alby's Shipper..... Doris Vinton  
 The Walter..... Harry Masters  
 The Girl..... Marie Nordstrom  
 The Young Lover..... John V. Lowe  
 The Gay Old Boy..... Jack Kraft  
 And the Misses Kingston, Carlton, Brownie, Tillman, Grady, Cricket, Hurst and Ellsworth.  
 Mario Palmeri..... De Jarl  
 (Tailleur Iverson & Henage)  
 Bowling..... John Davenport Seymour  
 Louise Walwright..... Edith Tallaferra  
 (Frances gown)  
 Helene Harvey..... Carlotta Monterey  
 (Frances gown)  
 "The Bride"..... Marie Nordstrom  
 The Kitten..... John H. Roberts  
 The Kid..... Edith Tallaferra  
 (Hollander gown)

The Misses Vinton, Brownie, Cricket, Tillman, Grady, Nedd, Ellsworth and Hurst.  
 The Kid Grown Up..... Dinazade  
 "Stepping"..... Masters and Kraft  
 Minnie..... Helen Ellsworth  
 Sarah..... Marie Nordstrom  
 Sam..... Jimmy Hussey  
 Nathan..... Harry Masters  
 Lew..... Blakely Thomson  
 Jake..... John Davenport Seymour  
 Moe..... Jack Kraft  
 Eldor..... Eddie Hickey  
 The Misses Sterling, Field, Palmer, Diana, Silance, Carlton, Lodge, Gill, Kingston, Gay, Dinazade and LaVonne.  
 Mrs. H. Van Harrington..... Marie Nordstrom  
 (Mallinson—Fashion Bilt gown, Malson Gluck hat)  
 A Student of Law..... Jimmy Hussey  
 Maude Fitzgerald..... Carlotta Monterey  
 (Harry Collins gown)  
 The Dancers:  
 A..... Marion Hamilton

B..... Evelyn Martin and John V. Lowe  
 (Travis Banton gown)  
 The Moscow Art Playthings..... Masters and Kraft  
 "In Days of Long Ago"..... De Jarl, Edith Tallaferra and Company.  
 The Debutantes..... The Misses Vinton, Brownie, Cricket, Tillman, Grady, Hurst, Nedd and Ellsworth.  
 (Joseph Morris frocks—Malson Gluck hats)  
 Fenne..... The Company  
 Banquet Girl..... Evelyn Martin  
 Hindu Prince..... Joseph Kayser  
 Chinese Dancer..... John V. Lowe  
 Chinese Princess..... Ina Hayward  
 The American Girl..... Helen LaVonne  
 (Jesse Woolf gown)  
 Hindu Girls..... The Misses Dinazade, Gill and Palmer.  
 Chinese Girls..... The Misses Grady and Nedd  
 Mary Anstruther, the wife..... Carlotta Monterey  
 (Thurn gown)  
 Robert Anstruther, the husband..... Arnold Hall  
 Harvey, the butler..... Harry Masters  
 Jack Henderson, the friend..... De Jarl  
 Blaney McGowan, of the 17th Precinct..... Blakely Thomson  
 Michael Thompson, of headquarters..... Joseph Kayser  
 John Kendall Travers, the District Attorney..... John Davenport Seymour  
 The Man..... John Davenport Seymour  
 A Discardant Thought..... John V. Lowe  
 Grotesque Fancies..... The Misses Sterling, Diana, Kingston, Palmer, Gill, Field, Silance and LaVonne.  
 Billy..... Jack Kraft  
 "Doctor" St. Clair Evanston..... Arnold Hall  
 Mrs. Horace Kent Browning..... Alden Gay  
 (Michael gown)  
 Mrs. Thaddeus Perkins..... Edith Tallaferra  
 (Hollander gown)  
 Mrs. Van Henry Hawkins..... Dinazade  
 (Sophie Rosenberg gown)  
 Mrs. Edmund Marlowe Kay, Jr..... Louise Carlton  
 (Michael gown)  
 Mrs. H. H. Fox, Jr..... Marie Nordstrom  
 (Nardi habit)  
 Mrs. Delancey Pell..... Carlotta Monterey  
 (Nardi habit)  
 Mrs. Olmstead Fenway, 3rd..... Malda Palmer  
 (H. Jaekel & Sonnet gown)  
 Mrs. Frances Xavia O'Hara Florence Morrison  
 CLOSED JULY 28, 1923  
 13 Performances

**214**  
**VANDERBILT**  
 Commencing Thursday Evening, July 19, 1923  
**GEORGE M. COHAN'S**  
 Production  
 Of the American Sweetheart Play  
**TWO FELLOWS AND A GIRL**  
 By Vincent Lawrence  
 CAST OF CHARACTERS  
 Lea Ellery..... Ruth Shepley  
 Thomas Ellery..... Jack Bennett  
 Jack Moorland..... John Halliday  
 Jim Dale..... Allan Dinehart  
 Johnson..... George S. Wood  
 Doris Wadsworth..... Claborn Foster  
 SYNOPSIS: Act I—Lea's Home. Act II—The New Home. (Five Years Later.) Act III—Same as Act II. (Later—Same Evening.)  
 Note—During Act III, curtain will be lowered to denote passing of five hours.

**CHRONOLOGICAL LIST OF PLAYS PRODUCED IN NEW YORK**  
 (Season 1922-1923)

Cast No.	Play	Opened	Closed
1	Bat, The	Aug. 23, 1920	Sept. 2, 1922
2	Six-Cylinder Love	Aug. 25, 1921	Aug. 26, 1922
3	Music Box Revue, The	Sept. 22, 1921	Sept. 30, 1922
4	Good Morning, Dearie	Nov. 1, 1921	Aug. 26, 1922
5	Kiki	Nov. 29, 1921	May 5, 1923
6	Dover Road, The	Dec. 23, 1921	Sept. 9, 1922
7	Captain Applejack	Dec. 30, 1921	Nov. 11, 1922
8	He Who Gets Slapped	Jan. 9, 1922	Sept. 30, 1922
9	Chauve-Souris	Feb. 1, 1922	May 5, 1923
10	Cat and the Canary, The	Feb. 7, 1922	Dec. 2, 1922
11	Goldfish, The	Apr. 17, 1922	Sept. 9, 1922
12	Partners Again	May 1, 1922	Dec. 2, 1922
13	Kempy	May 15, 1922	Nov. 11, 1922
14	Able's Irish Rose	May 23, 1922	
15	Strut, Miss Lizzie	June 3, 1922	Aug. 26, 1922
16	From Morn to Midnight	June 5, 1922	Aug. 5, 1922
17	Ziegfeld Follies	June 5, 1922	
18	Spice of 1922	July 6, 1922	Sept. 9, 1922
19	Sue Dear	July 10, 1922	Sept. 30, 1922
20	Plantation Revue, The	July 17, 1922	Aug. 12, 1922
21	Pin Whuel	July 31, 1922	Aug. 12, 1922
22	Whispering Wires	Aug. 7, 1922	June 9, 1923
23	Tangerine	Aug. 7, 1922	Aug. 26, 1922
24	Blossom Time	Aug. 7, 1922	Jan. 27, 1923
25	Shore Leave	Aug. 8, 1922	Dec. 16, 1922
26	Monster, The	Aug. 9, 1922	Nov. 11, 1922
27	Manhattan	Aug. 15, 1922	Oct. 28, 1922
	(Title changed to "East Side-West Side")		
28	Woman Who Laughed, The	Aug. 16, 1922	Aug. 26, 1922
29	Lights Out	Aug. 16, 1922	Aug. 26, 1922
30	Poofs Errant	Aug. 21, 1922	Oct. 14, 1922
31	Old Soak, The	Aug. 22, 1922	June 2, 1923
32	Duffy Dill	Aug. 22, 1922	Oct. 21, 1922
33	Serpent's Tooth, A	Aug. 24, 1922	Sept. 23, 1922
34	Gingham Girl, The	Aug. 24, 1922	June 2, 1923
35	Scandals, George White's	Aug. 28, 1922	Nov. 11, 1922
36	I Will If You Will	Aug. 29, 1922	Sept. 9, 1922
37	Torchbearers, The	Aug. 29, 1922	Dec. 16, 1922
38	So This Is London	Aug. 30, 1922	July 7, 1923
39	Her Temporary Husband	Aug. 31, 1922	Nov. 18, 1922
40	Molly Darling	Sept. 1, 1922	Nov. 25, 1922
41	Rotter Times	Sept. 2, 1922	Apr. 28, 1923
42	Hunky Dory	Sept. 4, 1922	Oct. 14, 1922
43	Sally, Irene and Mary	Sept. 4, 1922	June 2, 1923

Play	Opened	Closed	Cast No.	Play	Opened	Closed
Endless Chain, The	Sept. 4, 1922	Oct. 7, 1922	154	Go-Go	Mar. 12, 1923	July 14, 1923
End Chickens, The	Sept. 5, 1922	Sept. 16, 1922	159	Comedian, The	Mar. 13, 1923	May 26, 1923
Wild Oats Lane	Sept. 6, 1922	Sept. 16, 1922	160	Love Habit, The	Mar. 14, 1923	May 12, 1923
Fantastic Fracassee, A	Sept. 11, 1922	Dec. 16, 1922	161	Adding Machine, The	Mar. 19, 1923	May 19, 1923
Greenwich Village Follies, The	Sept. 12, 1922	Mar. 19, 1923	162	Love Set, The	Mar. 19, 1923	Mar. 24, 1923
Why Men Leave Home	Sept. 12, 1922	Jan. 6, 1923	163	Guilty One, The	Mar. 20, 1923	Apr. 14, 1923
Dreams for Sale	Sept. 13, 1922	Sept. 23, 1922	164	Silent Assertion, The	Mar. 21, 1923	May 26, 1923
Awful Truth, The	Sept. 18, 1922	Jan. 20, 1923	165	Jack and Jill	Mar. 22, 1923	June 9, 1923
Orange Blossoms	Sept. 19, 1922	Dec. 9, 1922	166	Sandro Botticelli	Mar. 26, 1923	Apr. 14, 1923
It's a Bo	Sept. 19, 1922	Nov. 11, 1922	167	Wasp, The	Mar. 27, 1923	June 9, 1923
Passing Show of 1922, The	Sept. 20, 1922	Dec. 2, 1922	168	Enchanted Cottage, The	Mar. 31, 1923	May 26, 1923
Banco	Sept. 20, 1922	Nov. 18, 1922	169	If Winter Comes	Apr. 2, 1923	May 5, 1923
East of Suez	Sept. 21, 1922	Dec. 16, 1922	170	Elsie	Apr. 2, 1923	May 5, 1923
Exciters, The	Sept. 22, 1922	Oct. 21, 1922	171	Irene	Apr. 2, 1923	Apr. 14, 1923
Tendresse, La	Sept. 25, 1922	Nov. 18, 1922	172	Cinders	Apr. 3, 1923	Apr. 28, 1923
Spite Corner	Sept. 25, 1922	Jan. 6, 1923	173	Uptown West	Apr. 3, 1923	June 30, 1923
On the Stairs	Sept. 25, 1922	Nov. 25, 1922	174	Show Booth, The	Apr. 3, 1923	Apr. 21, 1923
Rose Bernd	Sept. 26, 1922	Dec. 9, 1922		Song of Songs, The		
Loyalties	Sept. 27, 1922	Mar. 31, 1923	175	Dice of the Gods, The	Apr. 5, 1923	Apr. 21, 1923
Thin Ice	Sept. 30, 1922	Dec. 30, 1922	176	Exile, The	Apr. 9, 1923	May 5, 1923
Lady in Ermine, The	Oct. 2, 1922	Apr. 21, 1923	177	Zander the Great	Apr. 9, 1923	
Malvaloc	Oct. 2, 1922	Nov. 11, 1922	178	Anathema	Apr. 10, 1923	Apr. 28, 1923
Yankee Princess, The	Oct. 2, 1922	Dec. 9, 1922	179	How Come?	Apr. 16, 1923	May 19, 1923
Dolly Jordan	Oct. 3, 1922	Oct. 7, 1922	180	Within Four Walls	Apr. 17, 1923	Apr. 28, 1923
That Day	Oct. 3, 1922	Oct. 14, 1922	181	As You Like It	Apr. 23, 1923	Apr. 28, 1923
Revue Russe	Oct. 5, 1922	Oct. 21, 1922	182	Cat and the Canary, The	Apr. 23, 1923	May 26, 1923
R. U. R.	Oct. 9, 1922	Mar. 10, 1923	183	Devil's Disciple, The	Apr. 23, 1923	
Queen o' Hearts	Oct. 10, 1922	Nov. 11, 1922	184	Night of Love, A	Apr. 30, 1923	May 5, 1923
Faithful Heart, The	Oct. 10, 1922	Nov. 4, 1922	185	Inspector General, The	Apr. 30, 1923	May 5, 1923
Ever Green Lady, The	Oct. 11, 1922	Oct. 21, 1922	186	My Aunt From Ypsilanti	May 1, 1923	May 5, 1923
Swiftly	Oct. 16, 1922	Nov. 4, 1922	187	Pride	May 2, 1923	May 12, 1923
To Love	Oct. 17, 1922	Dec. 2, 1922	188	Queen Hatasu of Egypt	May 7, 1923	May 7, 1923
Music Box Revue, The	Oct. 23, 1922		189	Apache, The	May 7, 1923	May 19, 1923
Fool, The	Oct. 23, 1922		190	Salome	May 7, 1923	May 13, 1923
Last Warning, The	Oct. 24, 1922	May 12, 1923		Chip Woman's Fortune, The		June 2, 1923
Persons Unknown	Oct. 25, 1922	Oct. 25, 1922	191	For Value Received	May 7, 1923	June 2, 1923
Springtime of Youth	Oct. 26, 1922	Dec. 23, 1922	192	Mountebank, The	May 7, 1923	June 2, 1923
Book of Job, The	Oct. 30, 1922	Nov. 4, 1922	193	Rivals, The	May 7, 1923	May 26, 1923
Six Characters in Search of an Author	Oct. 30, 1922	Feb. 24, 1923	194	Sylvia	Apr. 25, 1923	May 5, 1923
Seventh Heaven	Oct. 30, 1922		195	Bombo	May 14, 1923	June 9, 1923
World We Live In, The	Oct. 31, 1922	Feb. 3, 1923	195A	Comedy of Errors, The	May 15, 1923	May 19, 1923
Up She Goes	Nov. 6, 1922	June 11, 1923		Chip Woman's Fortune, The		June 30, 1923
49ers, The	Nov. 7, 1922	Nov. 18, 1922	196	Sweet Nell of Old Drury	May 18, 1923	June 30, 1923
Rain	Nov. 7, 1922		197	Dew Drop Inn	May 17, 1923	June 30, 1923
Crowns	Nov. 11, 1922	Nov. 18, 1922	198	Aren't We All	May 21, 1923	
Hospitality	Nov. 13, 1922	Dec. 22, 1922	199	Blossom Time	May 21, 1923	June 9, 1923
Merton of the Movies	Nov. 13, 1922		200	Blossom Time	May 21, 1923	June 2, 1923
Comedie Francaise	Nov. 13, 1922	Dec. 8, 1922	201	Cold Feet	May 21, 1923	June 9, 1923
Little Nellie Kelly	Nov. 13, 1922	July 7, 1923	202	Not So Fast	May 22, 1923	
Love Child, The	Nov. 14, 1922	Apr. 7, 1923	203	Antigone	May 24, 1923	May 26, 1923
Romantic Age, The	Nov. 14, 1922	Dec. 9, 1922	204	Sunup	May 24, 1923	
Handet	Nov. 16, 1922	Feb. 9, 1923	205	New Sin, The	May 27, 1923	May 27, 1923
Virtue (?)	Nov. 16, 1922	Nov. 25, 1922	206	Adrienne	May 28, 1923	
Texas Nightingale, The	Nov. 20, 1922	Dec. 16, 1922	207	Officer 666	May 29, 1923	June 1, 1923
Lucky One, The	Nov. 20, 1922	Dec. 16, 1922	208	School for Scandal, The	June 4, 1923	June 9, 1923
Bootleggers, The	Nov. 27, 1922	Dec. 23, 1922	209	Passing Show of 1923, The	June 14, 1923	
Liza	Nov. 27, 1922	Apr. 21, 1923	210	Scandals, George White's	June 18, 1923	
Bunch and Judy, The	Nov. 28, 1922	Jan. 20, 1923	211	Helen of Troy, New York	June 19, 1923	
It Is the Law	Nov. 29, 1922	Mar. 10, 1923	212	Vanities of 1923	July 5, 1923	
Listening In	Dec. 4, 1922	Feb. 17, 1923	213	Fashions of 1924	July 18, 1923	July 28, 1923
Our Nell	Dec. 4, 1922	Jan. 6, 1923	214	Two Fellows and a Girl	July 19, 1923	
Fashions for Men	Dec. 5, 1922	Feb. 17, 1923				
(Title changed to "Passions for Men")						
Doormat, The	Dec. 7, 1922	Dec. 9, 1922		THOMPSON BUCHANAN		
Gringo	Dec. 14, 1922	Jan. 6, 1923		Pride		
God of Vengeance, The	Dec. 20, 1922	May 12, 1923		The Sporting Thing To Do		
Red Poppy, The	Dec. 20, 1922	Dec. 30, 1922		JOSEF AND KAREL CAPEK		
Merchant of Venice, The	Dec. 21, 1922	Mar. 10, 1923		The World We Live In		
Masked Woman, The	Dec. 22, 1922	Mar. 31, 1923		KAREL CAPEK		
Johannes Kreisler	Dec. 23, 1922	Feb. 17, 1923		R. U. R.		
Why Not?	Dec. 25, 1922	Apr. 7, 1923		FRANCIS CARCO		
Tidings Brought To Mary, The	Dec. 25, 1922	Jan. 20, 1923		and Andre Picard		
Secrets	Dec. 25, 1922	May 19, 1923		The Red Poppy		
Rose Briar	Dec. 25, 1922	Mar. 10, 1923		PAUL CLAUDEL		
Clinging Vine, The	Dec. 25, 1922	June 2, 1923		The Tidings Brought to Mary		
Egotist, The	Dec. 25, 1922	Feb. 3, 1923		ETHEL CLIFTON		
Glory	Dec. 25, 1922	Feb. 24, 1923		For Value Received		
Lady Cristilinda, The	Dec. 25, 1922	Jan. 13, 1923		JOHN COLTON		
Dragon, The	Dec. 28, 1922	Jan. 5, 1923		and Clemence Randolph		
Romeo and Juliet	Dec. 27, 1922	Jan. 20, 1923		Rain		
Will Shakespeare	Jan. 1, 1923	Feb. 24, 1923		MARC CONNELLY		
Moscow Art Theater	Jan. 8, 1923	June 2, 1923		and George S. Kaufman		
Mike Angelo	Jan. 8, 1923	Feb. 17, 1923		Merton of the Movies		
Polly Preferred	Jan. 11, 1923	June 30, 1923		FRANK CRAVEN		
Humming Bird, The	Jan. 15, 1923	Feb. 17, 1923		Anathema		
Jitta's Atonement	Jan. 17, 1923	Feb. 17, 1923		He Who Gets Slapped		
Give and Take	Jan. 18, 1923	June 30, 1923		LOUIS K. ANSPACHER		
Dagmar	Jan. 22, 1923	Mar. 17, 1923		Dagmar		
Lady Butterfly	Jan. 22, 1923	May 12, 1923		That Day		
Extra	Jan. 23, 1923	Feb. 10, 1923		SHOLOM ASH		
Romeo and Juliet	Jan. 24, 1923	June 9, 1923		The God of Vengeance		
Dancing Girl, The	Jan. 24, 1923	May 12, 1923		JOSEPHINE TURCK BAKER		
Square Peg, A	Jan. 27, 1923	Mar. 3, 1923		The Apache		
Caroline	Jan. 31, 1923	June 9, 1923		LILLIAN BARRETT		
Peer Gynt	Feb. 5, 1923	May 19, 1923		The Dice of the Gods		
Mary the 3d	Feb. 5, 1923	June 23, 1923		PHILIP BARRY		
Sun Showers	Feb. 5, 1923	Mar. 17, 1923		You and I		
Foel's Revenge, The	Feb. 5, 1923	Mar. 17, 1923		PHILIP BARTHOLOMAE		
Wildflower	Feb. 7, 1923			and John Meehan		
Icebound	Feb. 10, 1923	July 7, 1923		Barnum Was Right		
Flamingo, La	Feb. 11, 1923	Feb. 11, 1923		HENRI BATAILLE		
Laughing Lady, The	Feb. 12, 1923	May 5, 1923		La Tendresse		
Chastening, The	Feb. 16, 1923	Apr. 7, 1923		The Love Child		
Sporting Thing To Do, The	Feb. 19, 1923	Mar. 24, 1923		LEWIS BEACH		
Hail and Farewell	Feb. 19, 1923	Mar. 24, 1923		A Square Peg		
Rita Coventry	Feb. 19, 1923	Mar. 10, 1923		THOMAS BEER		
You and I	Feb. 19, 1923	July 21, 1923		The Plot Thickens		
Anything Might Happen	Feb. 20, 1923	Apr. 14, 1923		RUDOLF BERNAUER		
Dr. Jekyll and Mr. Hyde	Feb. 26, 1923	Mar. 2, 1923		and Carl Meinhard		
Mr. Malatesta	Feb. 26, 1923	May 19, 1923		Johannes Kreisler		
(Title changed to "Papa Joe")						
Humoresque	Feb. 27, 1923	Mar. 24, 1923		RUDOLF BESIER		
Poger Bloomer	Mar. 1, 1923	Apr. 21, 1923		and May Edginton		
Rond Beast, The	Mar. 2, 1923	Mar. 2, 1923		Secrets		
Morphia	Mar. 6, 1923	May 12, 1923		GUY BOLTON		
King Lear	Mar. 9, 1923	Mar. 13, 1923		Polly Preferred		
March Hares	Mar. 11, 1923	Mar. 23, 1923		GEORGE ROADHURST		
School for Scandal, The	Mar. 12, 1923	Mar. 23, 1923		Wild Oats Lane		
Pastour	Mar. 12, 1923	Mar. 24, 1923		MARTIN BROWN		
Barnum Was Right	Mar. 12, 1923	May 26, 1923		The Exciters		

## AUTHORS WITH PLAYS PRODUCED IN NEW YORK

(Season 1922-1923)

Arranged alphabetically by Author's name

- ZOE AKINS
- JACK ALICOATE
- LEONID ANDREYEV
- LOUIS K. ANSPACHER
- SHOLOM ASH
- JOSEPHINE TURCK BAKER
- LILLIAN BARRETT
- PHILIP BARRY
- PHILIP BARTHOLOMAE and John Meehan
- HENRI BATAILLE
- LEWIS BEACH
- THOMAS BEER
- RUDOLF BERNAUER and Carl Meinhard
- RUDOLF BESIER and May Edginton
- GUY BOLTON
- GEORGE ROADHURST
- MARTIN BROWN

- THOMPSON BUCHANAN
- FRANCIS CARCO and Andre Picard
- PAUL CLAUDEL
- ETHEL CLIFTON
- JOHN COLTON and Clemence Randolph
- MARC CONNELLY and George S. Kaufman
- FRANK CRAVEN
- RACHEL CROTHERS
- LEON CUNNINGHAM
- CLEMENCE DANE
- BUTLER DAVENPORT
- OWEN DAVIS
- RUTH HELEN DAVIS
- MERCEDES DE ACOSTA
- ERNEST DENNY and W. J. Locke
- PAUL DICKEY and Mann Page
- MAY EDGINTON and Rudolf Besier
- WILLIAM EVERETT
- THOMAS F. FALLON
- MALISBURY FIELD
- JAMES FORBES
- MAUDE FULTON

**JOHN GALSWORTHY**  
Loyalties  
My Aunt From Ypsilanti  
Cold Feet  
To Love  
Partners Again  
The Inspector General  
Partners Again  
So This Is London!  
The Dragon  
March Hares  
Pasteur  
The Comedian  
Captain Applejack  
The New Sin  
If Winter Comes  
Rose Bernd  
The Egotist  
Morphia  
The Faithful Heart  
The Lady Cristillinda  
Why Men Leave Home  
The Bat  
Persons Unknown  
Manhattan  
Hall and Farewell  
On the Stairs  
Humoresque  
If Winter Comes  
Peer Gynt  
Cold Feet  
From Morn to Midnight  
Merton of the Movies  
The Torchbearers  
The Chastening  
Sweet Nell of Old Drury  
Thin Ice  
Two Fellows and a Girl  
Roger Bloomer  
Mike Angelo  
The Woman Who Laughed  
The Mountebank  
Crowns  
Aren't We All  
The Love Set  
It's a Boy  
Six-Cylinder Love  
Officers 666  
Whispering Wires  
Within Four Walls  
The Old Soak  
East of Suez  
Barnum Was Right  
Johannes Kreisler  
The Ever Green Lady  
La Flamme  
The Masked Woman  
The Blonde Beast

A. A. MILNE  
The Dover Road  
The Lucky One  
The Romantic Age  
Fashions for Men  
Listening In  
The Guilty One  
Abie's Irish Rose  
Kempy  
Uptown West  
Rita Coventry  
Shore Leave  
Sylvia  
Manhattan  
Lights Out  
The Bootleggers  
Her Temporary Husband  
Dolly Jordan  
Swiftly  
Ki-Ki  
The Red Poppy  
The Enchanted Cottage  
Six Characters in Search of an Author  
The Fool  
Malvaloca  
Rain  
Mister Malatesta  
It Is the Law  
The Adding Machine  
The Chip Woman's Fortune  
A Serpent's Tooth  
The Awful Truth  
The Bat  
Banco  
Anything Might Happen  
As You Like It  
Hamlet  
King Lear  
The Merchant of Venice  
Romeo and Juliet  
The Comedy of Errors  
The Devil's Disciple  
The Doormat  
The Rivals  
The School for Scandal  
Fools Errant  
Antigone  
Seventh Heaven  
The Laughing Lady  
Rose Briar  
The Fool's Revenge  
The Exile  
Swiftly  
The Guilty One  
Gringo  
Jitta's Atonement  
The Goldfish  
The Love Habit  
Sunup  
Hunky Dory  
Not So Fast  
The Cat and the Canary

CRANE WILBUR  
I Will if You Will  
The Monster  
Salome  
Why Not?  
OSCAR WILDE  
JESSE LYNCH WILLIAMS

## MANAGERS WITH PLAYS PRESENTED IN NEW YORK

(Season 1922-1923)

Arranged alphabetically by Manager's name

THE AFTERNOON THEATER  
The School for Scandal  
JACK ALICOATE AND WM. COLLIER, JR.  
Extra  
THE AMERICAN NATIONAL THEATER  
As You Like It  
WINTHROP AMES  
Will Shakespeare  
JOSEPHINE TURCK BAKER  
The Apache  
ALBERT BANNISTER  
The Love Set  
MARGUERITE ABBOTT BARKER  
A Fantastic Fricassee  
Roger Bloomer  
HENRY BARON  
My Aunt From Ypsilanti  
The Red Poppy  
DAVID BELASCO  
Kiki  
The Merchant of Venice  
Shore Leave  
The Comedian  
BILTMORE PRODUCTION CO., Inc.  
Cold Feet  
THE BOHEMIANS, Inc.  
The Greenwich Village Follies  
WILLIAM A. BRADY  
Dreams for Sale  
La Flamme  
Swiftly  
The Enchanted Cottage  
The World We Live In  
To Love  
Up She Goes  
GEORGE BROADHURST  
I Will if You Will  
Wild Oats Lane  
CHARLES BRYANT  
Dagmar  
LEW CANTOR  
Sun Showers  
CARLE CARLTON  
Tangerine  
EARL CARROLL  
Vanities of 1923  
CHELSEA PRODUCING CORP.  
Jack and Jill  
CLASSIC THEATER, Inc.  
The Inspector General  
COMMEDIA DELL'ARTE, Inc.  
The Show Booth  
The Song of Songs  
F. RAY COMSTOCK AND MORRIS GEST  
Chauve-Souris  
Polly Preferred  
The Moscow Art Theater  
GEORGE M. COHAN  
Little Nellie Kelly  
So This Is London!  
Two Fellows and a Girl  
MADISON COREY  
The Bootleggers  
JOHN CORT  
Dolly Jordan  
Go-Go  
THE CREOLE PRODUCING CO.  
Strut, Miss Lizzie  
CRITERION PRODUCTIONS, Inc.  
How Come?  
JOHN CROMWELL, Inc.  
Manhattan  
DAVIDOW AND LEMAIRE  
Our Nell  
BUTLER DAVENPORT  
The Fool's Revenge  
The Silent Assertion  
AL DAVIS  
Liza  
DUDLEY DIGGES  
The Dragon  
CHARLES DILLINGHAM  
Aren't We All  
Better Times  
Good Morning, Dearie  
Winter Comes  
Loyalties  
The Bunch and Judy  
BIDE DUDLEY  
Sue, Dear  
WALLACE EDDINGER  
The Woman Who Laughed  
FRANK EGAN  
The Humming Bird

EMPIRE PLAY CO., Inc.  
Virtue (?)  
EQUITY PLAYERS, Inc.  
Antigone  
Hospitality  
Malvaloca  
Roger Bloomer  
Sweet Nell of Old Drury  
The Chastening  
The Rivals  
Why Not?  
A. L. ERLANGER  
The Endless Chain  
The Yankee Princess  
FASHION PRODUCTIONS, Inc.  
Fashions of 1924  
H. H. FRAZEE  
The Dice of the Gods  
Her Temporary Husband  
HUGH FORD AND FREDERICK STANHOPE  
The Romantic Age  
CHARLES FROHMAN, Inc.  
Pastuer  
The Awful Truth  
The Mountebank  
The Texas Nightingale  
Zander the Great  
JOSEPH M. GAITES  
The Monster  
E. RAY GOETZ  
Persons Unknown  
JOHN GOLDEN  
A Serpent's Tooth  
Seventh Heaven  
Spite Corner  
KILBOURN GORDON, Inc.  
The Cat and the Canary  
THE GREEN ROOM CLUB  
The New Sin  
ARTHUR HAMMERSTEIN  
Daffy Dill  
Wildflower  
MRS. HENRY B. HARRIS  
Lights Out  
SAM H. HARRIS  
Captain Applejack  
Icebound  
It's a Boy  
Rain  
Secrets  
Six-Cylinder Love  
The Music Box Revue  
WILLIAM HARRIS, JR.  
Banco  
The Lady Cristillinda  
RICHARD G. HERNDON  
Kempy  
Pin Wheel  
That Day  
You and I  
MACK HILLIARD  
Within Four Walls  
ARTHUR HOPKINS  
Hamlet  
Romeo and Juliet  
Rose Bernd  
The Laughing Lady  
The Old Doak  
S. HUOK, Inc.  
A Night of Love  
INTER-THEATER ARTS, Inc.  
March Hares  
ARMAND KALIZ  
Spice of 1922  
LOUIS H. KAPLAN  
The Wasp  
JOHN E. KELLERD  
Dr. Jekyll and Mr. Hyde  
R. G. KEMMET  
Mister Malatesta  
MARC KLAW, Inc.  
Hunky Dory  
LEMAIRE AND JESSEL  
Helen of Troy, New York  
LEW LESLIE  
The Plantation Revue  
GUTHRIE McCLINTIC  
A Square Peg  
Gringo  
The Dover Road  
MAX MARCIN, Inc.  
Give and Take  
MAX MARCIN AND FRED STANHOPE  
The Faithful Heart  
ELISABETH MARBURY AND SHUBERTS  
Revue Russe  
THE MATINEE PLAYERS  
Uptown West  
JOHN HENRY MEARS  
Not So Fast  
HENRY MILLER  
La Tendresse  
MILTON PRODUCTIONS  
Listening In  
MINGOLD PRODUCTIONS, Inc.  
The Last Warning  
MOORE AND MEGLEY  
Molly Darling  
OLIVER MOROSCO  
The Sporting Thing To Do  
MOROSCO HOLDING CO., Inc.  
Lady Butterfly  
Mike Angelo  
Pride  
ANNE NICHOLS  
Abie's Irish Rose

RAYMOND O'NEIL

Salome
The Chip Woman's Fortune
The Comedy of Errors
BROCK PEMBERTON
Nita Coventry
Six Characters in Search of an Author
The Love Habit
The Plot Thickens
THE PLAYERS CLUB
The School for Scandal
THE PLAYERS CO., Inc.
Crowns
Santo Botticelli
Simp
Sylvia
The God of Vengeance
THE PLAY PRODUCING SOCIETY
Queen Hatasu of Egypt
REGINALD POLE
King Lear
MAURICE S. REVNES
Fashions for Men
EDWARD ROYCE
Cinders
Orange Blossoms
HENRY W. SAVAGE
The Chingling Vine
JOHN J. SCHOLL
Elsie
SCHWAB AND KUSELL
The Gingham Girl
SELWYN AND COMPANY
Anything Might Happen
Johannes Kreisler
Partners Again
Romeo and Juliet
The Exciters
The Fool
JOSEPH E. SHEA
Hall and Farewell
On the Stairs
THE SHUBERTS
Blossom Time
Bombo
Caroline
Comedie Francaise
Dew Drop Inn
Jitta's Attonement
Sally, Irene and Mary
Springtime of Youth
The Dancing Girl
The Egotist
The Lady in Ermine
The Goldfish
The Passing Show of 1922
The Passing Show of 1923
Thin Ice
Whispering Wires
LEE SHUBERT AND MARY KIRK-PATRICK
Mary the 3rd
THE SHUBERTS AND LOUIS EVAN SHIPMAN
Fools Errant
JOSEPH SIDNEY, Inc.
The Exile
THE SILVERNAIL PLAYERS
Officer 666 (in French)
MAN SPIEGEL
Queen o' Hearts
STEWART AND FRENCH
The Torchbearers
MORRIS SWARTZ
Anathema
THE THEATER GUILD
From Morn to Midnight
He Who Gets Slapped
Peer Gynt
R. U. R.
The Adding Machine
The Devil's Disciple
The Lucky One
The Tidings Brought to Mary
GEORGE C. TYLER
Humoresque
Merton of the Movies
The '49ers
VANDERBILT PRODUCING CO.
Glory
Irene
WAGENHALS AND KEMPER
The Bat
Why Men Leave Home
STUART WALKER
The Book of Job
DAVID WALLACE
The Ever Green Lady
SAMUEL WALLACH
It Is the Law
LOUIS E. WERBA
Adrienne
Barnum Was Right
GEORGE WHITE
George White's Scandals
EDWARD WHITESIDE
The Doornat
A. H. WOODS
East of Suez
Morphia
The Guilty One
The Love Child
The Masked Woman
FLORENZ ZIEGFELD
Rose Briar
The Ziegfeld Follies

PLAYS WITH LENGTH OF RUN IN N. Y.

(Season 1922-1923)

Arranged numerically by number of performances given

Table with 2 columns: Name of Play, Performances. Lists plays and their run counts, such as 'The God of Vengeance' (101), 'The Passing Show of 1922' (95), 'The Passing Show of 1923' (95), 'The Masked Woman' (117), 'It Is the Law' (121), 'Peer Gynt' (122), 'Why Not?' (123), 'Spite Corner' (124), 'Lady Butterfly' (128), 'The Torchbearers' (123), 'Six Characters in Search of an Author' (137), 'The God of Vengeance' (137), 'Go-Go' (138), 'Why Men Leave Home' (138), 'The Dancing Girl' (142), 'The Awful Truth' (146), 'Caroline' (151), 'Shore Leave' (152), 'Romeo and Juliet (Jane Cow)' (161), 'Mary the 3d' (163), 'The Goldfish' (169), 'The Love Child' (169), 'Icebound' (170), 'Liza' (172), 'Secrets' (172), 'You and I' (174), 'R. U. R.' (182), 'Give and Take' (188), 'The Chingling Vine' (193), 'Polly Preferred' (200), 'The Greenwich Village Follies' (209), 'Kempy' (212), 'Loyalties' (220), 'The Last Warning' (236), 'The Lady in Ermine' (238), 'Partners Again' (250), 'Up She Goes' (252), 'Little Nellie Kelly' (276), 'He Who Gets Slapped' (308), 'Sally, Irene and Mary' (318), 'The Gingham Girl' (322), 'The Dover Road' (324), 'The Old Soak' (325), 'Good Morning, Dearie' (347), 'The Cat and the Canary' (349), 'Whispering Wires' (356), 'So This Is London!' (357), 'Captain Applejack' (366), 'Morphia' (366), 'Better Times' (405), 'Six-Cylinder Love' (430), 'The Music Box Revue' (440), 'Chauve-Souris' (544), 'Blossom Time' (556), 'Kiki' (580), 'The Bat' (578).

Table with 2 columns: Name of Play, Performances. Lists plays and their run counts, such as 'Will Shakespeare' (64), 'Dagmar' (65), 'La Tendresse' (65), 'The Bunch and Judy' (65), 'Johannes Kreisler' (68), 'Daffy Dill' (69), 'Springtime of Youth' (69), 'The Love Habit' (69), 'Banco' (70), 'The Silent Assertion' (70), 'On the Stairs' (72), 'The Adding Machine' (72), 'Glory' (74), 'The Yankee Princess' (80), 'Spice of 1922' (85), 'The Wasp' (86), 'Rose Bernd' (87), 'The Comedian' (87), 'Barnum Was Right' (88), 'Fashions for Men' (89), 'George White's Scandals' (89), 'Manhattan' (89), 'Rose Briar' (89), 'Uptown West' (89), 'Listening In' (91), 'Jack and Jill' (92), 'The Merchant of Venice' (92), 'Her Temporary Husband' (95), 'Orange Blossoms' (95), 'The Passing Show of 1922' (95), 'Mister Malatesta' (96), 'Strut, Miss Lizzie' (96), 'Sue, Dear' (97), 'The Laughing Lady' (97), 'Hamlet' (101), 'Molly Darling' (101), 'East of Suez' (102), 'Thin Ice' (105), 'A Fantastic Fricassee' (111), 'The Monster' (112), 'The World We Live In' (112), 'The Moscow Art Theater' (113), 'The Masked Woman' (117), 'It Is the Law' (121), 'Peer Gynt' (122), 'Why Not?' (123), 'Spite Corner' (124), 'Lady Butterfly' (128), 'The Torchbearers' (123), 'Six Characters in Search of an Author' (137), 'The God of Vengeance' (137), 'Go-Go' (138), 'Why Men Leave Home' (138), 'The Dancing Girl' (142), 'The Awful Truth' (146), 'Caroline' (151), 'Shore Leave' (152), 'Romeo and Juliet (Jane Cow)' (161), 'Mary the 3d' (163), 'The Goldfish' (169), 'The Love Child' (169), 'Icebound' (170), 'Liza' (172), 'Secrets' (172), 'You and I' (174), 'R. U. R.' (182), 'Give and Take' (188), 'The Chingling Vine' (193), 'Polly Preferred' (200), 'The Greenwich Village Follies' (209), 'Kempy' (212), 'Loyalties' (220), 'The Last Warning' (236), 'The Lady in Ermine' (238), 'Partners Again' (250), 'Up She Goes' (252), 'Little Nellie Kelly' (276), 'He Who Gets Slapped' (308), 'Sally, Irene and Mary' (318), 'The Gingham Girl' (322), 'The Dover Road' (324), 'The Old Soak' (325), 'Good Morning, Dearie' (347), 'The Cat and the Canary' (349), 'Whispering Wires' (356), 'So This Is London!' (357), 'Captain Applejack' (366), 'Morphia' (366), 'Better Times' (405), 'Six-Cylinder Love' (430), 'The Music Box Revue' (440), 'Chauve-Souris' (544), 'Blossom Time' (556), 'Kiki' (580), 'The Bat' (578).

Table with 2 columns: Name of Play, Performances. Lists plays and their run counts, such as 'Sun Showers' (Feb. 5, 1923), 'Lady Buterdy' (Mar. 19, 1923), 'Dew Drop Inn' (May 17, 1923), 'Manhattan' (Sept. 4, 1922), 'Virtue (?)' (Nov. 18, 1922), 'Our Nell' (Dec. 4, 1922), 'It Is the Law' (Jan. 15, 1923), 'Liza' (Mar. 12, 1923), 'Kiki' (Nov. 29, 1921), 'The Comedian' (May 7, 1923), 'The New Sin (spec. perf.)' (May 27, 1923), 'Kempy' (May 15, 1922), 'Thin Ice' (Nov. 13, 1922), 'Fashions for Men' (Jan. 1, 1923), 'Dr. Jekyll and Mr. Hyde (special matinees)' (Feb. 19, 1923), 'The Dover Road' (Dec. 23, 1921), 'Sue, Dear' (Sept. 18, 1922), 'That Day' (Oct. 7, 1922), 'To Love' (Oct. 17, 1922), 'Listening In' (Dec. 4, 1922), 'Rita Coventry' (Feb. 19, 1923), 'The Love Habit' (Mar. 14, 1923), 'Uptown West' (Apr. 23, 1923), 'The Plot Thickens' (Sept. 5, 1922), 'Revue Russe' (Oct. 5, 1922), 'Seventh Heaven' (Oct. 30, 1922), 'The Show Booth (spec. mats.)' (Apr. 3, 1923), 'The Song of Songs (spec. mats.)' (Apr. 3, 1923), 'The Fool's Revenge' (Feb. 5, 1923), 'The Silent Assertion' (Mar. 21, 1923), 'Wild Oats Lane' (Sept. 6, 1922), 'The Faithful Heart' (Oct. 10, 1922), 'Springtime of Youth' (Oct. 26, 1922), 'The Lady Cristillinda' (Dec. 25, 1922), 'Whispering Wires' (Jan. 15, 1923), 'Strut, Miss Lizzie' (July 10, 1922), 'The Gingham Girl' (Aug. 28, 1922), 'The Dragon (spec. mats.)' (Dec. 26, 1922), 'King Lear (spec. mats.)' (Mar. 6, 1923), 'Uptown West (spec. mats.)' (Apr. 3, 1923), 'My Aunt From Ypsilanti' (May 1, 1923), 'Vanities of 1923' (July 5, 1923), 'Tangerine' (Aug. 7, 1922), 'Sally, Irene and Mary' (Sept. 4, 1922), 'Wildflower' (Feb. 7, 1923), 'The Gingham Girl' (Apr. 30, 1923), 'Give and Take' (June 4, 1923), 'Blossom Time' (Oct. 23, 1922), 'Comedie Francaise (spec. mats.)' (Dec. 4, 1922), 'The Lady in Ermine' (Jan. 29, 1923), 'Sally, Irene and Mary' (Apr. 23, 1923), 'The Endless Chain' (Sept. 4, 1922), 'Queen O' Hearts' (Oct. 10, 1922), 'The Love Child' (Nov. 14, 1922), 'The Exile' (Apr. 9, 1923), 'Barnum Was Right' (Mar. 7, 1923), 'Adrienne' (May 28, 1923), 'I Will If You Will' (Aug. 29, 1922), 'Thin Ice' (Sept. 30, 1922), 'The Romantic Age' (Oct. 14, 1922), 'Gringo' (Dec. 14, 1922), 'Jitta's Attonement' (Jan. 17, 1923), 'Anything Might Happen' (Feb. 20, 1923), 'The Adding Machine' (Apr. 23, 1923), 'Captain Applejack' (Dec. 30, 1921), 'The Book of Job (spec. mats.)' (Oct. 30, 1922), 'Merton of the Movies' (Nov. 13, 1922), 'Dolly Jordan' (Oct. 3, 1922), 'On the Stairs' (Oct. 18, 1922), 'Liza' (Nov. 23, 1922), 'Go-Go' (Mar. 12, 1923), 'Cinders' (Apr. 3, 1923), 'Fools Errant' (Aug. 21, 1922), 'The Faithful Heart' (Oct. 23, 1922), 'Rain' (Nov. 7, 1922), 'East of Suez' (Sept. 21, 1922), 'The Masked Woman' (Dec. 22, 1922), 'Morphia (spec. mats.)' (Mar. 6, 1923), 'Morphia' (Apr. 2, 1923), 'La Tendresse' (Sept. 25, 1922), 'The Texas Nightingale' (Nov. 20, 1922), 'Rose Briar' (Dec. 25, 1922), 'Pasteur' (Mar. 12, 1923), 'Zander the Great' (Apr. 9, 1923), 'The World We Live In' (Jan. 8, 1923), 'Sally, Irene and Mary' (Feb. 5, 1923), 'As You Like It' (Apr. 23, 1923), 'Blossom Time' (May 21, 1923), 'The Plantation Revue' (July 17, 1922), 'The Torch Bearers' (Aug. 29, 1922), 'Malvaloca' (Oct. 2, 1922), 'Hospitality' (Nov. 13, 1922), 'Why Not?' (Dec. 25, 1922), 'The Chastening (spec. mats.)' (Feb. 13, 1923), 'Roger Bloomer' (Mar. 1, 1923), 'The Chastening' (Mar. 12, 1923), 'Why Not?' (Mar. 19, 1923), 'Anathema' (Apr. 10, 1923), 'The Inspector General' (Apr. 30, 1923), 'The Rivals' (May 7, 1923), 'Sweet Nell of Old Drury' (May 18, 1923), 'Antigone (spec. mats.)' (May 24, 1923), 'From Morn to Midnight' (June 26, 1922), 'Her Temporary Husband' (Aug. 31, 1922), 'R. U. R.' (Nov. 29, 1922), 'Barnum Was Right' (Mar. 12, 1923), 'The Chip Woman's Fortune' (May 7, 1923), 'Salome' (May 7, 1923), 'The Comedy of Errors' (May 18, 1923).

THEATERS WITH PLAYS PRESENTED

(Season 1922-1923)

Arranged alphabetically by name of Theater

Table with 2 columns: Theater, Opening Dates. Lists theaters and their opening dates, such as 'AMBASSADOR' (Blossom Time Aug 27, 1922; The Lady in Ermine Oct 2, 1922; Caroline Jan 31, 1923), 'APOLLO' (Daffy Dill Aug 22, 1922; Johannes Kreisler Dec 23, 1922; The God of Vengeance Feb 19, 1923; How Come? Apr 18, 1923; For Value Received May 28, 1923; Go-Go June 25, 1923), 'ASTOR' (Sun Showers Feb 5, 1923; Lady Buterdy Mar 19, 1923; Dew Drop Inn May 17, 1923), 'NORA BAYES' (Manhattan Sept 4, 1922; Virtue (?) Nov 18, 1922; Our Nell Dec 4, 1922; It Is the Law Jan 15, 1923; Liza Mar 12, 1923), 'BELASCO' (Kiki Nov 29, 1921; The Comedian May 7, 1923; The New Sin (spec. perf.) May 27, 1923), 'BELMONT' (Kempy May 15, 1922; Thin Ice Nov 13, 1922; Fashions for Men Jan 1, 1923; Dr. Jekyll and Mr. Hyde (special matinees) Feb 19, 1923), 'BIJOU' (The Dover Road Dec 23, 1921; Sue, Dear Sept 18, 1922; That Day Oct 7, 1922; To Love Oct 17, 1922; Listening In Dec 4, 1922; Rita Coventry Feb 19, 1923; The Love Habit Mar 14, 1923; Uptown West Apr 23, 1923), 'BOOTH' (The Plot Thickens Sept 5, 1922; Revue Russe Oct 5, 1922; Seventh Heaven Oct 30, 1922; The Show Booth (spec. mats.) Apr 3, 1923; The Song of Songs (spec. mats.) Apr 3, 1923), 'BRAMHALL' (The Fool's Revenge Feb 5, 1923; The Silent Assertion Mar 21, 1923), 'BROADHURST' (Wild Oats Lane Sept 6, 1922; The Faithful Heart Oct 10, 1922; Springtime of Youth Oct 26, 1922; The Lady Cristillinda Dec 25, 1922; Whispering Wires Jan 15, 1923), 'EARL CARROLL' (Strut, Miss Lizzie July 10, 1922; The Gingham Girl Aug 28, 1922; The Dragon (spec. mats.) Dec 26, 1922; King Lear (spec. mats.) Mar 6, 1923; Uptown West (spec. mats.) Apr 3, 1923; My Aunt From Ypsilanti May 1, 1923; Vanities of 1923 July 5, 1923), 'CASINO' (Tangerine Aug 7, 1922; Sally, Irene and Mary Sept 4, 1922; Wildflower Feb 7, 1923), 'CENTRAL' (The Gingham Girl Apr 30, 1923; Give and Take June 4, 1923), 'CENTURY' (Blossom Time Oct 23, 1922; Comedie Francaise (spec. mats.) Dec 4, 1922; The Lady in Ermine Jan 29, 1923; Sally, Irene and Mary Apr 23, 1923), 'CENTURY ROOF' (Chauve-Souris June 5, 1922), 'GEORGE M. COHAN' (The Endless Chain Sept 4, 1922; Queen O' Hearts Oct 10, 1922; The Love Child Nov 14, 1922; The Exile Apr 9, 1923; Barnum Was Right Mar 7, 1923; Adrienne May 28, 1923), 'COMEDY' (I Will If You Will Aug 29, 1922; Thin Ice Sept 30, 1922; The Romantic Age Oct 14, 1922; Gringo Dec 14, 1922; Jitta's Attonement Jan 17, 1923; Anything Might Happen Feb 20, 1923; The Adding Machine Apr 23, 1923), 'CORT' (Captain Applejack Dec 30, 1921; The Book of Job (spec. mats.) Oct 30, 1922; Merton of the Movies Nov 13, 1922), 'DALY'S' (Dolly Jordan Oct 3, 1922; On the Stairs Oct 18, 1922; Liza Nov 23, 1922; Go-Go Mar 12, 1923), 'DRESDEN' (Cinders Apr 3, 1923), 'MAXINE ELLIOTT' (Fools Errant Aug 21, 1922; The Faithful Heart Oct 23, 1922; Rain Nov 7, 1922), 'ELTINGE' (East of Suez Sept 21, 1922; The Masked Woman Dec 22, 1922; Morphia (spec. mats.) Mar 6, 1923; Morphia Apr 2, 1923), 'EMPIRE' (La Tendresse Sept 25, 1922; The Texas Nightingale Nov 20, 1922; Rose Briar Dec 25, 1922; Pasteur Mar 12, 1923; Zander the Great Apr 9, 1923), 'FORTY-FOURTH STREET' (The World We Live In Jan 8, 1923; Sally, Irene and Mary Feb 5, 1923; As You Like It Apr 23, 1923; Blossom Time May 21, 1923), 'FORTY-EIGHTH STREET' (The Plantation Revue July 17, 1922; The Torch Bearers Aug 29, 1922; Malvaloca Oct 2, 1922; Hospitality Nov 13, 1922; Why Not? Dec 25, 1922; The Chastening (spec. mats.) Feb 13, 1923; Roger Bloomer Mar 1, 1923; The Chastening Mar 12, 1923; Why Not? Mar 19, 1923; Anathema Apr 10, 1923; The Inspector General Apr 30, 1923; The Rivals May 7, 1923; Sweet Nell of Old Drury May 18, 1923; Antigone (spec. mats.) May 24, 1923), 'FORTY-NINTH STREET' (Whispering Wires Aug 7, 1922; Give and Take Jan 18, 1923), 'FRAZEE' (From Morn to Midnight June 26, 1922; Her Temporary Husband Aug 31, 1922; R. U. R. Nov 29, 1922; Barnum Was Right Mar 12, 1923; The Chip Woman's Fortune May 7, 1923; Salome May 7, 1923; The Comedy of Errors May 18, 1923).







Table listing names and numbers, likely a roster or index for the season.

The Billboard Index

OF BURLESQUE SHOWS SEASON 1922-1923

Compiled by GORDON WHYTE

(EDITOR'S NOTE—The Billboard Index of Burlesque Shows aims to present the roster of the Burlesque Shows which appeared in New York City during the past season. A list of these shows arranged by circuits and in the...)

HOW TO USE THE BILLBOARD INDEX OF BURLESQUE SHOWS

If you wish information about a Burlesque Show presented in New York City during the past season, consult the ALPHABETICAL LIST OF BURLESQUE SHOWS, where it will be found in its alphabetical order under the heading of the Circuit it played on.

If information about a player in Burlesque is desired, consult the ALPHABETICAL LIST OF BURLESQUE PLAYERS, where the player's name will be found listed in its proper alphabetical order.

ALPHABETICAL LIST OF BURLESQUE SHOWS

Presented in New York (Season 1922-1923) Arranged alphabetically and by circuits

Table listing various burlesque shows and their circuit affiliations (Columbia, Mutual).

Table listing burlesque shows with their circuit codes (M, C) and titles.

BURLESQUE SHOWS PRESENTED IN NEW YORK (Season 1922-1923)

Shows Arranged in Order of their Opening Date at the Casino Theater, Brooklyn, N. Y., unless Otherwise Noted

Table listing burlesque shows presented in New York, including Al Reeves' Beauty Show and Frank Finney Revue.

Table listing burlesque shows presented in New York, including Billy Watson's Beef Trust Beauties.

Table listing burlesque shows presented in New York, including Flashlights of 1923 and Keep Smiling.

Table listing burlesque shows presented in New York, including The Greenwich Village Revue.

Table listing burlesque shows presented in New York, including The Radio Girls and Chuckles of 1923.

Table listing burlesque shows presented in New York, including Bubble-Bubble and Town Scandals.

Table listing burlesque shows presented in New York, including The Radio Girls and Chuckles of 1923.

Table listing burlesque shows presented in New York, including Bubble-Bubble and Town Scandals.

Table listing burlesque shows presented in New York, including Talk of the Town.

Table listing burlesque shows presented in New York, including Talk of the Town.

Table listing burlesque shows presented in New York, including Talk of the Town.

**C12**  
**GIGGLES**  
 —Presented by—  
**JOE LEVITT**  
 Week of October 29, 1922  
 THE CAST  
 Miss Valeska, Mildred Simmons, Betty Palmer, Florence Radcliffe, Charles Smith, Joe Daller, William Davis, Harry LaMont, Lou Kurzwil, Bert Marks and Harry Danson.  
 THE CHORUS  
 Margaret Raymond, Irma Dapert, Marie R. V., Bobby Dole, Margie Rogers, Ethel Sims, Frances Stevens, Berline Whitehouse, Evelyn Gladstone, Billie Harrison, Budde Handel, Kitty Howard, Ella Tyson, Alma Ross, Meryl DeVore, Dolly Earl, Loretta Shine, Rhoda Freed, Mayone Keller, Peggy Reolin, Rose Sullivan, Vivian Hope and Elsie Lee.

**C12A**  
**FOLLY TOWN**  
 —Presented by—  
**JAMES E. COOPER**  
 Week of November 6, 1922  
 THE CAST  
 Harry Kelly, James Hony, Jacques Wilson, Lucille Harrison, William Hiett, Helen Andrews, Dolly Rayfield, George Wink, Harry Heiny, Lester Dorr, Gus Fay.

**C13**  
**THE BON TON GIRLS**  
 —Presented by—  
**JACOBS & JERMON**  
 Week of November 13, 1922  
 THE CAST  
 John Barry, Bob Startzman, Walter La Foye, Dave Kindler, John Freitas, Edlie Simmons, Jean De Lisle, Gertrude Beck, Lou Barry, Charlotte Lewis, Ethel Norton.  
 THE CHORUS  
 Ethel Norton, Marie Adams, Elizabeth Wall, Mabel Burns, May DeGuen, Anna West, Charlotte Lewis, Kitty Belmont, Sis Groh, Betty McNally, Millie Pulin, Billie Dugan, Corlie Beck, Flo Melvin, Miriam Douglas, Gladys Gilmar, Mary LeRoy, Jean Sheppard.

**C13A**  
**MAIDS OF AMERICA**  
 —Presented by—  
**J. HERBERT MACK**  
 Week of November 20, 1922  
 THE CAST  
 Jack Shutta, Fred Reeh, George Leon, Don Trent, Sidney J. Page, Gus Legert, Marcetta Symonds, Florence Bovey, Mildred Franklin.  
 THE CHORUS  
 Blanche Burnett, Dot Rawson, Bobbie Gordy, Babe Delmore, Irene Long, Daise Hoffman, Babe Griffin, Catherine Healy, Grace Kenny, Doraly Fay, Elsie Conolly, May Dee, Alice Leon, Helen Nestor, Agnes Daly, Marie Reily, Beulah Stevens, May Marsh.

**C14**  
**"SLIDING" BILLY WATSON**  
 —Presented by—  
**WATSON & TRAVERS**  
 Week of November 27, 1922  
 THE CAST  
 Inez De Verdier, Lillian Harvey, Ethel De Veaux, Bennie Howard Platt, Joe Manne, Frank Mallahan, Loyd Poddick, Tony Curley, Thomas A. Brooks, Wilbur Blanks, Joe Peterson, "Sliding" Billy Watson.  
 THE CHORUS  
 Mildred Doyle, Mac Gilmore, Una Chadwick, Mabel Novell, Mildie LaMont, Frances Bergere, Billie Rhoades, Lorraine Page, Lillian Mack, Ruth Hall, Edith Hobbs, Dora Mason, Rena De Larkey, Stella Gray, Marie LaMont, Addie LaMont, Tessie Baker, Rose Friedman.

**C15**  
**KNICK KNACKS**  
 —Presented by—  
**HARRY HASTINGS**  
 Week of December 4, 1922  
 THE CAST  
 Lew Denney, Kenneth Christy, Frank Silk, Dick Hulse, Bob Carney, Joe Lang, Frank Vetrano, George Namoll, Dick Hulse, Madlyn Worth, Kitty Warren, Jean Carr.

**C16**  
**SOCIAL MAIDS**  
 —Presented by—  
**JOE HURTIG**  
 Week of December 11, 1922  
 THE CAST  
 George Stone, Billy Baker, Sam Wright, Elenor Wilson, Billy Gaston, Marie Hart, Rose Duffin, Dudley Farnsworth, Etta Pillard.  
 THE CHORUS  
 Ethel Davenport, Frances Morris, Agnes Harise, Peggy Lambert, Helen Page, Lee Freed, Peggie Saunders, Mildred Wallace, Helen LaMalre, Buddy Cort, Dotty Montell, Pearl Tussiet, Flo Martin, Helen Gelson, Helen LaVelle, Anita White, Agnes Dunn, Eda Hartman, Lillian Kirby, Vivian Curtis, Anna Heil, Betty Bhand, Lillian Keene, Charlotte LaRose, Stone and Pillard's Dancing Hounds.

**C17**  
**BROADWAY FLAPPERS**  
 —Presented by—  
**REGAL REVUES, INC.**  
 Week of December 18, 1922  
 THE CAST  
 Jack Hunt, Clyde Bates, Jim Hamilton, Victor Caplin, Major Johnson, Aaron and Kelly, Mae Dix, Shirley Mallette, Vinnie Phillips, Rose Ford.  
 THE CHORUS  
 Teddy Warden, Irene Gardner, Kate Morrissey, Bert Krittton, Adele Godly, Dixie Stahl, Irene Heidt, Toots Heidt, Helen Dillon, Lillian Covert, Marie Drexler, Freda Mack, Edna Slayler, Helen Morrison, Staly Tazbler, Lilly Bates, Jennie Larose, Dottie Bennett.

**C18**  
**THE BOWERY BURLESQUERS**  
 —Presented by—  
**JOE HURTIG**  
 Week of December 25, 1922  
 THE CAST  
 Bert Spencer, Gertrude Rose, Marti Simon, Miss Fay, Miss Thomas, Isidore Anita Nash, Mildred Reed, Lela Hart, Frank Harbert, Bay Lester.  
 THE CHORUS  
 Kitty O'Connor, Val Whiteley, Gladys Marsh, Elsie Garin, Estor Brandon, Irene Rose, Maribel Curtis, Jean (Dorsey) La Vera, Gertrude Tyson, Flo Spencer, Dixie Gardner, Marjorie Johnson, Irma Garang, Dot Ryan, Florence Roberts, Jerry Stratford, Jackie Bridgeman, Stella Mellowed.

**C19**  
**THE MARION SHOW**  
 —Presented by—  
**DAVE MARION**  
 Week of January 1, 1923  
 THE CAST  
 Dave Marion, John Willard, Olga Gray, Rose Moreland, Dolores Friel, Flo Johnson, M. Johnson, Marie Sweet, Stella Bennett, Lillian Elliott, Dolly Taylor, Rita Mann, Marion Karr, Myra Ludescher, Mary Rankis, Miss Dean, Miss Wilder, Edna Karr, Ray Kelsey, Agnes Carter, Miss S. Keller, Ida Russell, Thomas and Maria, Carlton Chase, Billy Puri, Rene Rene, Edward Davis, Gordon Bennett, Mae Marvin, Mary Lee, Florence Florence, Walter J. McManis, Jimmy Stanton, Shekoye Alys, Helen Aspen, Fannie Furst, Maudie Dunn, Mildred Sweeney, Dora Gibson, Fred Delmar.

**C20**  
**TEMPTATIONS OF 1922**  
 —Presented by—  
**IRONS & CLAMAGE**  
 Week of January 8, 1923  
 THE CAST  
 Helen La Barbe, Mabel Clark, Don M. Clark, Inez Smith, Estie Butler, Marie Lauritz, Danny Murphy, Johnny Crosby, Joe Yule.  
 THE CHORUS  
 Lillian Murphy, Edith Shaffer, Buster Green, Marie Lauritz, Clara Hunter, Belle Jackson, Diana Manners, Ella Mann, Elsie Clark, Gretchen Letcher, Gertie Amber, Eva Williams, Mary Murelle, Moe Shaw, F. Howard, Mary Yost, Lorraine Matthews, Dolly Ford.

**C21**  
**RECORD BREAKERS**  
 —Presented by—  
**JACK REID**  
 (At the Yorkville Theater, New York)  
 Week of January 15, 1923  
 THE CAST  
 Jack Reid, Ella Gilbert, Ed. Ed. Clark, Burton Carr, Elsie Vokes, Alfred Latell, Emily Keller, Betty Weber, Bezzie Martin, Nan Carr, the Roman Troupe, William Beattie, George Wong, Paul Royal, Luige Romano, Roland Picaro, George Charland.  
 THE CHORUS  
 Misses Beechy, Murray, Adair, Rowan, Martis, Ray, Rollins, La Francis, Carr, Cambrel, Young, Jensen, V. Marlin, Fraser, Williams, Ray, Frances, Gordon.

**C22**  
**FOLLIES OF THE DAY**  
 —Presented by—  
**BARNEY GERARD**  
 Week of January 15, 1923  
 THE CAST  
 Bozo Snyder, Sam Green, Harry Seymour, J. D. Williams, Harry Watson, the California Trio (consisting of James Hall, Ben Jones and Harry Bart), Julie De Cameron, Gertrude Lavetta, Babe Almond, Mme. Paulet's Parisian Pousers.

**C23**  
**HELLO, GOOD TIMES**  
 —Presented by—  
**NAT (CHICK) HAINES**  
 Week of January 22, 1923  
 THE CAST  
 Nat (Chick) Haines, Vic Plant, Jimmy Sater, George Wiest, Louise Wright, Fay Tunis, Jean Le Veay.

**C24**  
**LET'S GO**  
 —Presented by—  
**FRED CLARK**  
 Week of January 29, 1923  
 THE CAST  
 Marty Collins, Jack Pillard, Julia Gifford, Gladys Kern, Mae Janese, Jack Cameron, Bud Purcell, Fred Holmes, Ray Yearwood.

**C25**  
**MOLLIE WILLIAMS BIG SHOW**  
 —Presented by—  
**MOLLIE WILLIAMS**  
 Week of February 5, 1923  
 THE CAST  
 Mollie Williams, Will D. Ward, Emil Casper, Mildred Campbell, Mae Woods, Irene Cassin, Myrtle Franks, Jack Honeywell, Lew Leander, Ella Corbett, Billy Welp.  
 THE CHORUS  
 Ella Corbett, Margie White, Anne Linwood, Loretta Spring, Betty Barnett, Dinky Dore, Dora Pierce, Peggy Saunders, Kathryn Palmer, Florie Allen, Ann Schubert, Billy Westlake, Betty Smith, Roslyn Topaz, Doris Borlase, Dixie Mayo, May Gleason, Helen Herman.

**C26**  
**BROADWAY BREVITIES**  
 —Presented by—  
**ED. E. DALEY**  
 (At Miner's Theater, Bronx)  
 Week of February 5, 1923  
 THE CAST  
 John O. Grant, Jay C. Phipps, Jasbo Mahon, Jack O'Malley, Lew Rice, Olive Kennedy, Ricky Craig, Jr., Althea Barnes, Babe Healy, Lena Daley.

**C27**  
**BIG JAMBOREE**  
 —Presented by—  
**JAMES E. COOPER**  
 Week of February 12, 1923  
 THE CAST  
 Frank Hunter, Lew Kelly, Bob Nugent, Wm. P. Murphy, Charles Wesson, Teresa Adams, Virginia Ware, Alice Edwards, Gladys Stackton.  
 THE CHORUS  
 Alice Smith, May DeForest, Bert Mayor, Evelyn White, Dorothy Mann, Helen Kelly, Christine Evans, Evelyn Valey, Norma Johnson, Ethel Brady, Josephine Brady, Josephine Tully, Ella Pearson, Edna Hale, Billie Dale, Beatrice Murdoch, Helen Rogers, Margaret Karney and Vivian Randolph.

**C28**  
**ROCKETS**  
 —Presented by—  
**JOE HURTIG**  
 Week of February 19, 1923  
 THE CAST  
 Harry (Dutch) Ward, Will H. Cohen, Kittle Glasco, Pat Kearney, Ed Lowrie, Cecil Manners, Al Belasco, Jerry Culman and Sonia Meroff.  
 THE CHORUS  
 Kitty Hurand, Muriel Clark, Hazel Griffith, Marie Griffith, Marilyn Roberts, Helen Lewin, Iva Kearney, Lucinda Marsh, Kitty Starr, Violet Henderson, Kate Okes, Jeanne Ladue, Madge Malbin, Helen Thompson, Lillian Livingston, Bobbie Heath, Elsie Bell and Billie Lamont.

**C29**  
**FRANK FINNEY REVUE**  
 —Presented by—  
**CHAS. H. WALDRON**  
 Week of February 26, 1923  
 THE CAST  
 Helen McClain, Earl Mossman, Ray Vance, Edw. C. Jordan, Betty Fuller, Billy Harris, Geo. Bartlett, Frank Finney, Mabel McCloud, Leona Thurston, Lena Hally, Ameta Tynes.

**C30**  
**DAN COLEMAN'S AMERICAN GIRLS**  
 —Presented by—  
**DAN COLEMAN**  
 Week of March 5, 1923  
 THE CAST  
 Little Anna Propp, Hilda Leroy, Wm. Wainwright, Jemmo Hazard, Chas. Lane, Alma Bauer, Jeanette Buckley, Billy Rector, Harry Van, Jack Spellman, Dan Coleman.  
 THE CHORUS  
 Ruth Rosenbergy, Helen Lozan, Clare Moore, Mae Kunkel, Mae Brunette, Adele Gray, Dot Payne, Marie Mackey, Ida Spellman, Caroline Poque, Martha Fontaine, Josephine Davis, Lillian West, Mae Wire, Margaret Howard, Trixie Pearl, Mary Torick, Mattie Sullivan.

**C31**  
**FLASHLIGHTS OF 1923**  
 —Presented by—  
**WALTER WRIGHT**  
 Week of March 12, 1923  
 (Same as C-4)

**C32**  
**HIPPITY HOP**  
 —Presented by—  
**PECK & KOLB**  
 Week of March 19, 1923  
 THE CAST  
 Harry Anderson, Joe Forte, Kitty Madison, Alline Rogers, Nina Mack, Irene Leary, Mattie Deice, Harold Carr, Ribb (Shorty) McAllister, Harry T. Shannon.

**C33**  
**YOUTHFUL FOLLIES**  
 —Presented by—  
**JOE MARKS**  
 Week of March 26, 1923  
 THE CAST  
 Hazel Alger, Mae Leonard, Helen Lloyd, Kitty Garner, Isabelle Russell, Myrtle Russell, Ray Lynch, Larry Clark, Wm. Smith, Eddie Cole, Joe Marks.

**C34**  
**THE MIMIC WORLD**  
 —Presented by—  
**CAIN & DAVENPORT**  
 Week of April 2, 1923  
 THE CAST  
 Jamie Coughlin, Harry Morris, Howard Padon, Harry Peterson, Milton Ironson, Mable Evans, Estelle Howell, Marie Clark, Kittle Harmon, Betty Meyers, Bertha Bangor, Helen Booth, Edna Howard, Nan Evans.

**C35**  
**WINE, WOMAN AND SONG**  
 —Presented by—  
**LEWIS TALBOT**  
 Week of April 9, 1923  
 THE CAST  
 James McInerney, Gertrude Reister, Harry S. LeVan, Violet Benny, Jean Schuler, Dotty Bates, Charles Cole and Otto Johnson.

**MUTUAL CIRCUIT**  
 Shows Arranged in Order of Their Opening Date at the Star Theater, Brooklyn, N. Y., Unless Otherwise Noted

**M1**  
**JAZZ BABIES**  
 —Presented by—  
**GEORGE PECK**  
 Week of August 28, 1922  
 THE CAST  
 Seattle Friedell, George Broadhurst, Arthur C. Powers, Andrew White, Betty Palmer, Caroline Ross, Irene Perry.

**THE CHORUS:**  
 Gertrude Mack, Florence O'Rourke, Evelyn Dalton, Thelma Mason, Betty Pierce, Mabel Joye, Francis, Anna King, Ruth Clark, Evelyn Smith, Margie Dillon, Claudette Wilson, Mary Ryan, Cecil O'Neil, Laura Murphy, Elsa H. Ward, Katherine McDonald.

**M2**  
**FRANCES FARR AND HER PACE MAKERS**  
 —Presented by—  
**FRANK DAMSEL**  
 Week of September 4, 1922  
 THE CAST  
 Frances Farr, Lida Fay, Eldridge Paulin, Hall, Jim Pearl, Eddie Lloyd, Bert Hall, Frank Damself.  
 THE CHORUS  
 Helen Brundage, Eugene Dalley, Evelyn Dalley, Grace Peterson, Daisy Anderson, Frances Joye, Eva Laurence, Dorothy Ellis, Frances Grant, Violet Dalley, Marie Fredena, Fl. H. Hot, Hestie Willis, Lillian Wilcox, Bertha Cox, Edna Holston.

**M3**  
**THE PEPPER POTS**  
 —Presented by—  
**MOE MESSING**  
 Week of September 11, 1922  
 THE CAST  
 Charles Goldie, Chas. (Red) Marshall, Harry Keeler, Jack Leonard, Bertha Belmont, Peggy Day, Rae Leane.  
 THE CHORUS  
 Grace Conway, Dorothy Russell, Aida Mayfield, Kitty Doyle, Grace Reese, Golden Day, Trixie Amorete, Margaret Junjan, Babe Mendall, Lucy Dixon, Terese L'Amor, Lena White, Helen Gero, May English, Vivienne Coxen, Estelle Bangs.

**M4**  
**PELL-MELL**  
 —Presented by—  
**E. J. RYAN**  
 Week of September 18, 1922  
 THE CAST  
 Billy Kelly, Charles Country, H. E. (Happy) Ray, Harry C. Van, Jack Alton, Pauline Harer, Mabel White, Doris Brandon.  
 THE CHORUS  
 Mickey Goodman, Bobby Day, Gene DeFayne, Eleanor Gilchrist, Babe Anderson, Harriet Wayne, Jackie Diamond, Betty Morgan, Helen LeVan, Margaret Doyle, Marie Durcan, Estelle Reeves, Katherine Nolan, Edna Bernard, Anita Van, Belle Thompson.

**M5**  
**SMILES AND KISSES**  
 —Presented by—  
**FRED STRAUSS**  
 Week of September 25, 1922  
 THE CAST  
 Mona Mayo, Princess Livingston, Dolly Lewis, William Young, Jack Carlson, Jack Ormsby, Fred Bender.  
 THE CHORUS  
 Irene Binder, Helen Ragan, Kittle Brady, Flo Winters, Helen Weiss, Leona Burrows, Maude Allen, Madeleine Winters, Gertie Hollman, Mary Goreria, Babe Evelyn, Babe Anderson, Annabelle Purks, Jackie Taylor, Sevia Lighter, Janice Lake.

**M6**  
**PLAYMATES**  
 —Presented by—  
**BUNNY DALE**  
 Week of October 2, 1922  
 THE CAST  
 Bunny Dale, Rosse Rosa, Eva Lewis, Dan Evans, Miley McCabe, Marty Pudiz, Sidney Rogers.  
 THE CHORUS  
 Ray Wilder, Babe Purks, Nola Edwards, Halene Davis, Louise Traynor, May West, Anna Jones, Bessie Evans, Ruth Page, May Lane, Pauline Derrell, Vivian Miller, Marie Marcell, Rose Czar, Dorothy Verne, Marie Corcoran.

**M7**  
**THE BROADWAY BELLES**  
 —Presented by—  
**JOE OPPENHEIMER**  
 Week of October 9, 1922  
 THE CAST  
 Al Barlow, Myrtle Andrews, Dot Leighton, Art Mayfield, Anna Toebe, Lew Lederer, Billy Hagan.

**M7A**  
**PAT WHITE AND HIS IRISH DAISIES**  
 —Presented by—  
**MANHEIM & VAIL**  
 Week of October 16, 1922  
 THE CAST  
 Pat White, Harry Stratton, Charles Pender, Bob Robertson, Red Walters, Bessie Baker, Jane Fox, Helen Hale.  
 THE CHORUS  
 Marie Laurie, Bob Clark, Peggy Walters, Jennie Hall, Mabel Manard, Mary Fox, Mable Acker, Doris Stone, Violet Dale, Catherine McDonald, Genevieve Phillips, Elmore Stanton, Agnes Holligan, Rose Gorpup, Lads James, Madeline Geiger.

**M8**  
**THE BAND BOX REVUE**  
 —Presented by—  
**MANHEIM & VAIL**  
 Week of October 23, 1922  
 THE CAST  
 Jack LaMont, Jack Fogarty, Howard Harrison, James D. Moore, Henry Nelson, Harry LaToy, Mildred Gozette, Lillian Harrison, Trixie Ayers.  
 THE CHORUS  
 Donnie Fogarty, Thelma Warren, Bobby Ketchum, Elsie Flynn, Buddy Holston, Louisa Lee, Lela Whitten, Emily Day, Irene Maxwell, Jessie Vanriere, Avon McMill, Jennie Blah, Annabelle Gay, Betty Gordon, Theresa Stuber, Berger, Frances Star.

**M2A THE RUNAWAY GIRLS**  
 —Presented by—  
**JULIUS MICHAEL**  
 Week of October 30, 1922  
 THE CAST:  
 Frank Fay, Phyllis Carseth,  
 Buster Sandborn, Milton Lee, Irving  
 THE CHORUS:  
 Alden, Marie Alden, Louise Davis,  
 Marshall, Gertrude McDermott, Isabelle  
 Fisher, Babe Williams, Gertrude  
 Dorothy Owens, Lorraine Carley, May  
 Sully White, Marie Ray, Marie Healy,  
 Amy Cook.

**M9 LAFFIN THRU, 1922**  
 —Presented by—  
**MANHEIM-VAIL CO.**  
 Week of November 6, 1922  
 THE CAST:  
 Al Benson, Callette Baptiste, Betty Abbott,  
 Rose Allen, George Shelton, Frank Penny, Al  
 THE CHORUS:  
 Stella Florn, Florence Hall, Emily Dale,  
 Marian Shane, Miriam Voth, Mabel Baddeley,  
 Jean Fisher, Rose Carrigan, Helen Schulz,  
 Peggy Ahern, Vivian Jewel, Mary Nugent,  
 Dorothy Johnson, Mary Anderson, Calre Moran,  
 Betty Abbott.

**M9A THE LID LIFTERS**  
 —Presented by—  
**JAMES (BUDGET) MADISON**  
 Week of November 13, 1922  
 THE CAST:  
 Nellie Nelson, Jimmie Elliott, Emma Kohler,  
 Albert Haupt, Arthur Mayer, Solly Carter,  
 Gwyneth Dorsay.  
 THE CHORUS:  
 Flo Fredericks, Eva Frank, Lelle Swartz,  
 Dixie Villa, Irene Samuels, Ella Hendrickson,  
 Dot Kelley, Max King, Ruth Sharkey, Ida  
 Spellman, Adell Edwards, Anna Wilson, Grace  
 Egster, Helen Harris, May Earl, Hobe Oliver.

**M10 HARRY FIELDS AND HIS HELLO, JAKE, GIRLS**  
 —Presented by—  
**SAM RAYMOND**  
 Week of November 20, 1922  
 THE CAST:  
 Harry (Hello Jake) Fields, Tom Duffy,  
 Charles Tave, John Walsh, P. McMillan,  
 Dorothy Owens, Florence Drake and Dixie  
 Lane.  
 THE CHORUS:  
 Lena Dillard, Carolina Wallace, Vivian  
 Robinson, Hobe Mason, Bobby White, Marie  
 Martin, Peggy Section, June Martin, Bobby  
 Moon, Helen Lavalle, Pearl Reed, Anna Brown,  
 Hobe Mason, Willie Vernon, Annie Leslie and  
 Louise Creamer.

**M11 MONTE CARLO GIRLS**  
 —Presented by—  
**TOM SULLIVAN**  
 Week of November 27, 1922  
 THE CAST:  
 Tommy Burns, Joe West, George E. Puget,  
 Jim Stewart, Sid Easton, Grace Goodale, Violet  
 Buckley, Bessie Brown, Etta Palmer  
 THE CHORUS:  
 Peggy Lapage, Gladys Lapage, Bobbie Al-  
 den, Doris Inglis, Bobbie Everett, Ruth  
 Harrington, Nellie Gail, Edna Wilson, Ida  
 White, Marie Hubbard, Alice Blackburn, Alice  
 Olson, Ruth Olson, Ruth Dair, Mary Nolan,  
 Dorothy McDonald.

**M12 THE MISCHIEF MAKERS**  
 —Presented by—  
**TOM SULLIVAN**  
 Week of December 4, 1922  
 THE CAST:  
 Arthur Lanning, G. Hart, Rube Fulkerson,  
 Jessie McDonald, Jean Hart, Hobe Gordon, Flo  
 Wagner, Fred Hebbard.  
 THE CHORUS:  
 Peggy Lapage, Gladys Lapage, Bobbie Al-  
 den, Doris Inglis, Bobbie Everett, Ruth  
 Harrington, Nellie Gail, Edna Wilson, Ida  
 White, Marie Hubbard, Alice Blackburn, Alice  
 Olson, Ruth Olson, Ruth Dair, Mary Nolan,  
 Dorothy McDonald.

**M13 JAZZTIME REVUE**  
 —Presented by—  
**MANHEIM-VAIL PRODUCTIONS, INC.,**  
 Week of December 11, 1922  
 THE CAST:  
 Jimmy Wallers, Jack Stahl, Miss Jackie  
 Addison, Miss Ethel Bartlett, Miss Viola  
 Holden, Nore Husby, Benny Moore, Chas.  
 Mc-Nally.  
 THE CHORUS:  
 Johnnie Dean, Gene Parker, Opal Gordon,  
 Anna Parker, Laura Earl, Frances Cramer,  
 Olive Busby, Helen Mitchell, Eleanor Mullen,  
 Helen Ritchie, Ida Ordway, Josie Henderson,  
 Pearl Spears, Margie Beauty, Annabelle Til-  
 ford, Bess Crosby.

**M14 KANDY KIDS**  
 —Presented by—  
**JAKE POTAR**  
 Week of December 18, 1922  
 THE CAST:  
 Johnny Weber, George Clayton, Harry L.  
 Beasley, Wallace Jackson, Marie Grenier, Mary  
 McPherson, Grace Tremont  
 THE CHORUS:  
 Lena Smith, Mary McFormack, Julia  
 Michaels, Carmen Trainer, Mabel Jones, Lillian  
 Beasley, Lotta Paulson, Sallie Meadows, Una  
 Leary, Maudie Price, Madelyn Scott, Gloria  
 Wilson, Harriet Mandell, Sylvia Connors, Irene  
 Powers.

**M15 THE LONDON GAYETY GIRLS**  
 —Presented by—  
**GRIFF WILLIAMS, INC.,**  
 Week of December 25, 1922  
 THE CAST:  
 Bennie Small, Ed Welch, Harry Francis, Jack  
 Wolf, Dolly Welch, Clara Gray, Alice Young,  
 Sue Milford.  
 THE CHORUS:  
 Helen Brice, May Allen, Jackie Phillips,  
 Billie Carson, Theima Island, Kone Meade,  
 Marjorie Lowe, Beula Hamilton, Marie Caron,  
 Peggy Joyce, Billie Delle, Cheria Maypari,  
 Madelyn Francis, Sarah Green, Alice Collins,  
 Gertrude De Fay.

**M16 WHY WORRY?**  
 —Presented by—  
**PECK & KOLB**  
 Week of January 1, 1923  
 THE CAST:  
 Ernie Mack, Billy Tanner, Oscar Lloyd, Ray  
 Kolb, Bonnie Lloyd, Jessie Rice, Rose Bell.  
 THE CHORUS:  
 Pauline Rosmond, Leahy Niece, Myrtle  
 Bender, Florence Smith, Betty Taylor, Maude  
 Belmont, Sallie Della, Rose Butler, Billie  
 Moore, Sue Bessier, Marjorie Campbell, Claudia  
 Brown, Eleanor Fisher, Margaret Nelson, Mary  
 Jones, Mary L. DeVere.

**M17 HEADS UP**  
 —Presented by—  
**SAM MORRIS AND BEN BERNARD**  
 Week of January 8, 1923  
 THE CAST:  
 Jules Howard, Max Coleman, Edward De-  
 Velda, Chas. Harris, Martin Lyons, Ida Bernard,  
 Ruby Wallace, Mina Bernard, Bee Wilson,  
 Marion O'Neil.  
 THE CHORUS:  
 Bee Wilson, Lucille Malone, Dickie Diamond,  
 Dollie Lorraine, Mele Gilbert, Marlene De  
 Lanney, Mina Bernard, Marion O'Neil, Martha  
 Lyons, Catherine Clark, Ruth Marsello, Peggy  
 Moran, Betty Laloue, Viola Norman, Marie  
 Clifford, Marcelle Kayne.

**M18 KUDDLIN' KITTENS**  
 —Presented by—  
**MOE MESSING**  
 Week of January 15, 1923  
 THE CAST:  
 Chas. Geddie, Chas. Redl Marshall, Harry  
 Keeler, Jack Leonard, Bertha Delmonte, Alpha  
 Giles, Peggy Day.

**M19 'ROUND THE TOWN**  
 —Presented by—  
**E. J. RYAN**  
 Week of January 22, 1923  
 THE CAST:  
 Billy Kelly, Andy Martini, Happy Ray,  
 Harry Van, Harry Sevon, Mabel White, Doris  
 Brandon, Pauline Harer, Ruthie Garner.  
 THE CHORUS:  
 Irene Rich, Anita Van, Ruth Garner, Helen  
 La Van, Estelle Reeves, Bert Lloyd, Trixie  
 Martin, Sarah Barclay, Marie Jeffries, Pearl  
 Walsh, Anna Storms, Kitty La Velle, Louise  
 La Moynie, Grace Bernard, Doris Kater, Flo  
 Doran.

**M20 THE MERRY MAIDENS**  
 —Presented by—  
**FRANK DAMSEL**  
 Week of January 29, 1923  
 THE CAST:  
 Frances Farr, Lida Fay Eldridge, Nena  
 Norris, Ambar Al, Jim Pearl, Eddie M. Lloyd,  
 Frank Damsel.  
 THE CHORUS:  
 Helen Brundage, Marie Fresnoeda, Eugenie  
 Grant, Evelyn Dailey, Grace Poisson, Frankie  
 Grant, Peggy Haupt, Bobby Maxnard, Katie  
 Smith, Catherine Gould, Edna Marks, Babe Lee,  
 Violet Dalley, Irene Bender, Naomi Garrett.

**M21 JINGLE BELLES**  
 —Presented by—  
**MESSRS. PECK AND KOLB**  
 Week of February 5, 1923  
 THE CAST:  
 Scottie Friedell, Ernie Mack, Arthur C.  
 Powers, John M. Mack, Rose Allen, Mlle.  
 Babette, Irene Perry.  
 THE CHORUS:  
 Agnes Daison, Cecil McCann, Babe Osborn,  
 Carrie Delmas, Thelma Mattson, Addie Porter,  
 Bobbie Blaine, Anna Wignere, Rose Carter,  
 Lenore White, Margie Holden, Daisy Gallagher,  
 Mable Smith, Mary Brown, Alta Byers, Gladys  
 Montrose.

**M22 JERSEY LILLIES**  
 —Presented by—  
**EDWARD BUSH**  
 Week of February 12, 1923  
 THE CAST:  
 Lew Rose, Johnny Hughes, Billy Mack, Ber-  
 nie Clark, May Sautly, Jean Peltier, Margaret  
 Hastings.  
 THE CHORUS:  
 Myrtle Sheppard, Fanny Adams, Elsie New-  
 man, Rose Meers, Jackie Corine, Francis Mac-  
 kay, Babe Aser, Margie Archer, Peggy Klay-  
 ton, Carmen Derrin, Irene Blotski, Lenora  
 Walters, Adlie Miller, Jean Rose, Peggie An-  
 derson, Ella McCoy.

**M23 SWEET BAY BEES**  
 —Presented by—  
**FRED STRAUSS**  
 Week of February 19, 1923  
 THE CAST:  
 Mona Mayo, Pen Bedford, Princess Living-  
 ston, Jack Carlsson, A. Wm. Younz, Jack  
 Ormsby, Fred Falks Binder.  
 THE CHORUS:  
 Irene Binder, Madly Winters, Hazel Miller,  
 Loretta Boyes, Elita Chester, Fritz Anderson,  
 Gladys Blair, Teddy Russell, Dolly Lewis,  
 Jeannette White, Dot Baker, Babe Williams,  
 Marie Gardner, Dolly Anderson, Belle Thomp-  
 son, Helen Wells.

**M24 GIRLS A LA CARTE**  
 —Presented by—  
**Eddie Dale, Mickey Markwood, Bell Belmont.**  
 Week of February 26, 1923  
 THE CAST:  
 Eddie Dale, Mickey Markwood, Bell Belmont.

**M25 GIRLS FROM THE FOLLIES**  
 —Presented by—  
**LOU SIDMAN**  
 Week of March 5, 1923  
 THE CAST:  
 Bunny Dale, Rose Bernard, Eva Lewis, Jack  
 Coyie, Frank Anderson, George Mack, Sidney  
 Rogers.  
 THE CHORUS:  
 Marie Marcelle, Helen Davis, Noia Edwards,  
 Helen Yeager, Dixie Jones, May West, Marie  
 Mason, Lucille Russo, Louise Traynor, Pauline  
 Derrell, Mildred Baker, Irene Rich, Ida Mayo,  
 Edna James, Vivian Miller, Emily Nolan.

**M26 PAT WHITE'S NEW BIG SHOW**  
 —Presented by—  
**MANHEIM & VAIL PRODUCTIONS, INC.,**  
 Week of March 12, 1923  
 THE CAST:  
 Pat White, Harry Stratton, Charles Pendley,  
 Tommy O'Neil, Jene Fox, Helen Dale, Bessie  
 Baker.  
 THE CHORUS:  
 Marie Ackors, Lois James, Doris Stone, Ila  
 Howard, Mable Manard, Mickey Stevens, Jackie  
 Mason, Blanche Rogers, Dolly Woodward, Lil-  
 lian Russell, Lola Gordon, Patsy Gordon, Beau-  
 lah Holler, Dottie Mann, Leone Trier, Violet  
 Dale.

**M27 GROWN-UP BABIES**  
 —Presented by—  
**MANHEIM-VAIL PRODUCTIONS, INC.,**  
 Week of March 19, 1923  
 THE CAST:  
 Jack LaMont, Jack Fuquay, Howard Harrison,  
 Henry Neiser, Nellie Niece, Lillian Harrison,  
 Frances Smith, James G. Moore, Harry Clark.  
 THE CHORUS:  
 Emily Day, Dennie Fuquay, Bobby Ketchum,  
 Lorraine Lee, Leona Lee, Florence Thomas,  
 Irene Meade, Ernie Holden, Gladys Devore, Mar-  
 iette Smedley, Mayme LaMont, Buster Avon, Vi-  
 olet Lester, Gladys Larue, Marie Ray, Alice  
 Lee.

**M28 THE GIRLS FROM RENO**  
 —Presented by—  
**MANHEIM-VAIL PRODUCTIONS, INC.,**  
 Week of March 26, 1923  
 THE CAST:  
 Anna Armstrong, Henri Keller, Jackie Ad-  
 dison, Babe Quinn, Wm. Miller, Al Watson,  
 Billy (Groom) Spencer.  
 THE CHORUS:  
 Ada West, Violet Lewis, Bobby Diamond,  
 Florence Watson, Bobby Blain, Charlotte Lopez,  
 Margaret Dnnlap, Jewel Blackwell, Gertrude  
 Stevens, Billy Price, Pearl Stanley, Bessie  
 Rameau, Ruth Powell, Anna Peyser, Vivian  
 St. Eimo, Esther Williams.

**M29 CHICK CHICK GIRLS**  
 —Presented by—  
**MANHEIM & VAIL**  
 Week of April 2, 1923  
 THE CAST:  
 Betty Abbott, Marjie Catlin, Thelma Ponton,  
 Al Golden, Paul Ryan, George Shelton, Ryan  
 and Shelton, John McCarthy, George Broad-  
 hurst, Betty Abbott, Peaches Ponton.  
 THE CHORUS:  
 Muriel Claire, Jimmie Elliott, Johnny Good-  
 man, Arthur Mayer, Nellie Nelson, Albert Du-  
 pont, Emma Kohler.

**M30 FLAPPERS OF 1923**  
 —Presented by—  
**JAMES MADISON**  
 Week of April 9, 1923  
 THE CAST:  
 Muriel Claire, Jimmie Elliott, Johnny Good-  
 man, Arthur Mayer, Nellie Nelson, Albert Du-  
 pont, Emma Kohler.  
 THE CHORUS:  
 Anna Wilson, Flo Fredericks, Dot Edwards,  
 Margie Dorellin, Anne Egerton, Buster Thomp-  
 son, Eva Frank, Mandie Gray, Marretta Shar-  
 key, Dot Kelley, Ella Hendrickson, Yvonne La  
 Tour, May King, Helen Harris, Betty Miller,  
 Babe Williams.

**ALPHABETICAL LIST OF BURLESQUE PLAYERS**  
 (Season 1922-1923)

- Anderson, Dolby
- Anderson, Frank
- Anderson, Fritz
- Anderson, Harry
- Anderson, Mary
- Anderson, Peggy
- Anderson, Trislie
- Andrews, Helen
- Barbit, Jean
- Barclay, Sarah
- Barker, May
- Barker, Ruth
- Barlow, Al
- Barnes, Althea
- Barnette, Betty
- Harry, John
- Harry, Leslie
- Harry, Lou
- Hart, Harry
- Hartlett, Ethel
- Hartlett, George
- Hays, Clyde
- Hays, Dotty
- Hays, Lily
- Hays, Lily
- Babette, Milla

- Baxter, Maude
- Baxter, Elise
- Beasley, Harry
- Beasley, Lillian
- Beary, Catherine
- Beck, Corine
- Beck, Gertrude
- Bedford, Pep
- Beesley, Miss
- Beesley, Al
- Bell, Anna
- Bell, Flase
- Bell, Ruth
- Belmont, Bert
- Belmont, Kitty
- Belmont, Maude
- Bell, Madaline
- Bender, Irene
- Bender, Myrtle
- Bennett, Dottie
- Bennett, Gordon
- Bennett, Lillian
- Bennett, Stella
- Bennette, Shirley
- Berard, Elina
- Berger, Francis
- Berard, Grace

- Broadhurst, George
- Brodski, Ruby
- Brooks, Thomas
- Brown, Anna
- Brown, Beate
- Brown, Chadd
- Brown, Helen
- Brown, Mary
- Brown, Pearl
- Browning, William
- Brundage, Helen
- Brumley, Jeanette
- Buckley, Violet
- Burley, Edie
- Buxett, Betty
- Burnette, Blanche
- Burns, Mabel
- Burns, Tommy
- Burrows, Leona
- Burris, Alice
- Burris, Beate
- Burby, Olive
- Butler, Rose
- Butts, Alta
- Callahan, Jack
- Campbell, Marjorie
- Campbell, Mildred
- Campbell, Miss
- Carter, Rose
- Caplin, Victor
- Carle, Lorraine
- Carlson, Jack

- Carman, Alice
- Carmen, Kittle
- Carter, Bob
- Carr, Burton
- Carr, Harold
- Carr, Jean
- Carr, Nan
- Carroll, Rose
- Carseth, Phyllis
- Carson, Billie
- Carson, Marie
- Carter, Agnes
- Caster, Solly
- Casper, Emil (Jazz)
- Cassini, Irene
- Cattlin, Marie
- Cattrell, Miss
- Cecil, Mildred
- Ceist, Grace
- Chadwick, Fna
- Chapland, George
- Chase, Carlton
- Chesson, Thad
- Chesler, Elita
- Chiclaire, Rose
- Christy, Kenneth
- Claire, Muriel
- Clark, Amy
- Clark, Bernice
- Clark, Cathrine
- Clark, Dolly
- Clark, Don
- Clark, Ed
- Clark, Elsie
- Clark, Harry
- Clark, Larry
- Clark, Mabel
- Clark, Mabel
- Clark, Muriel
- Clark, Ruth
- Clark, Victor
- Clarke, Kitty



The Billboard's New York Musical Index SEASON 1922-1923

Compiled by IZETTA MAY McHENRY

(EDITOR'S NOTE—This index is intended as an authentic record of all concerts, recitals and operatic performances presented in the principal concert halls, opera houses, etc., of New York City during the 1922-1923 season.

TABLE OF CONTENTS

- 1. Operas, Concerts and Recitals Presented: arranged in chronological order according to Opera House, Hall, etc., with key letter applying to same.

- 2. Alphabetical List of Operas Presented, giving name and reference to each occasion on which it was presented.

HOW TO USE THE KEY

If you wish to know whether an artist or musical organization played in New York during the season of 1922-1923, consult the Alphabetical List of Artists and Musical Organizations.

For Example: Following the name of Giuseppe Adami, there appear the numbers A81, C145 and T123. These indicate that he played in recital No. 81 at Aeolian Hall.

OPERATIC PERFORMANCES, CONCERTS AND RECITALS

(Season 1922-'23)

METROPOLITAN OPERA HOUSE

Operas and Operatic Concerts by Metropolitan Opera Company, and Concerts by Philharmonic Orchestra

- M-1 TOSCA. Presented November 13. Maria Jeritta, Florio Tosca, Mario Cavaradossi, Giovanni Martinelli, Baron Scarpia, Antonio Scotti, Cesare Angelotti, Louis D'Angelo, The Sacristan, Pompilio Maistesta, Spolelta, Giordano Patrineri, Sciarrone, Vincenzo Reschiglian, A Jailer, Robert Leonhardt, A Shepherd, Cecil Arden.

- M-2 PHILHARMONIC ORCHESTRA. Concert, November 14. Conductor, Josef Stransky.

- M-3 BORIS GODUNOFF. Presented November 15. Boris, Feodor Chaliapin, Tsudoro, Raymonde Delannois, Xenia, Ellen Dalossy, The Nurse, Flora Perini, Shtokalog, Carl Schlegel, Brother Dimenn, Jose Mardones, Dimitri, Orville Harrold, Marina, Margarete Matzenauer, Vasili, Paolo Ananian, The Innkeeper, Henrietta Wakefield, The Simpleton, Giordano Patrineri, A Police Official, Louis D'Angelo, Lovitzky, Vincenzo Reschiglian.

- M-4 L'AMORE DEI TRE RE. Presented November 16. Archibaldo, Adamo Didar, Misfredo, Giuseppe Danise, Avito, Edward Johnson (debut), Flaminio, Giordano Patrineri, A Youth, Pietro Audisio, Flora, Lucrezia Bori, A Maid, Grace Anthony, A Young Woman, Laura Robertson (debut), An Old Woman, Henrietta Wakefield, The Shepherd's Voice, Cecil Arden.

- M-5 DER ROSENKAVALIER. Presented November 17. The Princess, Florence Easton, Baron Ocha, Pa I Bender, Olayin, Maria Jeritta, Von Faunal, Gustav Schuetzenhof, Sophie, Marie Sundellus, Marianne, Grace Anthony, Annona, Angelo Bada, Commissary of Police, Kathleen Howard, The Princess' Sister, Carl Schlegel, Von Fainia's Major Domo, Pietro Audisio, Notary, Angelo Monti, U. S. Consul, William Gustafson, Innkeeper, George Meador, A Singer, Orville Harrold.

- Three Orphans, Laura Robertson, Grace Bradley and Henrietta Wakefield, Milliner, Muriel Tindal, Leopold, Giordano Patrineri, Animal Vendor, Raffaele Lipparini, A Negro Boy, Virginia Gitchell, Conductor, Artur Bodansky.

- M-6 MEFIStOFELE. Presented November 19. Margherita, Frances Alda, Elena, Frances Peralta, Pantalla, Flora Perini, Marta, Kathleen Howard, Medstofele, Feodor Chaliapin, Faust, Beniamino Gigli, Wagner, Angelo Bada, Serezo, Giordano Patrineri, Incidental Dances by the Corps de Ballet, Conductor, Roberto Moranzoni.

- M-7 SAMSON ET DALILA. Presented November 18. Dalila, Margarete Matzenauer, Samson, Giovanni Martinelli, The High Priest, Giuseppe de Luca, Abimelech, Paolo Ananian, An Old Hebrew, Leon Rothier, A Philistine Messenger, Giordano Patrineri, First Philistine, Pietro Audisio, Second Philistine, Vincenzo Reschiglian, Incidental Dances by Lillian Oden and Corps de Ballet, Conductor, Louis Hasselmann.

- M-8 SUNDAY EVENING CONCERT. November 19, with Armand Tokatyan, Frances Peralta, Grace Anthony, Marie Sundellus, Morgan Kingston, Vincenzo Reschiglian, Marlon Telva, Millo Picco, Angelo Bada, Giuseppe Danise, Conductor, Giuseppe Bamboschek.

- M-9 BORIS GODUNOFF. Presented November 20. Dimitri, Edward Johnson (otherwise same cast as M-3)

- M-10 AIDA. Presented November 22. The King, Edmund Burke, Amneris, Sicrid Omgan, Aida, Elizabeth Rehbberg, Radames, Giovanni Martinelli, A Messenger, Jose Mardones, A Priestess, Giuseppe Danise, A Priestess, Pietro Audisio, Incidental Dances by Frances Hart and the Corps de Ballet, Conductor, Roberto Moranzoni.

- M-11 DIE WALKURE. Presented November 23. Siegmund, Curt Taucher (debut), Hunding, Paul Bender, Wotan, Clarence Whitehill, Sieglinde, Maria Jeritta, Brunnhilde, Margarete Matzenauer, Freia, Jeanne Gordon, Helmwig, Mary M'Clush, Gerhilde, Charlotte Ryan, Ortlinde, Laura Robertson, Roswalese, Flora Perini, Grimgerde, Marlon Telva, Waltraute, Henrietta Wakefield, Siegrune, Raymonde Delannois, Schwertleite, Kathleen Howard, Conductor, Artur Bodansky.

- M-12 MADAMA BUTTERFLY. Presented November 24. Co-Co-San, Florence Easton, Suzuki, Flora Perini, Kate Pinkerton, Cecil Arden, B. F. Pinkerton, Giovanni Martinelli, U. S. Consul Sharpless, Antonio Scotti, Goro, Giordano Patrineri, Yamadori, Pietro Audisio.

- The Uncle-Priest, Paolo Ananian, Yakuside, Paolo Quintina, The Imperial Commissary, Vincenzo Reschiglian, Conductor, Roberto Moranzoni.

- M-13 MEFIStOFELE. Presented November 24. Same cast as M-6, except Faust, Mario Chamlee, Pantalla, Marlon Telva.

- M-14 ROMEO ET JULIETTE. Presented November 25. Juliette, Lucrezia Bori, Stephano, Raymonde Delannois, Gertrude, Henrietta Wakefield, Romeo, Beniamino Gigli, Tybalt, Angelo Bada, Benvolo, Giordano Patrineri, Mercutio, Giuseppe de Luca, Paris, Millo Picco, Gregorio, Paolo Ananian, Capulet, Adamo Didar, Friar Laurent, Leon Rothier, The Duke of Verona, Louis D'Angelo, Conductor, Louis Hasselmann.

- M-15 MANON LESCAUT. Presented November 25. Manon, Frances Alda, Lescaut, Antonio Scotti, Des Grieux, Edward Johnson, Coronte, Pompilio Maistesta, Edmondo, Pompilio Maistesta, Ballet Master, Giordano Patrineri, L'Orfe, Millo Picco, A Musician, Myrtle Schnaf, A Sergeant, Vincenzo Reschiglian, A Lamplighter, Pietro Audisio, A Commander, Paolo Ananian, Conductor, Gennaro Papi.

- M-16 SUNDAY NIGHT CONCERT. November 26, with Jose Mardones, Mario Chamlee, Frances Peralta, Suzanne Keener, Laura Robertson, Jeanne Gordon, Carl Schlegel, Harold, Morgan Kingston, Louis D'Angelo, Conductor, Giuseppe Bamboschek.

- M-17 TRISTAN AND ISOLDE. Presented November 27. Tristan, Curt Taucher, Keonig Marke, Paul Bender, Isolde, Margarete Matzenauer, Kurvenal, Clarence Whitehill, Melet, Carl Schlegel, Brangane, Sicrid Omgan, A Shepherd, George Meador, The Steersman, Louis D'Angelo, A Sailor's Voice, Angelo Bada, Conductor, Artur Bodansky.

- M-18 PHILHARMONIC ORCHESTRA. Concert, presented November 28. Conductor, Arthur Robinstein.

- M-19 DIE TOTE STADT. Presented November 29. Paul, Orville Harrold, Marietta, Maria Jeritta, Apparition of Marie, Gustav Schuetzenhof, Frank, Gustav Schuetzenhof, Brigitta, Marlon Telva, Juliette, Raymonde Delannois, Lucienne, Grace Anthony, Gaston, Armando Agalini, Victoria, George Meador, Count Albert, Angelo Bada, Conductor, Artur Bodansky.

- M-20 CARMEN. Presented November 30. Carmen, Florence Easton, Micaela, Queena Mario (debut), Frasquita, Charlotte Ryan, Mercedes, Marlon Telva, Don Jose, Giovanni Martinelli.

- Escamillo, Giuseppe de Luca, Dancalra, Paolo Ananian, Remendado, George Meador, Zuniza, Louis D'Angelo, Morales, Vincenzo Reschiglian, Conductor, Louis Hasselmann.

- M-21 LA TRAVIATA. Presented November 30. Violetta, Lucrezia Bori, Flora Bervoise, Minnie Egner, Anina, Grace Anthony, Alfredo, Beniamino Gigli, Giorgio Germont, Giuseppe Danise, Gastone, Angelo Bada, Baron Douphol, Millo Picco, Marquis d'Obigny, Louis D'Angelo, Doctor Grenvil, Italo Picchi (debut), Ballet Divertissement by Rosina Gailli, Premiere Danseuse, Giuseppe Bonfiglio, Florence McNally and Corps de Ballet, Conductor, Roberto Moranzoni.

- M-22 TOSCA. Presented December 1. Florio Tosca, Maria Jeritta, Mario Cavaradossi, Edward Johnson, Baron Scarpia, Antonio Scotti, Cesare Angelotti, Italo Picchi, The Sacristan, Pompilio Maistesta, Spolelta, Giordano Patrineri, Sciarrone, Louis D'Angelo, A Jailer, Vincenzo Reschiglian, A Shepherd, Cecil Arden, Conductor, Roberto Moranzoni.

- M-23 DON CARLOS. Presented December 2. Philip II, Feodor Chaliapin, Don Carlos, Giovanni Martinelli, Rodrigo, Giuseppe de Luca, The Grand Inquisitor, Paolo Ananian, A Monk, Leon Rothier, Elisabeth of Valois, Frances Peralta, Princess Eboli, Jeanne Gordon, Tebaldo, Marie Sundellus, Countess Aremberg, Maria Savage, A Herald, Angelo Bada, A Voice, Lucille Taylor, Incidental Dances by Rosina Gailli, Premiere Danseuse, Giuseppe Bonfiglio and Corps de Ballet, Conductor, Gennaro Papi.

- M-24 L'ORACOLO. Presented December 2. Win-Shee, Adamo Didar, Chim-Fang, Antonio Scotti, Hoo-Tsin, Louis D'Angelo, Win-San-Luy, Mario Chamlee, Hoo-Chee, Ada Quintina, Ah-Yoe, Lucrezia Bori, Hua-Quee, Marlon Telva, A Fortune Teller, Pietro Audisio, Conductor, Roberto Moranzoni.

- Followed by PAGLIACCI. Nedda, Elizabeth Rehbberg, Canio, Morgan Kingston, Tonio, Giuseppe Danise, Ilpepe, Giordano Patrineri, Silvio, Vincenzo Reschiglian, Conductor, Gennaro Papi.

- M-25 SUNDAY NIGHT CONCERT. December 3, with Elizabeth Rehbberg, Curt Taucher, Marie Sundellus, Erna Rubinstein, Conductor, Giuseppe Bamboschek.

- M-26 ROMEO ET JULIETTE. Presented December 4. (Same cast as M-14.)

- M-27 LORELEY. Presented December 6. Rudolf, Jose Mardones, Anna di Rehbberg, Marie Sundellus, Walter, Beniamino Gigli, Loreley, Frances Alda.

Hermann Giuseppe Danise
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Roberto Moranzoni

M-28
BORIS GODUNOFF. Presented December 7.
Boris Feodor Chaliapin
Teodoro Raymonde Delaunoy
Xenia Ellen Dalossy
The Nurse Kathleen Howard
Schoulsky Angelo Bada
Tschekaloff Carl Schlegel
Brother Pimenon Leon Rothler
Dimitri Edward Johnson
Marina Flora Perini
Varlaam Paolo Ananjan
Missall Pietro Audisio
The Innkeeper Henrietta Wakefield
The Simpleton Giordano Patrineri
A Police Official Louis D'Angelo
Lovitzky Vincenzo Reschiglian
Tecnalakowsky Millo Piceo
Conductor, Gennaro Papi.

M-29
PARSIFAL. Presented December 8.
Amfortas Clarence Whitehill
Titurel William Gustafson
Gurnemanz Paul Bender
Parsifal Curt Taucher
Klingsor Gustav Schuetzendorf
Kundry Margarete Matzenauer
A Voice Marion Telva
First Knight of the Grail Angelo Bada
Second Knight of the Grail Louis D'Angelo
First Esquire Ellen Dalossy
Second Esquire Myrtle Schauf
Third Esquire George Meader
Fourth Esquire Pietro Audisio
Solo Flower Maidens Marie Sundellus, Grace
Anthony, Raymonde Delaunoy, Mary Mellish,
Charlotte Ryan, Marion Telva.
Conductor, Artur Bodanzky.

M-30
AIDA. Presented December 8.
The King Edmund Burke
Amneris Jeanne Gordon
Aida Elizabeth Reiberg
Rameses Giovanni Martinelli
Ramfis Jose Mardones
Amonastro Giuseppe Danise
A Messenger Giordano Patrineri
A Priestess Laura Robertson
Incidental Dances by Frances Hart and the
Corps de Ballet.
Conductor, Roberto Moranzoni.

M-31
DIE TOTE STADT. Presented December 9.
Paul Orville Harrold
Marietta Maria Jeritza
Apparition of Marie Gustav Schuetzendorf
Brigitte Marion Telva
Juliette Raymonde Delaunoy
Lucienne Grace Anthony
Gaston Armando Agnini
Victorin George Meader
Count Albert Rafaelo Diaz
Conductor, Artur Bodanzky.

M-32
LA TRAVIATA. Presented December 9.
Violetta Lucrezia Bori
Flora Bervoise Minnie Egner
Anna Marie Mattfeld
Alfredo Beniamino Gigli
Giorgio Germont Giuseppe de Luca
Baron Douphol Angelo Bada
Marquis d'Obigny Louis D'Angelo
Doctor Grenvil Paolo Ananjan
Ballet Divertissement by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio, Florence
McNally and Corps de Ballet.
Conductor, Giuseppe Bamboschek.

M-33
SUNDAY NIGHT CONCERT, December 10, with
Jeanne Gordon, Ellen Dalossy, Charlotte
Ryan, Orville Harrold, Leon Rothler, Angelo
Bada, Armand Tokatyan, Queena Marie, Lu-
cille Taylor, Morgan Kingston, Edmund
Burke, Giordano Patrineri, Louis D'Angelo,
Italo Picchi.
Conductor, Giuseppe Bamboschek.

M-34
MANON LESCAUT. Presented December 11.
Manon Frances Alda
Lescaut Antonio Scotti
Des Grieux Giuseppe de Luca
Geronte Adamo Didur
Edmondo Giordano Patrineri
Ballet Master Angelo Bada
L'Oste Millo Piceo
A Musician Myrtle Schauf
A Sergeant Louis D'Angelo
A Lamplighter Pietro Audisio
A Commander Paolo Ananjan
Conductor, Gennaro Papi.

M-35
DON CARLOS. Presented December 13.
Philip II Feodor Chaliapin
Don Carlos Giovanni Martinelli
Rodrigo Giuseppe de Luca
The Grand Inquisitor Leon Rothler
A Monk William Gustafson
Elizabeth of Valois Frances Peralta
Princess Eboli Jeanne Gordon
Tebaldo Grace Anthony
Countess Aremberg Maria Savage
A Herald Angelo Bada
A Voice Laura Robertson
Count of Lerma Giordano Patrineri
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Gennaro Papi.

M-36
LA BOHEME. Presented December 14.
Rodolfo Beniamino Gigli
Schaunard Adamo Didur
Benoit Paolo Ananjan
Mimi Lucrezia Bori
Parpignol Pietro Audisio
Marcello Giuseppe Danise
Colline Jose Mardones
Alcindoro Pompilio Malatesta
Musetta Yvonne d'Arle
A Sergeant Vincenzo Reschiglian
Conductor, Gennaro Papi.

M-37
THAIS. Presented December 14.
Thais Maria Jeritza
Nicias Orville Harrold
Athanael Clarence Whitehill
Palemon Paolo Ananjan
A Servant Vincenzo Reschiglian
Crobyle Charlotte Ryan
Myrtale Laura Robertson
Albine Marion Telva
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Louis Hasselmanns.

M-38
TRISTAN UND ISOLDE. Presented Dec 15.
Tristan Curt Taucher
Koenig Marke Paul Bender
Isolde Margarete Matzenauer
Kurvenal Gustav Schuetzendorf
Melot Carl Schlegel
Brangaene Jeanne Gordon
A Shepherd George Meader
The Steersman Louis D'Angelo
A Sailor's Voice Rafaelo Diaz
Conductor, Artur Bodanzky.

M-39
ERNANI. Presented December 16.
Ernani Giovanni Martinelli
Don Carlos Titta Ruffo
Don Ruy Gomez de Silva Jose Mardones
Elvira Rosa Ponselle
Giovanna Grace Anthony
Don Riccardo Angelo Bada
Jago Vincenzo Reschiglian
Incidental Ballet by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Gennaro Papi.

M-40
CARMEN. Presented December 16.
Carmen Florence Easton
Micaela Queena Marie
Frasquita Charlotte Ryan
Mercedes Marion Telva
Don Jose Edward Johnson
Escamillo Giuseppe de Luca
Danciare Paolo Ananjan
Remendado George Meader
Zuniga Louis D'Angelo
Morales Vincenzo Reschiglian
Incidental Ballet by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Louis Hasselmanns.

M-41
PHILHARMONIC ORCHESTRA. Concert, Pre-
sented December 17 (afternoon). Josef
Stransky, Conductor; Hans Kindler, Soloist.

M-42
SUNDAY EVENING CONCERT, December 17,
with Albert Spalding, Jeanne Gordon,
Queena Marie, Gustav Schuetzendorf, Ma-
rio Chamlee.
Conductor, Giuseppe Bamboschek.

M-43
DIE WALKURE. Presented December 18.
Siegmund Curt Taucher
Hunding Paul Bender
Wotan Clarence Whitehill
Sieglinde Elizabeth Reiberg
Brunnhilde Margarete Matzenauer
Fricka Jeanne Gordon
Helmwige Mary Mellish
Gerhilde Marie Tiffany
Ortlinde Laura Robertson
Rosswelse Flora Perini
Grimgerde Marion Telva
Waltraute Henrietta Wakefield
Siegfrune Raymond Delaunoy
Schwertleite Kathleen Howard
Conductor, Artur Bodanzky.

M-44
TOSCA. Presented December 19.
Flora Tosca Maria Jeritza
Mario Cavaradossi Edward Johnson
Baron Scarpia Antonio Scotti
Cesare Angelotti Italo Picchi
The Sacristan Pompilio Malatesta
Spoletta Giordano Patrineri
Sciarrone Louis D'Angelo
A Jailor Vincenzo Reschiglian
A Shepherd Cecil Arden
Conductor, Roberto Moranzoni.

M-45
ROMEO ET JULIETTE. Presented Dec. 20.
Juliette Lucrezia Bori
Stephano Raymonde Delaunoy
Gertrude Kathleen Howard
Romeo Beniamino Gigli
Tybalt Angelo Bada
Benvolio Giordano Patrineri
Mercutio Giuseppe de Luca
Paris Millo Piceo
Gregorio Paolo Ananjan
Capulet Adamo Didur
Friar Laurent Leon Rothler
The Duke of Verona Louis D'Angelo
Incidental Dances by the Corps de Ballet.
Conductor, Louis Hasselmanns.

M-46
SAMSON ET DALILA. Presented December 21.
Dalila Margarete Matzenauer
Samson Giovanni Martinelli
The High Priest Giuseppe de Luca
Abimelech Paolo Ananjan
An Old Hebrew Leon Rothler
A Philistine Messenger Giordano Patrineri
First Philistine Pietro Audisio
Second Philistine Vincenzo Reschiglian
Incidental Dances by Lilian Oxden and Corps
de Ballet.
Conductor, Louis Hasselmanns.

M-47
LORELEY. Presented December 22.
Rudolf Jose Mardones
Anna di Reiberg Marie Sundellus
Walter Beniamino Gigli
Loreley Frances Alda
Hermann Giuseppe Danise
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Roberto Moranzoni.

M-48
DER ROSENKAVALIER. Presented Dec 23.
The Princess Florence Easton

Baron Ochs Paul Bender
Octavian Maria Jeritza
Von Farnal Gustav Schuetzendorf
Sophie Elizabeth Reiberg
Marlane Grace Anthony
Valzuchi Angelo Bada
Anna Kathleen Howard
Commissary of Police Carl Schlegel
The Princess' Major-Domo Pietro Audisio
Von Farnal's Major-Domo Augusto Monti
Notary William Gustafson
Innkeeper George Meader
A Singer Orville Harrold
Laura Robertson
Three Orphans. Henrietta Wakefield
Mullner Muriel Tindal
Leopold, a Flunky Giordano Patrineri
Animal Vendor Rafaelo Lipparini
A Negro Boy Virginia Gitchell
Conductor, Artur Bodanzky.

M-49
LA BOHEME. Presented December 23.
Rodolfo Mario Chamlee
Schaunard Adamo Didur
Benoit Paolo Ananjan
Mimi Frances Alda
Parpignol Pietro Audisio
Marcello Antonio Scotti
Colline Leon Rothler
Alcindoro Pompilio Malatesta
Musetta Yvonne d'Arle
A Sergeant Vincenzo Reschiglian
Conductor, Gennaro Papi.

M-50
PHILHARMONIC ORCHESTRA. Concert, De-
cember 24. Josef Stransky, Conductor.

M-51
SUNDAY NIGHT CONCERT, December 24.
Jeanne Gordon, Mario Chamlee, Leon
Rothler, Ellen Dalossy, Frances Peralta,
Morgan Kingston, Edmund Burke, Orville
Harrold, Marie Sundellus, Marion Telva,
Grace Anthony, Millo Piceo.
Conductor, Giuseppe Bamboschek.

M-52
THAIS. Presented December 25.
Thais Maria Jeritza
Nicias Orville Harrold
Athanael Clarence Whitehill
Palemon Paolo Ananjan
Crobyle Charlotte Ryan
Myrtale Laura Robertson
Albine Marion Telva
A Servant Vincenzo Reschiglian
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Louis Hasselmanns.

M-53
ERNANI. Presented December 25.
Ernani Giovanni Martinelli
Don Carlos Titta Ruffo
Don Ruy Gomez de Silva Jose Mardones
Elvira Rosa Ponselle
Giovanna Grace Anthony
Don Riccardo Angelo Bada
Jago Vincenzo Reschiglian
Incidental Ballet by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Gennaro Papi.

M-54
DIE WALKURE. Presented December 27.
Siegmund Curt Taucher
Hunding Paul Bender
Wotan Clarence Whitehill
Sieglinde Elizabeth Reiberg
Brunnhilde Margarete Matzenauer
Fricka Jeanne Gordon
Helmwige Mary Mellish
Gerhilde Marie Tiffany
Ortlinde Laura Robertson
Rosswelse Flora Perini
Grimgerde Marion Telva
Waltraute Henrietta Wakefield
Siegfrune Raymond Delaunoy
Schwertleite Kathleen Howard
Conductor, Artur Bodanzky.

M-55
MADAMA BUTTERFLY. Presented December
28.
Cio-Cio-San Florence Easton
Suzuki Flora Perini
Kate Pinkerton Marion Telva
B. F. Pinkerton Beniamino Gigli
U. S. Consul Sharpless Antonio Scotti
Goro Giordano Patrineri
Yamadori Pietro Audisio
The Uncle Priest Paolo Ananjan
Yakuside Paolo Quintana
The Imperial Commissary Vincenzo Reschiglian
Conductor, Roberto Moranzoni.

M-56
DIE TOTE STADT. Presented December 28.
Paul Orville Harrold
Marietta Maria Jeritza
Apparition of Marie Gustav Schuetzendorf
Brigitte Marion Telva
Juliette Raymonde Delaunoy
Lucienne Grace Anthony
Gaston Armando Agnini
Victorin George Meader
Count Albert Angelo Bada
Conductor, Artur Bodanzky.

M-57
MANON. Presented December 29.
Manon Lescaut Lucrezia Bori
Poussette Ellen Dalossy
Jacotte Laura Robertson
Rosette Marion Telva
Des Grieux Mario Chamlee
Leconte Giuseppe de Luca
Count des Grieux Leon Rothler
Enlilot George Meader
De Bretigny Armando Agnini
Hotel Keeper Paolo Ananjan
Two Guards Vincenzo Reschiglian
A Servant Pietro Audisio
Conductor, Louis Hasselmanns.

M-58
AIDA. Presented December 30.
The King Edmund Burke
Amneris Margarete Matzenauer
Aida Elizabeth Reiberg
Rameses Giovanni Martinelli
Ramfis Jose Mardones

Amonastro Giuseppe Danise
A Messenger Pietro Audisio
A Priestess Giordano Patrineri
Incidental Dances by Frances Hart and the
Corps de Ballet.
Conductor, Roberto Moranzoni.

M-59
MEFISTOFELE. Presented December 30.
Margarita Frances Alda
Elena Frances Peralta
Pantalla Flora Perini
Marta Kathleen Howard
Mefistofele Adamo Didur
Faust Beniamino Gigli
Wagner Angelo Bada
Nereid Giordano Patrineri
Incidental Dances by the Corps de Ballet.
Conductor, Roberto Moranzoni.

M-60
SUNDAY NIGHT CONCERT, December 31.
Lucrezia Bori, Rosa Ponselle, Elizabeth
Reiberg, Flora Perini, Orville Harrold,
Armand Tokatyan, Queena Marie, Grace
Anthony, Ellen Dalossy, Mario Chamlee,
Louis D'Angelo, Jose Mardones.
Conductor, Giuseppe Bamboschek.

M-61
PARSIFAL. Presented January 1.
Amfortas Gustav Schuetzendorf
Titurel William Gustafson
Gurnemanz Curt Taucher
Parsifal Leon Rothler
Klingsor Adamo Didur
Kundry Margarete Matzenauer
A Voice Marion Telva
First Knight of the Grail Angelo Bada
Second Knight of the Grail Louis D'Angelo
First Esquire Ellen Dalossy
Second Esquire Myrtle Schauf
Third Esquire George Meader
Fourth Esquire Pietro Audisio
Solo Flower Maidens Queena Marie, Grace
Anthony, Raymonde Delaunoy, Marv Mellish,
Marie Tiffany, Marion Telva.
Conductor, Artur Bodanzky.

M-62
THAIS. Presented January 1.
Thais Maria Jeritza
Nicias Orville Harrold
Athanael Clarence Whitehill
Palemon Paolo Ananjan
Crobyle Charlotte Ryan
Myrtale Laura Robertson
Albine Marion Telva
A Servant Vincenzo Reschiglian
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Louis Hasselmanns.

M-63
CAVALLERIA RUSTICANA. Presented Jan-
uary 3.
Santuzza Maria Jeritza
Lola Flora Perini
Turiddo Mario Chamlee
Nedda Millo Piceo
Lucia Marie Mattfeld
Conductor, Roberto Moranzoni.
Followed by PAGLIACCI.
Elizabeth Reiberg
Canio Edward Johnson
Tonio Titta Ruffo
Leone Giordano Patrineri
Silvio Vincenzo Reschiglian
Conductor, Gennaro Papi.

M-64
CARMEN. Presented January 4.
Carmen Florence Easton
Micaela Queena Marie
Frasquita Grace Anthony
Mercedes Henrietta Wakefield
Don Jose Orville Harrold
Escamillo Giuseppe de Luca
Danciare Paolo Ananjan
Remendado George Meader
Zuniga Louis D'Angelo
Morales Vincenzo Reschiglian
Incidental Ballet by Rosina Galli, Premiere
Danceuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Louis Hasselmanns.

M-65
LA BOHEME. Presented January 4.
Rodolfo Beniamino Gigli
Schaunard Millo Piceo
Benoit Paolo Ananjan
Mimi Frances Alda
Parpignol Pietro Audisio
Marcello Antonio Scotti
Colline Leon Rothler
Alcindoro Robert Leonard
Musetta Yvonne d'Arle
A Sergeant Vincenzo Reschiglian
Conductor, Gennaro Papi.

M-66
WILLIAM TELL. Presented January 5.
Gessler, Governor Adamo Didur
Rudolph Angelo Bada
William Tell Giuseppe Danise
Walter Jose Mardones
Melchthal Louis D'Angelo
Arnold, His Son Giovanni Martinelli
Princess Mathilde Millo Piceo
Hedwig, Tell's Wife Rosa Ponselle
Genny, Tell's Son Flora Perini
Ruedl, a Fisherman Marie Sundellus
Incidental Divertissement by the Corps de
Ballet.
Conductor, Gennaro Papi.

M-67
TRISTAN UND ISOLDE. Presented January 6.
Tristan Curt Taucher
Koenig Marke Paul Bender
Isolde Margarete Matzenauer
Kurvenal Clarence Whitehill
Melot Carl Schlegel
Brangaene Marion Telva
The Steersman George Meader
The Duke of Brabant Louis D'Angelo
A Sailor's Voice Angelo Bada
Conductor, Artur Bodanzky.

M-68
ROMEO ET JULIETTE. Presented January 6.
Juliette Lucrezia Bori
Stephano Raymonde Delaunoy
Gertrude Kathleen Howard
Romeo Beniamino Gigli
Tybalt Rafaelo Diaz
Benvolio Giordano Patrineri
Mercutio Giuseppe de Luca

M-69 SUNDAY NIGHT CONCERT, January 7. Olga...

M-80 PHILHARMONIC ORCHESTRA. Concert, January 19.

M-81 DER ROSENKAVALIER. Presented January 17.

M-100 ROMEO ET JULIETTE. Presented February 2.

M-70 LORLEY. Presented December 5.

M-82 AIDA. Presented January 18.

M-90 THAIS. Presented January 25.

M-101 ERNANI. Presented February 2.

M-70A PHILHARMONIC ORCHESTRA. Concert, January 19.

M-83 ROMEO ET JULIETTE. Presented January 18.

M-91 COSI FAN TUTTE. Presented January 25.

M-102 LA TRAVIATA. Presented February 8.

M-71 TOSCA. Presented January 10.

M-84 MADAMA BUTTERFLY. Presented January 19.

M-92 RIGOLETTO. Presented January 26.

M-103 CAVALLERIA RUSTICANA. Presented February 3.

M-72 COSI FAN TUTTE. Presented January 10.

M-85 CAVALLERIA RUSTICANA. Presented January 20.

M-93 DIE WALKURE. Presented January 27.

M-104 SUNDAY NIGHT CONCERT, February 4.

M-73 ERNANI. Presented January 11.

M-86 ANDRE CHENIER. Presented January 20.

M-94 MEFFISTOFELF. Presented January 28.

M-105 COSI FAN TUTTE. Presented February 5.

M-74 THAIS. Presented January 12.

M-87 SUNDAY NIGHT CONCERT, January 21.

M-95 SUNDAY NIGHT CONCERT, January 28.

M-106 TOSCA. Presented February 6.

M-75 MANSAN. Presented January 13.

M-88 DER ROSENKAVALIER. Presented January 22.

M-96 IL BARBIERE DI SIVIGLIA. Presented January 29.

M-107 SAMSON ET DALILA. Presented February 7.

M-76 DIE WALKURE. Presented January 13.

M-89 SUNDAY NIGHT CONCERT, January 21.

M-97 PHILHARMONIC ORCHESTRA. Concert, January 30.

M-108 IL BARBIERE DI SIVIGLIA. Presented February 8.

M-77 SUNDAY NIGHT CONCERT, January 14.

M-90 SUNDAY NIGHT CONCERT, January 21.

M-98 LA BOHEME. Presented January 31.

M-109 FAUST. Presented February 8.

M-78 SPECIAL PERFORMANCE, January 15.

M-91 SUNDAY NIGHT CONCERT, January 28.

M-99 TANNHAUSER. Presented February 1.

M-110 TANNHAUSER. Presented February 9.

M-79 WILLIAM TELL. Presented January 15.

M-92 SUNDAY NIGHT CONCERT, January 28.

M-100 SUNDAY NIGHT CONCERT, February 4.

M-111 SUNDAY NIGHT CONCERT, February 11.

Heinrich ..... Max Bloch  
 Rosmar ..... William Gustafson  
 Elisabeth ..... Maria Joritz  
 Venus ..... Margaret Matzinger  
 A Young Shepherd ..... Raymond Debusse  
 Four Pages .....  
 Conductor, Artur Bodanzky.

**M-111**  
**WILLIAM TELL**, Presented February 10.  
 Gessler Governor ..... Italo Pizzi  
 Rodolfo ..... Angelo Bada  
 William Tell ..... Giuseppe Danise  
 Walter ..... Louis D'Angelo  
 Melchthal ..... Giuseppe Danise  
 Arnold, His Son ..... Giovanni Martinelli  
 Leuthold ..... Mito Pico  
 Francis Mathilde ..... Rosa Ponselle  
 Hodelig, Tell's Wife ..... Armand Tokatyan  
 Gannly, Tell's Son ..... Maria Sanelius  
 Rudi, a Fisherman ..... Max Bloch  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Gennaro Papi.

**M-112**  
**ROMEO ET JULIETTE**, Presented February 10.  
 Juliette ..... Queena Marie  
 Stephano ..... Raymond Debusse  
 Gertrude ..... Henrietta Wakefield  
 Romeo ..... Edward Johnson  
 Tybalt ..... Rafaelo Diaz  
 Mercutio ..... Giordano Palmieri  
 Benvolio ..... Giuseppe de Luca  
 Gregorio ..... Vincenzo Reschiglian  
 Capulet ..... Paolo Ananian  
 Friar Laurent ..... Leon Rothier  
 The Duke of Verona ..... William Gustafson  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Louis Hasselmanns.

**M-113**  
**SUNDAY NIGHT CONCERT**, February 11, with  
 Wilhelm Itabaus, Florence Paston, Curt  
 Tauscher, Gustav Schützendorff.  
 Conductor, Giuseppe Ramboschek.

**M-114**  
**IL TROVATORE**, Presented February 12.  
 Leonora ..... Frances Peralta  
 Lucia ..... Queena Marie  
 Manrico ..... Giovanni Martinelli  
 Count di Luna ..... Giuseppe Danise  
 Ferrando ..... Italo Pizzi  
 Ruiz ..... Pietro Andiso  
 A Gypsy ..... Vincenzo Reschiglian  
 Conductor, Gennaro Papi.

**M-115**  
**LA BOHEME**, Presented February 12.  
 Rodolfo ..... Beniamino Gigli  
 Schunard ..... Louis D'Angelo  
 Benoit ..... Pompilio Malatesta  
 Mimi ..... Della Reinhardt  
 Parpignol ..... Pietro Andiso  
 Marcello ..... Antonio Scotti  
 Colline ..... Jose Mardones  
 Alcindoro ..... Paolo Ananian  
 Musetta ..... Yvonne d'Arle  
 A Sergeant ..... Vincenzo Reschiglian  
 Conductor, Gennaro Papi.

**M-115A**  
**PHILHARMONIC ORCHESTRA**, Concert, February  
 13, Willem Mengelberg, Conductor;  
 Jacques Thibaud, Soloist.

**M-116**  
**ANIMA ALLEGRA**, Presented February 14.  
 Consuelo ..... Lucrezza Bori  
 Donna Sacramento ..... Kathleen Howard  
 Corallo ..... Queena Marie  
 Carmen ..... Grace Anthony  
 Frasquita ..... Marlon Teiva  
 Mariquilla ..... Myrtle Schauf  
 Pedro ..... Alamo Dolar  
 Don Eligio ..... Armand Tokatyan  
 Lucia ..... Giuseppe Danise  
 Alfio ..... Angelo Bada  
 Diego ..... Mito Pico  
 Humltroz ..... Italo Pizzi  
 A Singer ..... Rafaelo Diaz  
 A Gypsy ..... Paolo Ananian  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Roberto Moranzoni.

**M-117**  
**TOSCA**, Presented February 15.  
 Floria Tosca ..... Maria Jeritza  
 Mario Cavaradossi ..... Giovanni Martinelli  
 Baron Scarpia ..... Antonio Scotti  
 Cesare Angelotti ..... Paolo Ananian  
 The Saristan ..... Pompilio Malatesta  
 Spalitta ..... Giordano Palmieri  
 Schiarrone ..... Louis D'Angelo  
 A Jailor ..... Vincenzo Reschiglian  
 A Shepherd ..... Cecil Arlen  
 Conductor, Roberto Moranzoni.

**M-118**  
**RIGOLETTO**, Presented February 15.  
 The Duke ..... Giacomo Lauri-Volpi  
 Rigoletto ..... Giuseppe de Luca  
 Gilda ..... Amelita Galli-Curci  
 Sparafucile ..... Leon Rothier  
 Giovanna ..... Flora Perini  
 Montecore ..... Italo Pizzi  
 Marullo ..... Mito Pico  
 Morsca ..... Angelo Bada  
 Leprano ..... Vincenzo Reschiglian  
 The Countess ..... Myrtle Schauf  
 A Page ..... Virginia Grassi  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Gennaro Papi.

**M-119**  
**ANDRE CHENIER**, Presented February 16.  
 Charles Gerard ..... Giuseppe Danise  
 Countess de Coligny ..... Kathleen Howard  
 Madeleine, Her Daughter ..... Rosa Ponselle  
 Berli, a Muetto ..... Ellen Dalossy  
 Fleuve ..... Vincenzo Reschiglian  
 The Abbe ..... Giordano Palmieri  
 Andre Chenier ..... Beniamino Gigli  
 Major-Domo ..... Pompilio Malatesta  
 Mathieu ..... Adamo D'Ar  
 A Governmental Spy ..... Angelo Bada  
 Rencher ..... Flora Perini  
 An Old Woman ..... Flora Perini  
 Fouquier ..... Paolo Ananian  
 Dumas ..... Louis D'Angelo  
 Schmidt, a Jailor ..... Pompilio Malatesta  
 Conductor, Roberto Moranzoni.

**M-120**  
**THAIS**, Presented February 17.  
 Thais ..... Maria Jeritza  
 Thais ..... Ovilde Harritz  
 Ananias ..... Clarence Whitehill  
 Paphos ..... Louis D'Angelo  
 Crulye ..... Charlotte Ryan  
 Myrtase ..... Leon Rothier  
 Adine ..... Marlon Teiva  
 A Servant ..... Vincenzo Reschiglian  
 Incidental Dances by Rosina Galli, Premiere  
 Danseuse, Giuseppe Bonfiglio and Corps de  
 Ballet.  
 Conductor, Louis Hasselmanns.

**M-121**  
**LA FORZA DEL DESTINO**, Presented Feb-  
 ruary 17.  
 The Marquis of Calatrava ..... Louis D'Angelo  
 Donna Lucrezia ..... Frances Peralta  
 Don Carlos of Vargas ..... Giuseppe de Luca  
 Don Alvaro ..... Manuel Salazar  
 Preziosilla ..... Jeanne Gordon  
 The Abbot ..... Jose Mardones  
 Father Melitone ..... Beniamino Gigli  
 Curra ..... Grace Anthony  
 The Alcalde ..... Paolo Ananian  
 Truhena ..... Giordano Palmieri  
 A Sergeant ..... Vincenzo Reschiglian  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Gennaro Papi.

**M-122**  
**SUNDAY NIGHT CONCERT**, February 18, with  
 Queena Marie, Armand Tokatyan, Margare-  
 rete Mitzelbauer, Edmund Burke, Charlotte  
 Tauscher, Orville Harrold, Adamo Dolar, Hen-  
 ricetta Wakefield, Paolo Ananian, Curt  
 Tauscher, Laura Robertson, Myrtle Schauf,  
 Mito Pico, Jose Mardones.  
 Conductor, Giuseppe Ramboschek.

**M-123**  
**LUCIA di LAMMERMOOR**, Presented Febru-  
 ary 19.  
 Lucia ..... Amelita Galli-Curci  
 Alisa ..... Grace Anthony  
 Edgardo ..... Beniamino Gigli  
 Lord Enrico Ashton ..... Giuseppe de Luca  
 Raimondo ..... Jose Mardones  
 Arturo ..... Angelo Bada  
 Normanno ..... Giordano Palmieri  
 Conductor, Gennaro Papi.

**M-124**  
**TANNHAUSER**, Presented February 21.  
 Lindgraf Hermann ..... Paul Bender  
 Tannhauser ..... Curt Tauscher  
 Walfang ..... Giuseppe Danise  
 Walther ..... Giovanni Martinelli  
 Hitherolf ..... George Meader  
 Heinrich ..... Carl Schlegel  
 Tauscher ..... William Gustafson  
 Reinhart ..... Maria Jeritza  
 Venus ..... Margaret Matzinger  
 A Young Shepherd ..... Raymond Debusse  
 Four Pages ..... Laura Robertson  
 Conductor, Artur Bodanzky.

**M-125**  
**AIDA**, Presented February 22.  
 The King ..... Edmund Burke  
 Amneris ..... Jeanne Gordon  
 Aida ..... Frances Peralta  
 Radames ..... Giovanni Martinelli  
 Ramon ..... Leon Rothier  
 Anonimo ..... Giuseppe Danise  
 A Messenger ..... Pietro Andiso  
 A Priestess ..... Laura Robertson  
 Incidental Dances by Florence Radolph and  
 the Corps de Ballet.  
 Conductor, Roberto Moranzoni.

**M-126**  
**CAVALLERIA RUSTICANA**, Presented Feb-  
 ruary 22.  
 Santuzza ..... Rosa Ponselle  
 Turiddu ..... Flora Perini  
 Alfio ..... Giacomo Lauri-Volpi  
 Lucia ..... Giuseppe de Luca  
 Lucia ..... Grace Anthony  
 Conductor, Roberto Moranzoni.  
 Followed by PAGLIAUCCI.

**M-127**  
**LA BOHEME**, Presented February 23.  
 Rodolfo ..... Orville Harrold  
 Schunard ..... Louis D'Angelo  
 Benoit ..... Pompilio Malatesta  
 Mimi ..... Amelita Galli-Curci  
 Parpignol ..... Pietro Andiso  
 Marcello ..... Vincenzo Reschiglian  
 Colline ..... Jose Mardones  
 Alcindoro ..... Paolo Ananian  
 Musetta ..... Maria Sanelius  
 A Sergeant ..... Vincenzo Reschiglian  
 Conductor, Gennaro Papi.

**M-128**  
**ANIMA ALLEGRA**, Presented February 23.  
 Consuelo ..... Lucrezza Bori  
 Donna Sacramento ..... Kathleen Howard  
 Corallo ..... Queena Marie  
 Carmen ..... Grace Anthony  
 Frasquita ..... Marlon Teiva  
 Mariquilla ..... Myrtle Schauf  
 Pedro ..... Alamo Dolar  
 Don Eligio ..... Armand Tokatyan  
 Lucia ..... Giuseppe Danise  
 Alfio ..... Angelo Bada  
 Diego ..... Mito Pico  
 Kamltroz ..... Italo Pizzi  
 A Singer ..... Rafaelo Diaz  
 A Gypsy ..... Paolo Ananian  
 Incidental Dances by Rosina Galli, Premiere  
 Danseuse, Giuseppe Bonfiglio and Florence Ra-  
 dolph.  
 Conductor, Roberto Moranzoni.

**M-129**  
**FAUST**, Presented February 24.  
 Faust ..... Giovanni Martinelli  
 Mephistopheles ..... Leon Rothier  
 Valentin ..... Giuseppe Danise  
 Wagner ..... Paolo Ananian  
 Marguerite ..... Queena Marie  
 Siebel ..... Frances Aida  
 Marthe ..... Kathleen Howard  
 Conductor, Louis Hasselmanns.

**M-130**  
**MADAMA BUTTERFLY**, Presented February  
 24.  
 Cio-Cio-San ..... Thaila Sabanleva  
 Suzuki ..... Flora Perini  
 Kate Pinkerton ..... Myrtle Schauf  
 B. F. Pinkerton ..... Beniamino Gigli  
 P. S. Consul Sharpless ..... Antonio Scotti  
 Goro ..... Giordano Palmieri  
 Yamadori ..... Pietro Andiso  
 The Under-Prentice ..... Louis D'Angelo  
 Yakuside ..... Paolo Ananian  
 The Imperial Commissioner ..... Vincenzo Reschiglian  
 Conductor, Roberto Moranzoni.

**M-131**  
**SUNDAY NIGHT CONCERT**, February 25, with  
 Renzo Morsawitsch, Grace Anthony, Orville  
 Harrold, Jose Mardones, Rosa Ponselle,  
 Cecil Arden, Emilio Bonnesoni.  
 Conductor, Paul Bisler.

**M-132**  
**DIE TOTE STADT**, Presented February 26.  
 Paul ..... Orville Harrold  
 Marietta ..... Maria Jeritza  
 Apparition of Marie .....  
 Brigitta ..... Gustav Schützendorff  
 Juliette ..... Marlon Teiva  
 Lucienne ..... Grace Anthony  
 Gaston ..... Armand Tokatyan  
 Victorin ..... George Meader  
 Count Albert ..... Angelo Bada  
 Conductor, Artur Bodanzky.

**M-133**  
**PHILHARMONIC ORCHESTRA**, CONCERT,  
 February 27, Willem Mengelberg, Con-  
 ductor.

**M-134**  
**THAIS**, Presented February 28.  
 Thais ..... Maria Jeritza  
 Thais ..... Ovilde Harritz  
 Ananias ..... Clarence Whitehill  
 Paphos ..... Louis D'Angelo  
 Crulye ..... Charlotte Ryan  
 Myrtase ..... Leon Rothier  
 Adine ..... Marlon Teiva  
 A Servant ..... Vincenzo Reschiglian  
 Incidental Dances by Rosina Galli, Premiere  
 Danseuse, Giuseppe Bonfiglio and Corps de Ba-  
 let.  
 Conductor, Louis Hasselmanns.

**M-135**  
**ANDRE CHENIER**, Presented February 28.  
 Charles Gerard ..... Giuseppe Danise  
 Countess de Coligny ..... Kathleen Howard  
 Madeleine, her daughter ..... Rosa Ponselle  
 Berli, a Muetto ..... Ellen Dalossy  
 Fleuve ..... Vincenzo Reschiglian  
 The Abbe ..... Giordano Palmieri  
 Andre Chenier ..... Beniamino Gigli  
 Major-Domo ..... Pompilio Malatesta  
 Mathieu ..... Adamo Dolar  
 A Governmental Spy ..... Angelo Bada  
 Rencher ..... Flora Perini  
 Fouquier ..... Paolo Ananian  
 Dumas ..... Louis D'Angelo  
 Schmidt, a Jailor ..... Pompilio Malatesta  
 Conductor, Roberto Moranzoni.

**M-136**  
**MONA LISA**, Presented March 1.  
 Mona Lisa ..... Barbara Kemp (debut)  
 Giovanni ..... Curt Tauscher  
 Francesco ..... Michael Bohnen  
 Sandro ..... William Gustafson  
 Pietro ..... S. Siegel  
 Arrigo ..... George Meader  
 Alessio ..... Max Bloch  
 Masolino ..... Louis D'Angelo  
 Dianora ..... Frances Peralta  
 Piercard ..... Ellen Dalossy  
 Sisto ..... Marlon Teiva  
 Conductor, Artur Bodanzky.

**M-137**  
**CARMEN**, Presented March 2.  
 Carmen ..... Ina Bourzaskaya (debut)  
 Escarpia ..... Nina Morgana  
 Frasquita ..... Grace Anthony  
 Mercedes ..... Henrietta Wakefield  
 Don Jose ..... Giovanni Martinelli  
 Escanillo ..... Jose Mardones  
 Doncello ..... Louis D'Angelo  
 Remendado ..... Giordano Palmieri  
 Zuniga ..... Italo Pizzi  
 Morales ..... Vincenzo Reschiglian  
 Incidental Ballet by Rosina Galli, Premiere  
 Danseuse; Giuseppe Bonfiglio and Corps de  
 Ballet.  
 Conductor, Louis Hasselmanns.

**M-138**  
**PARSIFAL**, Presented March 3.  
 Amfortas ..... Clarence Whitehill  
 Kundry ..... William Gustafson  
 Parsifal ..... Michael Bohnen  
 Klingsor ..... Curt Tauscher  
 Klingsor ..... Gustav Schützendorff  
 Klingsor ..... Barbara Kemp  
 A Voice ..... Marlon Teiva  
 First Knight of the Grail ..... Angelo Bada  
 Second Knight of the Grail ..... Ellen Dalossy  
 Third Knight of the Grail ..... Myrtle Schauf  
 Fourth Knight of the Grail ..... George Meader  
 The Holy Power Maidens: Marie Sanelius, Grace  
 Anthony, Rosabelle DeLamotte, Laura Robert-  
 son, Marie Trifan, Marlon Teiva.  
 Conductor, Artur Bodanzky.

**M-139**  
**RIGOLETTO**, Presented March 3.  
 The Duke ..... Giacomo Lauri-Volpi  
 Rigoletto ..... Giuseppe de Luca  
 Gilda ..... Queena Marie  
 Sparafucile ..... Leon Rothier  
 Giovanna ..... Flora Perini  
 Montecore ..... Henrietta Wakefield  
 Marullo ..... Paolo Ananian  
 Morsca ..... Mito Pico  
 Leprano ..... Vincenzo Reschiglian  
 The Countess ..... Myrtle Schauf  
 A Page ..... Virginia Grassi  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Gennaro Papi.

**M-140**  
**SUNDAY NIGHT CONCERT**, March 4 with  
 Toncia Sidel, Rosa Ponselle, Leon Rothier,  
 Ellen Dalossy, Marlon Teiva.  
 Conductor, Giuseppe Ramboschek.

**M-141**  
**ANIMA ALLEGRA**, Presented March 5.  
 Consuelo ..... Lucrezza Bori  
 Donna Sacramento ..... Kathleen Howard  
 Corallo ..... Queena Marie  
 Carmen ..... Grace Anthony  
 Frasquita ..... Marlon Teiva  
 Mariquilla ..... Myrtle Schauf  
 Pedro ..... Alamo Dolar  
 Don Eligio ..... Armand Tokatyan  
 Lucia ..... Giuseppe Danise  
 Alfio ..... Angelo Bada  
 Diego ..... Mito Pico  
 Humltroz ..... Italo Pizzi  
 A Singer ..... Rafaelo Diaz  
 A Gypsy ..... Paolo Ananian  
 Incidental Dances by Rosina Galli, Premiere  
 Danseuse, Giuseppe Bonfiglio and Florence Ra-  
 dolph.  
 Conductor, Roberto Moranzoni.

**M-142**  
**LA BOHEME**, Presented March 6.  
 Rodolfo ..... Beniamino Gigli  
 Schunard ..... Mito Pico  
 Benoit ..... Pompilio Malatesta  
 Mimi ..... Frances Aida  
 Parpignol ..... Pietro Andiso  
 Marcello ..... Antonio Scotti  
 Colline ..... Jose Mardones  
 Alcindoro ..... Paolo Ananian  
 Musetta ..... Marie Sanelius  
 A Sergeant ..... Vincenzo Reschiglian  
 Conductor, Gennaro Papi.

**M-143**  
**MANON**, Presented March 7.  
 Manon Lescaut ..... Thaila Sabanleva  
 Ponsette ..... Ellen Dalossy  
 Javotte ..... Grace Anthony  
 Rosette ..... Marlon Teiva  
 Des Grieux ..... Marie Chambers  
 Des Grieux ..... Clarence Whitehill  
 Count des Grieux ..... Leon Rothier  
 Goulet ..... Angelo Bada  
 De Broglie ..... Mito Pico  
 Hotel Keeper ..... Paolo Ananian  
 Two Guards ..... Vincenzo Reschiglian  
 A Servant ..... Maria Savage  
 Conductor, Louis Hasselmanns.

**M-144**  
**LOIENBERG**, Presented March 8.  
 King Henry ..... Michael Bohnen  
 Lisa of Hrabant ..... Orville Harrold  
 Teismond ..... Barbara Kemp  
 Teismond ..... Clarence Whitehill  
 Irtud ..... Julia Klanson  
 The King's Herald ..... Gustav Schützendorff  
 Four Pages ..... Laura Robertson  
 Conductor, Artur Bodanzky.

**M-145**  
**ROMEO ET JULIETTE**, Presented March 9.  
 Juliette ..... Lucrezza Bori  
 Stephano ..... Raymond Debusse  
 Gertrude ..... Henrietta Wakefield  
 Tybalt ..... Beniamino Gigli  
 Benvolio ..... Angelo Bada  
 Mercutio ..... Giordano Palmieri  
 Benvolio ..... Giuseppe de Luca  
 Gregorio ..... Mito Pico  
 Capulet ..... Paolo Ananian  
 Friar Laurent ..... Adamo Dolar  
 The Duke of Verona ..... Leon Rothier  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Louis Hasselmanns.

**M-146**  
**CAVALLERIA RUSTICANA**, Presented March  
 9.  
 Santuzza ..... Rosa Ponselle  
 Turiddu ..... Flora Perini  
 Alfio ..... Giacomo Lauri-Volpi  
 Lucia ..... Giuseppe de Luca  
 Lucia ..... Grace Anthony  
 Conductor, Roberto Moranzoni.  
 Followed by PAGLIAUCCI.

**M-147**  
**MONA LISA**, Presented March 10.  
 Mona Lisa ..... Barbara Kemp  
 Giovanni ..... Curt Tauscher  
 Francesco ..... Michael Bohnen  
 Sandro ..... William Gustafson  
 Pietro ..... Carl Schlegel  
 Arrigo ..... George Meader  
 Alessio ..... Max Bloch  
 Masolino ..... Louis D'Angelo  
 Dianora ..... Frances Peralta  
 Piercard ..... Ellen Dalossy  
 Sisto ..... Marlon Teiva  
 Conductor, Artur Bodanzky.

**M-148**  
**IL TROVATORE**, Presented March 10.  
 Leonora ..... Frances Peralta  
 Lucia ..... Queena Marie  
 Manrico ..... Giovanni Martinelli  
 Count di Luna ..... Grace Anthony  
 Ferrando ..... Morgan Kingston  
 Ruiz ..... Giuseppe Danise  
 Ruiz ..... Paolo Ananian  
 A Gypsy ..... Myrtle Schauf  
 Conductor, Vincenzo Reschiglian.

**M-149**  
**SUNDAY NIGHT CONCERT**, March 11, with  
 Josef Hoffmann, Thaila Sabanleva, George  
 Meader, Heinrich Wartha, Cora Clava.  
 Conductor, Giuseppe Ramboschek.

**M-150**  
**MEFFISTOFELE**, Presented March 12.  
 Mephisto ..... Frances Aida  
 Margherita ..... Frances Perini  
 Faust ..... Paolo Ananian  
 Faust ..... Kathleen Howard  
 Faust ..... Feodor Chibrikov  
 Faust ..... Beniamino Gigli

Wagner ..... Angelo Bada
Opera ..... Giordano Patrineri
Incidental Dances by the Corps de Ballet.
Conductor, Roberto Moranzoni.

M-151
HOLDSBROFF. Presented March 14.
Bolshoi ..... Feodor Chaliapin
Tosca ..... Raymonde Delaunoy
Smetana ..... Ellen Dalossy
The Nibelung ..... Flora Perini
Tchaikovsky ..... Carl Schlegel
Hofmeister ..... Leon Rothier
Hofmeister ..... Rafaelo Diaz
Hofmeister ..... Jeanne Gordon
Marina ..... Paolo Ananian
Variation ..... Pietro Audisio
Missa ..... Henrietta Wakefield
The Linköper ..... Giordano Patrineri
The Sempion ..... Giordano Patrineri
A Puffa Official ..... Louis D'Angelo
Lortky ..... Vincenzo Reschiglian
Conductor, Gennaro Papi.

M-152
MADAMA BUTTERFLY Presented March 14.
Thalia Sabanieva
Beniamino Gigli
Otherwise the same as M-841

M-153
ANIMA ALLEGRA. Presented March 15.
Concerto ..... Lucrezia Bori
Lucas Sacramento ..... Kathleen Howard
Corallo ..... Queens Marie
Carmen ..... Grace Anthony
Frasquita ..... Marion Telva
Mariquita ..... Myrtle Schauf
Pedro ..... Giacomo Lauri-Volpi
Don Eligio ..... Adamo Didur
Lucio ..... Armand Tokatyan
Tosca ..... Angelo Bada
Diego ..... Millo Pico
Bombers ..... Italo Picchi
A Gypsy ..... Paolo Ananian
Incidental Dances by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio and Fiorace Rudolph.
Conductor, Roberto Moranzoni.

M-154
MONA LISA. Presented March 16.
Mona Lisa ..... Barbara Kemp
Gottman ..... Curt Taucher
Francisco ..... Michael Bohnen
Sandro ..... William Gustafson
Pietro ..... Carl Schlegel
Arizio ..... George Meader
Alessio ..... Max Bloch
Masoline ..... Louis D'Angelo
Ginevra ..... Frances Peralta
Dianora ..... Ellen Dalossy
Piccarda ..... Marion Telva
Conductor, Artur Bodanzky.

M-155
CARMEN. Presented March 17.
Carmen ..... Ina Bourskaya
Micaela ..... Marie Sundellus
Frasquita ..... Marie Tiffany
Mercedes ..... Myrtle Schauf
Don Jose ..... Giovanni Martinelli
Escamillo ..... Giuseppe de Luca
Dances ..... Louis D'Angelo
Remendado ..... George Meader
Zuziga ..... Giovanni Martino
Morales ..... Vincenzo Reschiglian
Incidental Ballet by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmanns.

M-156
ANDRE CHENIER. Presented March 17.
Charles Gerard ..... Giuseppe Danise
Comtesse de Gony ..... Kathleen Howard
Madeleine Her Daughter ..... Frances Peralta
Bertha a Mulatto ..... Ellen Dalossy
Fleurville ..... Vincenzo Reschiglian
The Abbe ..... Giordano Patrineri
Andre Chenier ..... Beniamino Gigli
Major-Domo ..... Pompilio Malatesta
Mathien ..... Adamo Didur
A Governmental Spy ..... Angelo Bada
Boucher ..... Italo Picchi
An Old Woman ..... Flora Perini
Fouquier ..... Paolo Ananian
Dumas ..... Louis D'Angelo
Schmidt a Jailer ..... Pompilio Malatesta
Conductor, Roberto Moranzoni.

M-157
PHILHARMONIC ORCHESTRA. Concert, March 18.
Willem Mengelberg, Conductor; Alexander Sitoli, Soloist.

M-158
SUNDAY NIGHT CONCERT, March 19, with
Grace Anthony, Marie Sundellus, Angelo
Bada, Armand Tokatyan, Millo Pico, Vincenzo
Reschiglian, Leon Rothier, Queens
Marie, Jeanne Gordon, Mario Chamlee, Louis
D'Angelo, Renato Zanelli, Italo Picchi.
Conductor, Giuseppe Bamboschek.

M-159
LA TRAVIATA. Presented March 19.
Violetta ..... Lucrezia Bori
Elina Bervoise ..... Grace Anthony
Anna ..... Marie Mattfeld
Alfredo ..... Giacomo Lauri-Volpi
Gertrude ..... Giuseppe de Luca
Garaune ..... Angelo Bada
Garaune ..... Millo Pico
Mamma ..... Louis D'Angelo
The Countess ..... Italo Picchi
Incidental Dances by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio, Florence
Rudolph and Corps de Ballet.
Conductor, Roberto Moranzoni.

M-160
L'AFRICANA Presented March 21.
Don Pedro ..... Adamo Didur
Don Diego ..... Paolo Ananian
Queen ..... Queens Marie
Vasco Da Gama ..... Beniamino Gigli
Don Alvaro ..... Angelo Bada
Selika ..... Giuseppe Danise
Grand Inquisitor ..... Rosa Ponselle
Grand Brahmin ..... Leon Rothier
Anna ..... Marion Telva
An Officer ..... Vincenzo Reschiglian
An Officer ..... Pietro Audisio
Conductor, Artur Bodanzky.

M-161
AIDA. Presented March 22.
The King ..... Louis D'Angelo
Amneris ..... Jeanne Gordon
Aida ..... Frances Peralta
Harambe ..... Giovanni Martinelli
Harambe ..... Jose Mardones
A Messenger ..... Giuseppe Danise
A Priestess ..... Pietro Audisio
A Priestess ..... Laura Robertson
Incidental Dances by Florence Rudolph and the
Corps de Ballet.
Conductor, Roberto Moranzoni.

M-162
MADAMA BUTTERFLY. Presented March 22.
Cio-Cio-San ..... Thalia Sabanieva
Suzuki ..... Flora Perini
Kate Pinkerton ..... Myrtle Schauf
R. F. Pinkerton ..... Giacomo Lauri-Volpi
R. S. Consi Sharpless ..... Antonio Scotti
Yamadori ..... Giordano Patrineri
The Uncle-Priest ..... Pietro Audisio
First Esquire ..... Paolo Ananian
Yakuside ..... Paolo Quintina
The Imperial Commissary ..... Vincenzo Reschiglian
Conductor, Roberto Moranzoni.

M-163
ROMEO ET JULIETTE. Presented March 23.
Juliette ..... Lucrezia Bori
Stephano ..... Raymonde Delaunoy
Gertrude ..... Henrietta Wakefield
Romeo ..... Beniamino Gigli
Tybald ..... Rafaelo Diaz
Benvolio ..... Giordano Patrineri
Mercutio ..... Giuseppe de Luca
Paris ..... Millo Pico
Gregorio ..... Paolo Ananian
Capulet ..... Adamo Didur
Friar Laurent ..... Leon Rothier
The Duke of Verona ..... Louis D'Angelo
Incidental Dances by the Corps de Ballet.
Conductor, Louis Hasselmanns.

M-164
SAMSON ET DALILA. Presented March 24.
Dalila ..... Julia Clausen
Samson ..... Giovanni Martinelli
The High Priest ..... Clarence Whitehill
Abimelech ..... Paolo Ananian
An Old Hebrew ..... Leon Rothier
A Philistine Messenger ..... Giordano Patrineri
First Philistine ..... Pietro Audisio
Second Philistine ..... Vincenzo Reschiglian
Incidental Dances by Liljan Ogden and Corps
de Ballet.
Conductor, Louis Hasselmanns.

M-165
FAUST. Presented March 24.
Faust ..... Mario Chamlee
Mephistopheles ..... Jose Mardones
Valentin ..... Giuseppe Danise
Wagner ..... Louis D'Angelo
Marguerite ..... Marie Sundellus
Siebel ..... Ellen Dalossy
Marthe ..... Kathleen Howard
Conductor, Louis Hasselmanns.

M-166
CONCERT, March 25. Feodor Chaliapin, basso;
Nichola Leventhe, cellist; Max Rabinowitz,
accompanist.

M-167
SUNDAY NIGHT CONCERT, March 25, with
Ernst Schelling, Cora Chase, Suzanne
Keener, Armand Tokatyan.
Conductor, Giuseppe Bamboschek.

M-168
LOHENGRIN. Presented March 26.
King Henry ..... Michael Bohnen
Lohengrin ..... Curt Taucher
Elsa of Brabant ..... Barbara Kemp
Telramund ..... Clarence Whitehill
Ortrud ..... Julia Clausen
The King's Herald ..... Gustav Schützendorf
Four Pages ..... Charlotte Ryan
Laura Robertson
Myrtle Schauf
Grace Bradley
Conductor, Artur Bodanzky.

M-169
PHILHARMONIC ORCHESTRA. Concert,
March 27. Willem Mengelberg, conductor;
Artur Schnabel, pianist.

M-170
MONA LISA. Presented March 28.
Mona Lisa ..... Barbara Kemp
Giovanni ..... Curt Taucher
Francisco ..... Michael Bohnen
Sandro ..... William Gustafson
Pietro ..... Carl Schlegel
Arizio ..... George Meader
Alessio ..... Max Bloch
Masoline ..... Louis D'Angelo
Ginevra ..... Frances Peralta
Dianora ..... Ellen Dalossy
Piccarda ..... Marion Telva
Conductor, Artur Bodanzky.

M-171
AIDA. Presented March 29.
Amorosso ..... Renato Zanelli
(Otherwise the same as M-161)

M-172
PARSIFAL. Presented March 30.
Titurel ..... Clarence Whitehill
Kunemund ..... William Gustafson
Gurnemanz ..... Michael Bohnen
Parsifal ..... Orville Harold
Klingsor ..... Gustav Schützendorf
Kundry ..... Barbara Kemp
A Vase ..... Marion Telva
First Knight of the Grail ..... Louis D'Angelo
Second Knight of the Grail ..... Louis D'Angelo
First Esquire ..... Ellen Dalossy
Second Esquire ..... Myrtle Schauf
Third Esquire ..... George Meader
Fourth Esquire ..... Pietro Audisio
Sole Flower Maidens: Marie Sundellus, Grace
Anthony, Raymonde Delaunoy, Marie
Mellish, Marion Telva.
Conductor, Artur Bodanzky.

M-173
LA TRAVIATA. Presented March 30.
Violetta ..... Lucrezia Bori
Elina Bervoise ..... Grace Anthony
Anna ..... Marie Mattfeld
Alfredo ..... Giacomo Lauri-Volpi
Gertrude ..... Giuseppe de Luca
Garaune ..... Angelo Bada
Garaune ..... Millo Pico
Mamma ..... Louis D'Angelo
The Countess ..... Italo Picchi
Incidental Dances by the Corps de Ballet.
Conductor, Louis Hasselmanns.

Doctor Grenvil ..... Italo Picchi
Ballet Divertissement by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio, Florence
Rudolph and Corps de Ballet.
Conductor, Roberto Moranzoni.

M-174
ANDRE CHENIER. Presented March 31.
Charles Gerard ..... Giuseppe de Luca
Comtesse de Gony ..... Kathleen Howard
Madeleine Her Daughter ..... Rosa Ponselle
Bertha a Mulatto ..... Ellen Dalossy
Fleurville ..... Vincenzo Reschiglian
The Abbe ..... Giordano Patrineri
Andre Chenier ..... Beniamino Gigli
Major-Domo ..... Pompilio Malatesta
Mathien ..... Adamo Didur
A Governmental Spy ..... Angelo Bada
Boucher ..... Italo Picchi
An Old Woman ..... Flora Perini
Fouquier ..... Paolo Ananian
Dumas ..... Louis D'Angelo
Schmidt a Jailer ..... Pompilio Malatesta
Conductor, Roberto Moranzoni.

M-175
IL BARRIERE DI SIVIGLIA. Presented
March 31.
The Count of Almaviva ..... Mario Chamlee
Dr. Bartolo ..... Pompilio Malatesta
Rosina ..... Nina Morgana
Figaro ..... Giuseppe de Luca
Maddalena ..... Maria Perna
Florello ..... Vincenzo Reschiglian
Berta ..... Marie Mattfeld
An Official ..... Pietro Audisio
Conductor, Gennaro Papi.

M-176
SUNDAY NIGHT CONCERT, April 1, with
Marie Sundellus, Curt Taucher, Gustav
Schützendorf, William Gustafson, Jeanne
Gordon, Carl Schlegel, Leon Rothier.
Conductor, Giulio Setti.

M-177
L'AFRICANA. Presented April 2.
Don Pedro ..... Adamo Didur
Don Diego ..... Paolo Ananian
Queen ..... Queens Marie
Vasco Da Gama ..... Beniamino Gigli
Don Alvaro ..... Angelo Bada
Selika ..... Giuseppe Danise
Grand Inquisitor ..... Rosa Ponselle
Grand Brahmin ..... Leon Rothier
Anna ..... Marion Telva
An Officer ..... Vincenzo Reschiglian
An Officer ..... Pietro Audisio
Conductor, Artur Bodanzky.

M-178
Special Performance, Presented April 3.
LA FORZA DEL DESTINO.
Second Act, Scene 2
Donna Leonora ..... Rosa Ponselle
The Abbot ..... Jose Mardones
Father Melitone ..... Pompilio Malatesta
Conductor, Gennaro Papi.

MADAMA BUTTERFLY.
First Act
Cio-Cio-San ..... Thalia Sabanieva
Suzuki ..... Flora Perini
R. F. Pinkerton ..... Beniamino Gigli
R. S. Consi Sharpless ..... Antonio Scotti
Yamadori ..... Giordano Patrineri
The Uncle-Priest ..... Paolo Ananian
The Imperial Commissary ..... Vincenzo Reschiglian
Conductor, Giuseppe Bamboschek.

AIDA. Third Act
Amneris ..... Marion Telva
Aida ..... Frances Peralta
Harambe ..... Morgan Kingston
Harambe ..... Giovanni Martino
Amorosso ..... Michael Bohnen
Conductor, Giuseppe Bamboschek.

SAMSON ET DALILA.
Third Act, Scene 2
Dalila ..... Julia Clausen
Samson ..... Curt Taucher
The High Priest ..... Clarence Whitehill
Incidental Dances by Liljan Ogden and Corps
de Ballet.
Conductor, Louis Hasselmanns.

M-179
TRISTAN AND ISOLDE. Presented April 4.
Tristan ..... Curt Taucher
Koenig Marke ..... Michael Bohnen
Isolde ..... Barbara Kemp
Kurvenal ..... Clarence Whitehill
Melot ..... Carl Schlegel
Brangaene ..... Jeanne Gordon
A Shepherd ..... George Meader
The Steersman ..... Louis D'Angelo
A Sailor's Voice ..... Max Bloch
Conductor, Artur Bodanzky.

M-180
CARMEN. Presented April 5.
Carmen ..... Ina Bourskaya
Micaela ..... Marie Sundellus
Frasquita ..... Marie Mellish
Mercedes ..... Myrtle Schauf
Don Jose ..... Giovanni Martinelli
Escamillo ..... Jose Mardones
Dances ..... Paolo Ananian
Remendado ..... Angelo Bada
Zuziga ..... Giovanni Martino
Morales ..... Vincenzo Reschiglian
Incidental Ballet by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Louis Hasselmanns.

M-181
SNOW MAIDEN. Presented April 5.
Snowgrotchka ..... Lucrezia Bori
Iol, a Shepherd ..... Raymonde Delaunoy
Koutava ..... Ellen Dalossy
The Fairy of Spring ..... Marion Telva
Ishytska ..... Kathleen Howard
The Fair ..... Giordano Patrineri
The Czar ..... Orville Harold
Mizgur ..... Gustav Schützendorf
King Winter ..... Leon Rothier
Bolyl ..... Angelo Bada
Bermiste ..... Louis D'Angelo
Carnival ..... George Meader
First Herald ..... Pietro Audisio
Second Herald ..... Vincenzo Reschiglian
Incidental Dances by the Corps de Ballet.
Conductor, Louis Hasselmanns.

M-182
FAUST. Presented April 6.
Faust ..... Giovanni Martinelli
Mephistopheles ..... Clarence Whitehill
Valentin ..... Giuseppe de Luca
Wagner ..... Louis D'Angelo
Marguerite ..... Frances Peralta

Siebel ..... Myrtle Schauf
Marthe ..... Kathleen Howard
Conductor, Louis Hasselmanns.

M-183
ANIMA ALLEGRA. Presented April 7.
Consuelo ..... Lucrezia Bori
Lucas Sacramento ..... Kathleen Howard
Carmen ..... Queens Marie
Frasquita ..... Grace Anthony
Mariquita ..... Marion Telva
Pedro ..... Myrtle Schauf
Don Eligio ..... Giacomo Lauri-Volpi
Lucio ..... Adamo Didur
Tosca ..... Angelo Bada
Diego ..... Millo Pico
Bombers ..... Italo Picchi
A Gypsy ..... Paolo Ananian
Incidental Dances by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio, Florence
Rudolph and Corps de Ballet.
Conductor, Roberto Moranzoni.

M-184
TOSCA. Presented April 8.
Flora Tosca ..... Frances Peralta
Mario Cavaradossi ..... Beniamino Gigli
Baron Scarpia ..... Antonio Scotti
Desire Angelotti ..... Millo Pico
The Sacristan ..... Pompilio Malatesta
Spoletta ..... Giordano Patrineri
Sciarrone ..... Louis D'Angelo
A Jailer ..... Vincenzo Reschiglian
A Shepherd ..... Cecil Arden
Conductor, Roberto Moranzoni.

M-185
PHILHARMONIC ORCHESTRA. Concert, April
8. Willem Mengelberg, Conductor; Josef
Lhevinne, Soloist.

M-186
SUNDAY NIGHT CONCERT, April 8, with
Rosa Ponselle, Flora Perini, Mario Cham-
lee, Frances Peralta, Angelo Bada, Morgan
Kingston, Renato Zanelli, George Meader,
Millo Pico, Henrietta Wakefield, Gustav
Schützendorf.
Conductor, Giulio Setti.

M-187
MONA LISA. Presented April 9.
Mona Lisa ..... Barbara Kemp
Giovanni ..... Curt Taucher
Francisco ..... Michael Bohnen
Sandro ..... William Gustafson
Pietro ..... Carl Schlegel
Arizio ..... George Meader
Alessio ..... Max Bloch
Masoline ..... Louis D'Angelo
Ginevra ..... Frances Peralta
Dianora ..... Ellen Dalossy
Piccarda ..... Marion Telva
Conductor, Artur Bodanzky.

M-188
ROMEO ET JULIETTE. Presented April 11.
Juliette ..... Lucrezia Bori
Stephano ..... Raymonde Delaunoy
Gertrude ..... Henrietta Wakefield
Romeo ..... Beniamino Gigli
Tybald ..... Rafaelo Diaz
Benvolio ..... Giordano Patrineri
Mercutio ..... Giuseppe de Luca
Paris ..... Millo Pico
Gregorio ..... Paolo Ananian
Capulet ..... Adamo Didur
Friar Laurent ..... Leon Rothier
The Duke of Verona ..... Louis D'Angelo
Incidental Dances by the Corps de Ballet.
Conductor, Louis Hasselmanns.

M-189
WILLIAM TELL. Presented April 11.
William, Governor ..... Italo Picchi
Rudolph ..... Angelo Bada
William Tell ..... Giuseppe Danise
Walter ..... Jose Mardones
Melchtal ..... Louis D'Angelo
Arnold, His Son ..... Giovanni Martinelli
Lenhild ..... Millo Pico
Princess Mathilde ..... Rosa Ponselle
Hedwig, Tell's Wife ..... Flora Perini
Gompy, Tell's Son ..... Marie Sundellus
Rudi, a Fisherman ..... Max Bloch
Incidental Divertissement by the Corps de
Ballet.
Conductor, Gennaro Papi.

M-190
TRISTAN AND ISOLDE. Presented April 12.
Tristan ..... Curt Taucher
Koenig Marke ..... Michael Bohnen
Isolde ..... Barbara Kemp
Kurvenal ..... Clarence Whitehill
Melot ..... Carl Schlegel
Brangaene ..... Sigrud Oesing
A Shepherd ..... George Meader
The Steersman ..... Louis D'Angelo
A Sailor's Voice ..... Angelo Bada
Conductor, Artur Bodanzky.

M-191
L'AFRICANA. Presented April 13.
Don Pedro ..... Adamo Didur
Don Diego ..... Paolo Ananian
Ines ..... Queens Marie
Vasco Da Gama ..... Beniamino Gigli
Don Alvaro ..... Angelo Bada
Selika ..... Rosa Ponselle
Nelusko ..... Giuseppe Danise
Grand Inquisitor ..... Leon Rothier
Anna ..... Marion Telva
An Officer ..... Vincenzo Reschiglian
An Officer ..... Pietro Audisio
Incidental Dances by the Corps de Ballet.
Conductor, Artur Bodanzky.

M-192
LA FORZA DEL DESTINO. Presented April 14.
The Marquis of Calatrava ..... Louis D'Angelo
Donna Leonora ..... Frances Peralta
Don Carlos of Vargas ..... Giuseppe de Luca
Don Alvaro ..... Giovanni Martinelli
Preziosilla ..... Jeanne Gordon
Father Melitone ..... Pompilio Malatesta
Curra ..... Grace Anthony
The Alcalde ..... Paolo Ananian
Trabuco ..... Giordano Patrineri
A Surgeon ..... Vincenzo Reschiglian
Incidental Dances by the Corps de Ballet.
Conductor, Gennaro Papi.

M-193
MANON. Presented April 14.
Manon Lescaut ..... Thalia Sabanieva
Foussette ..... Ellen Dalossy

Javotte ..... Grace Anthony  
 Rosette ..... Marion Telva  
 Des Grieux ..... Antonio Chamlee  
 Lescaut ..... Leon Roper  
 Count des Grieux ..... Leon Roper  
 Guide ..... Angelo Bada  
 De Breigny ..... Angelo Bada  
 Hotel Keeper ..... Paolo Ananian  
 Two Guards ..... Vincenzo Reschiglian  
 A Servant ..... Pietro Audisio  
 Conductor, Louis Hasselmanns.

M-194

PHILHARMONIC ORCHESTRA. Concert, April 15. Wilhelm Menzeberg, Conductor. S-bola Cantorum. Frances Alda. Mrs. Charles Cahier. Paul Aithouse, Joseph Schwartz, Soloists.

M-195

SUNDAY NIGHT CONCERT. April 15, with Jascha Heifetz, Queena Marie, Jeanne Gordon, Gustave Schützendorf, Carl Arden, Raymond Deunois, Ellen Dalosy, Orville Harold, Carl Schlegel, Myrtle Schauf, Emily Rossa, Mary Melish, Angelo Bada, Louis D'Angelo, Marion Telva, George Meader, Giuseppe Bamboschek, Paul Elsier, Wladif Pelletier, conductors.

M-196

SNOW MAIDEN. Presented April 16. Snegourochka ..... Lucrezia Bori  
 Lei, a Shepherd ..... Raymond Delaunoy  
 Koupava ..... Grace Anthony  
 The Fairy of Spring ..... Marion Telva  
 Hobylycka ..... Kathleen Howard  
 The Fair ..... Giordano Patrineri  
 The Czar ..... Itafelio Diaz  
 Mizuir ..... Gustav Schützendorf  
 King Winter ..... William Gustafson  
 Hohl ..... Angelo Bada  
 Berniate ..... Louis D'Angelo  
 Carnival ..... George Meader  
 First Herald ..... Pietro Audisio  
 Second Herald ..... Vincenzo Reschiglian  
 Incidental Dances by the Corps de Ballet.  
 Conductor, Louis Hasselmanns.

M-197

SAMSON ET DALILA. Presented April 16. Dalila ..... Julia Clausen  
 Samson ..... Giovanni Martinelli  
 The High Priest ..... Giuseppe de Luca  
 Abimelech ..... Paolo Ananian  
 An Old Hebrew ..... Jose Mardones  
 A Philistine Messenger ..... Giordano Patrineri  
 First Philistine ..... Pietro Audisio  
 Second Philistine ..... Vincenzo Reschiglian  
 Incidental Dances by Lillian Ogden and Corps de Ballet.  
 Conductor, Louis Hasselmanns.

M-198

LA TRAVIATA. Presented April 18. Violetta ..... Lucrezia Bori  
 Flora Bervoise ..... Grace Anthony  
 Anning ..... Marie Mattfeld  
 Alfredo ..... Mario Chamlee  
 Giorgio Germont ..... Giuseppe de Luca  
 Gastone ..... Giordano Patrineri  
 Baron Douphol ..... Louis D'Angelo  
 Marquis d'Obigny ..... Angelo Bada  
 Doctor Grenvil ..... Italo Picchi  
 Ballet Divertissement by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.  
 Conductor, Roberto Moranzoni.

M-199

BORIS GODUNOFF. Presented April 19. Boris ..... Feodor Chaliapin  
 Teodoro ..... Raymond Delaunoy  
 Xenia ..... Grace Anthony  
 The Nurse ..... Kathleen Howard  
 Schoulsky ..... Carl Schlegel  
 Brother Pimenn ..... Leon Rothier  
 Dimitri ..... Rafaelo Diaz  
 Marina ..... Jeanne Gordon  
 Varlam ..... Paolo Ananian  
 Missail ..... Pietro Audisio  
 The Innkeeper ..... Henrietta Waskedel  
 The Simpleton ..... Giordano Patrineri  
 A Police Official ..... Mito Picco  
 Lovitzky ..... Vincenzo Reschiglian  
 Conductor, Gennaro Papi.

M-200

WILLIAM TELL. Presented April 19. Gessler, Governor ..... Adamo Didur  
 Rudolph ..... Giordano Patrineri  
 William Tell ..... Giuseppe Danise  
 Walter ..... Jose Mardones  
 Melchthal ..... Louis D'Angelo  
 Arnold, His Son ..... Giovanni Martinelli  
 Leuthold ..... Julia Clausen  
 Princess Mathilde ..... Rosa Ponselle  
 Hedwiz, Tell's Wife ..... Flora Perini  
 Gemmy, Tell's Son ..... Ellen Dalosy  
 Ruedi, a Fisherman ..... Max Bloch  
 Incidental Divertissement by the Corps de Ballet.  
 Conductor, Gennaro Papi.

M-201

LOHENGRIN. Presented April 20. King Henry ..... Michael Bohnen  
 Lohengrin ..... Orville Harold  
 Elsa of Brabant ..... Delia Reinhardt  
 Telramund ..... Clarence Whitehill  
 Ortrud ..... Julia Clausen  
 The King's Herald ..... Gustav Schützendorf  
 Charlotte Ryan ..... Laura Robertson  
 Myrtle Schauf ..... Grace Braaf  
 Conductor, Artur Bodanzky.

M-202

L'AFRICANA. Presented April 21. Don Diego ..... Adamo Didur  
 Ines ..... Queena Marie  
 Vasco Da Gama ..... Beniamino Gigli  
 Don Alvaro ..... Angelo Bada  
 Nelusko ..... Giuseppe Danise  
 Selika ..... Rosa Ponselle  
 Grand Inquisitor ..... Leon Rothier  
 Grand Brahmin ..... Marion Telva  
 Anna Usher ..... Vincenzo Reschiglian  
 An Officer ..... Pietro Audisio  
 Conductor, Giuseppe Bamboschek.

M-203

AIDA. Presented April 21. The King ..... Louis D'Angelo  
 Amneris ..... Jeanne Gordon

Aida ..... Frances Pera'ta  
 Radames ..... Morgan Kingston  
 Ramfis ..... Jose Mardones  
 Amorosso ..... Renato Zanelli  
 A Messenger ..... Pietro Audisio  
 A Priestess ..... Laura Robertson  
 Incidental Dances by Florence Rudolph and the Corps de Ballet.  
 Conductor, Roberto Moranzoni.

M-204

SUNDAY NIGHT CONCERT. April 22, with Anton Biloti, Grace Anthony, Marie Sundellus, Thalia Sabanleva, Grace Bradley, Myrtle Schauf, Raymond Deunois, George Meader, Armand Tokatyan, Carl Schlegel, William Gustafson, Nina Morana, May Peterson, Mariel Tindal, Jeanne Gordon, Flora Perini, Mario Chamlee, Manuel Salazar, Edmund Burke, Giovanni Martinelli, Alberto Bimboni, Paul Elsier, Karl Rodell, Georg Sebestyen and Charles Touchette, accompanists.

CENTURY THEATER

Operas by San Carlo Grand Opera Company

(For Concerts, see Miscellaneous)

S. C. 1

AIDA. Presented September 18. Marie Rappold Amneris ..... Stella de Mette  
 Radames ..... Amador Farnadas  
 Amorosso ..... Joseph Royer  
 Ramfis ..... Natalie Cervi  
 A Priestess ..... Pietro de Biasi  
 A Messenger ..... Francesco Curci  
 Incidental Dances by Sylvia Tell and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 2

TOSCA. Presented September 19. Floria Tosca ..... Anna Fittzu  
 Mario Cavaradosi ..... Guido Ciccolini  
 Barone Scarpia ..... Mario Valle  
 Cesare Angelotti ..... Pietro de Biasi  
 Spoletta ..... Natalie Cervi  
 Sclerone ..... Francesco Curci  
 In Carcere ..... William Giuliani  
 Un Pastore ..... Pietro Canova  
 Conductor, Carlo Peroni.

S. C. 3

RIGOLETTO. Presented September 20. Rigoletto ..... Vincente Ballister  
 The Duke ..... Gennaro Barra  
 Gilda ..... Josephine Lucchese  
 Sparafucile ..... Pietro de Biasi  
 Maddalena ..... Stella de Mette  
 Giovanna ..... Anita Klinova  
 Monterone ..... Natalie Cervi  
 Marullo ..... William Giuliani  
 Borsa ..... Francesco Curci  
 Ceprano ..... Pietro Canova  
 The Countess ..... Frances Morosini  
 A Page ..... Alice Homer  
 Incidental Dances by Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 4

MARTHA. Presented September 21. Lady Harriet Durham (Maid of Honor to the Queen) ..... Josephine Lucchese  
 Nancy (Her Confidante) ..... Anita Klinova  
 Lord Tristan (Lady Harriet's Cousin) ..... Natalie Cervi  
 Plunkett (A Wealthy Farmer) ..... Mario Valle  
 Lionel (His Foster Brother) ..... Romeo Bosacel  
 Sheriff of Richmond ..... Antonio Canova  
 Conductor, Ernest Knoch.

S. C. 5

CARMEN. Presented September 21. Carmen ..... Dorothy Jardon  
 Don Jose ..... Amador Farnadas  
 Escamillo ..... Joseph Royer  
 Zuniga ..... Pietro de Biasi  
 Morales ..... William Giuliani  
 Micaela ..... Sofia Charlebois  
 Frasquita ..... Frances Morosini  
 Mercedes ..... Anita Klinova  
 El Dancalro ..... Francesco Curci  
 El Remendado ..... Natalie Cervi  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 6

MADAMA BUTTERFLY. Presented September 22. Madame Butterfly ..... Tamaki Miura  
 Suzuki ..... Anita Klinova  
 B. F. Pinkerton ..... Gennaro Barra  
 Sharpless ..... Francesco Curci  
 Yamadoro ..... Pietro de Biasi  
 Conductor, Carlo Peroni.

S. C. 7

LOHENGRIN. Presented September 23. Elsa of Brabant ..... Anna Fittzu  
 Lohengrin ..... Romeo Bosacel  
 Frederick of Teiramund ..... Joseph Royer  
 King Henry ..... Herri Scott  
 Ortrud ..... Eleonora de Cisneros  
 A Herald ..... William Giuliani  
 Conductor, Ernest Knoch.

S. C. 8

IL TROVATORE. Presented September 23. Leonora ..... Marie Rappold  
 Inez ..... Stella de Mette  
 Manrico ..... Amador Farnadas  
 Count di Luna ..... Francesco Novelli  
 Azucena ..... Stella de Mette  
 Ruiz ..... William Giuliani  
 Ferrando ..... Pietro de Biasi  
 Incidental Dances by Sylvia Tell and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 9

CAVALLERIA RUSTICANA. Presented September 25. Santuzza ..... Maria Luisa Escobar  
 Lola ..... Stella de Mette  
 Mamma Lucia ..... Anita Klinova  
 Turiddu ..... Gennaro Barra  
 Alfio ..... Alberto Terrasi  
 Followed by PAGLIACCI.

Nedda ..... Sofia Charlebois  
 Canio ..... Amador Farnadas  
 Tonio ..... Mario Valle  
 Silvio ..... Giuseppe Interrante  
 Reppo ..... Francesco Curci  
 Conductor, Carlo Peroni.

S. C. 10

LA BOHEME. Presented September 26. Mimì ..... Anna Fittzu  
 Rodolfo ..... Romeo Bosacel  
 Musetta ..... Mary Fabran  
 Marcel ..... Mario Valle  
 Colline ..... Pietro de Biasi  
 Schenard ..... Loula D'Angelo  
 Benoit ..... Natalie Cervi  
 Conductor, Carlo Peroni.

S. C. 11

LA FORZA DEL DESTINO. Presented September 27. Leonora ..... Maria Luisa Escobar  
 Alvaro ..... Romeo Bosacel  
 Carlos ..... Vincente Ballister  
 Marchese ..... Natalie Cervi  
 Przesilla ..... Stella de Mette  
 Gardiano ..... Pietro de Biasi  
 Melltone ..... Natalie Cervi  
 Curra ..... Anita Klinova  
 Trabucco ..... Francesco Curci  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 12

AIDA. Presented September 28. Marie Rappold Amneris ..... Stella de Mette  
 Radames ..... Amador Farnadas  
 Amorosso ..... Joseph Royer  
 Ramfis ..... Natalie Cervi  
 A Priestess ..... Pietro de Biasi  
 A Messenger ..... Francesco Curci  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 13

LUCIA DI LAMMERMOOR. Presented September 29. Henry Ashton ..... Mario Valle  
 Lucia ..... Josephine Lucchese  
 Edgar of Ravenswood ..... Romeo Bosacel  
 Raymond ..... Pietro de Biasi  
 Norman ..... Arthur Dposche  
 Alice ..... Anita Klinova  
 Lord Arthur Bucklaw ..... Francesco Curci  
 Conductor, Carlo Peroni.

S. C. 14

MADAMA BUTTERFLY. Presented September 30. Madame Butterfly ..... Tamaki Miura  
 Suzuki ..... Stella de Mette  
 B. F. Pinkerton ..... Gennaro Barra  
 Kate Pinkerton ..... Frances Morosini  
 Sharpless ..... Mario Valle  
 Goro ..... Francesco Curci  
 Yamadoro ..... Natalie Cervi  
 Il Zio Bonzo ..... Pietro de Biasi  
 Conductor, Ernest Knoch.

S. C. 15

CARMEN. Presented September 30. Carmen ..... Dorothy Jardon  
 Don Jose ..... Amador Farnadas  
 Escamillo ..... Joseph Royer  
 Zuniga ..... Pietro de Biasi  
 Morales ..... Giuseppe Interrante  
 Micaela ..... Sofia Charlebois  
 Frasquita ..... Frances Morosini  
 Mercedes ..... Anita Klinova  
 El Dancalro ..... Francesco Curci  
 El Remendado ..... Natalie Cervi  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 16

LA GIOCONDA. Presented October 2. La Gioconda ..... Marie Rappold  
 Enzo ..... Gennaro Barra  
 Laura ..... Stella de Mette  
 Alvise ..... Pietro de Biasi  
 La Cieca ..... Anita Klinova  
 Barnabe ..... Mario Valle  
 Zuanne ..... Natalie Cervi  
 In Cantore ..... William Giuliani  
 Ispo ..... Francesco Curci  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 17

LA TRAVIATA. Presented October 3. Violetta ..... Josephine Lucchese  
 Flora ..... Anita Klinova  
 Annina ..... Anita Klinova  
 Alfredo Germont ..... Gennaro Barra  
 Gastone ..... William Giuliani  
 Giorgio Germont ..... Alberto Terrasi  
 Baron Douphol ..... Francesco Curci  
 Doctor Grenvil ..... Natalie Cervi  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Giacomo Spadoni.

S. C. 18

LA BOHEME. Presented October 4. Mimì ..... Anna Fittzu  
 Rodolfo ..... Romeo Bosacel  
 Musetta ..... Mary Fabran  
 Marcel ..... Max Kapfiek  
 Colline ..... Pietro de Biasi  
 Schenard ..... Giuseppe Interrante  
 Benoit ..... Natalie Cervi  
 Conductor, Ernest Knoch.

S. C. 19

MADAMA BUTTERFLY. Presented October 5. Madame Butterfly (Clo Clo San) Tamaki Miura  
 Suzuki (Her Servant) ..... Stella de Mette  
 B. F. Pinkerton (of U. S. Navy) ..... Romeo Bosacel  
 Kate Pinkerton (His American Wife) ..... Frances Morosini  
 Sharpless (U. S. Consul) ..... Mario Valle  
 Goro (Marriage Broker) ..... Francesco Curci  
 Yamadoro (Sultor for Clo Clo San) ..... Natalie Cervi  
 The Bonze ..... Pietro de Biasi  
 Conductor, Ernest Knoch.

S. C. 20

CAVALLERIA RUSTICANA. Presented October 4. Santuzza ..... Gladya Asman

Lola ..... Stella Domette  
 Mama Lucia ..... Alice Homer  
 Turiddu ..... Gennaro Barra  
 Alfio ..... Giuseppe Interrante  
 Followed by PAGLIACCI.  
 Nedda ..... Anna Fittzu  
 Canio ..... Amador Farnadas  
 Tonio ..... Vincente Ballister  
 Silvio ..... Giuseppe Interrante  
 Reppo ..... Francesco Curci  
 Conductor, Carlo Peroni.

S. C. 21

CARMEN. Presented October 7. Carmen ..... Dorothy Jardon  
 Don Jose ..... Romeo Bosacel  
 Escamillo ..... Mario Valle  
 Zuniga ..... Pietro de Biasi  
 Morales ..... William Giuliani  
 Micaela ..... Josephine Lucchese  
 Frasquita ..... Frances Morosini  
 Mercedes ..... Anita Klinova  
 El Dancalro ..... Francesco Curci  
 El Remendado ..... Natalie Cervi  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 22

AIDA. Presented October 7. Marie Rappold Amneris ..... Eleonora de Cisneros  
 Radames ..... Amador Farnadas  
 Amorosso ..... Mario Valle  
 Ramfis ..... Pietro de Biasi  
 A Priestess ..... Natalie Cervi  
 A Messenger ..... Francesco Curci  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 23

RIGOLETTO. Presented October 9. Rigoletto ..... Vincente Ballister  
 The Duke ..... Gennaro Barra  
 Gilda ..... Josephine Lucchese  
 Sparafucile ..... Pietro de Biasi  
 Maddalena ..... Stella de Mette  
 Giovanna ..... Alice Homer  
 Monterone ..... Natalie Cervi  
 Marullo ..... William Giuliani  
 Borsa ..... Francesco Curci  
 Ceprano ..... Pietro Canova  
 The Countess ..... Frances Morosini  
 A Page ..... Alice Homer  
 Incidental Dances by Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 24

LA FORZA DEL DESTINO. Presented October 10. Leonora ..... Maria Luisa Escobar  
 Alvaro ..... Amador Farnadas  
 Carlos ..... Mario Valle  
 Marchese ..... Natalie Cervi  
 Przesilla ..... Stella de Mette  
 Gardiano ..... Pietro de Biasi  
 Melltone ..... Natalie Cervi  
 Curra ..... Anita Klinova  
 Trabucco ..... Francesco Curci  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 25

THE JEWELS OF THE MADONNA. Presented October 11. Gennaro ..... Romeo Bosacel  
 Carmela ..... Stella de Mette  
 Mariella ..... Anna Fittzu  
 Stella ..... Frances Morosini  
 Concetta ..... Alice Homer  
 Totonno ..... Francesco Curci  
 Rocco ..... Manuel Berge  
 Raffaele ..... Mario Valle  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Ernest Knoch.

S. C. 26

MADAMA BUTTERFLY. Presented October 12. Madame Butterfly ..... Tamaki Miura  
 Suzuki ..... Anita Klinova  
 B. F. Pinkerton ..... Gennaro Barra  
 Kate Pinkerton ..... Frances Morosini  
 Sharpless ..... Mario Valle  
 Goro ..... Francesco Curci  
 Yamadoro ..... Natalie Cervi  
 Il Zio Bonzo ..... Pietro de Biasi  
 Conductor, Aldo Franchetti.

S. C. 27

IL TROVATORE. Presented October 12. Leonora ..... Marie Rappold  
 Inez ..... Alice Homer  
 Manrico ..... Amador Farnadas  
 Count di Luna ..... Max Kapfiek  
 Azucena ..... Stella de Mette  
 Ruiz ..... William Giuliani  
 Ferrando ..... Pietro de Biasi  
 Incidental Dances by Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 28

CARMEN. Presented October 13. Carmen ..... Dorothy Jardon  
 Don Jose ..... Amador Farnadas  
 Escamillo ..... Giuseppe Interrante  
 Zuniga ..... Pietro de Biasi  
 Morales ..... William Giuliani  
 Micaela ..... Josephine Lucchese  
 Frasquita ..... Frances Morosini  
 Mercedes ..... Anita Klinova  
 El Dancalro ..... Francesco Curci  
 El Remendado ..... Natalie Cervi  
 Incidental Dances by Stasia Ledowa and Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 29

FAUST. Presented October 14. Faust ..... Romeo Bosacel  
 Margherita ..... Henri Scott  
 Margherite ..... Sofia Charlebois  
 Valentine ..... Mario Valle  
 Siebel ..... Anita Klinova  
 Wagner ..... William Giuliani  
 Martha ..... Alice Homer  
 Incidental Dances by Corps de Ballet.  
 Conductor, Carlo Peroni.

S. C. 30

OTHELLO. Presented October 14. Othello, a Moor, General in the Venetian Army ..... Nicolò Zinola  
 Desdemona, his wife ..... Anna Fittzu  
 Iago, Othello's ensign ..... Vincente Ballister  
 Emilia, his wife ..... Anita Klinova

Cast: Othello's Lieutenant... Francesco Cured... Venetian gentleman... William Hillman... Ambassador of the Venetian Republic... Pietro De Biasi... Professor of Othello in the Government of Cyprus... Arthur Danoscha... A Watchman... Pietro Canova... Conductor, Carlo Peroni.

MANHATTAN OPERA HOUSE

Performances by Wagnerian Opera Festival Company

Man 1 DIE MEISTERSINGER. Presented February 12. Die Meistersinger... Friedrich Plaszke... Alexander Kipnis... Konrad Beckmesser... Desidor Zador... Banno Ziegler... Johannes Scheurich... Peter Hegar... Erik Schubert... Robert Hutt... Walter von Stolzing... Paul Schwarz... Meta Seinemeyer... Jessyka Koettrik... A Watchman... Rudolf Heifer... Conductor, Leo Blech.

Man 2 TANNHAUSER. Presented February 13. Hermann... Alexander Kipnis... Tannhauser... Adolf Lussmann... Wotan... Friedrich Schorr... Waltraute... Heinz Bollmann... Brunnhilde... Paul Schwarz... Erda... Desidor Zador... Alberich... Peter Hegar... Venus... Meta Seinemeyer... Elsa... Hede Meix... Friedel Schwarz... Hede Meix... Emma Bassth... Conductor, Leo Blech.

Man 3 LOHENGRIIN. Presented February 14. Lohengrin... Ernest Lehmann... Elsa... Jacques Urius... Elisabeth... Theodor Lattermann... King's Herald... Marie Lorenz-Hoellischer... Banno Ziegler... Four Pages... Friedel Schwarz... Hede Meix... Elfrida Tann... Emma Bassth... Conductor, Eduard Moerike.

Man 4 DAS RHEINGOLD. Presented February 15. Wotan... Friedrich Plaszke... Donner... Banno Ziegler... Loge... Heinz Bollmann... Alberich... Gustav Schuetendorf... Mime... Edwin Steier... Brunhilde... Ernest Lehmann... Fasolt... Alexander Kipnis... Erda... Hede Meix... Erda... Otille Metzger... Woglinde... Editha Flescher... Wellhunde... Meta Seinemeyer... Flosshilde... Jessyka Koettrik... Conductor, Eduard Moerike.

Man 5 DIE FLEDERMAUS. Presented February 15. Gabriel von Eisenstein... Johannes Scheurich... Alfred... Marcella Roessler... Prime Orlofsky... Editha Flescher... Frank... Jessyka Koettrik... Dr. Falke... Rudolf Hofbauer... Dr. Blind... Banno Ziegler... Frosch... Theodor Lattermann... Conductor, Eugen Gottlieb.

Man 6 TRISTAN UND ISOLDE. Presented February 16. Tristan... Jacques Urius... King Mark... Alexander Kipnis... Isolde... Eva von der Osten... Kurwenal... Theodor Lattermann... Brangaene... Johannes Scheurich... Melot... Banno Ziegler... A Shepherd... Paul Schwarz... Conductor, Eduard Moerike.

Man 7 DIE MEISTERSINGER. Presented February 17. Hans Sachs... Theodor Lattermann... Veit Pogner... Alexander Kipnis... Konrad Beckmesser... Desidor Zador... Fritz Kothner... Banno Ziegler... Balthasar Zorn... Johannes Scheurich... Hans Foltz... Peter Hegar... Walter von Stolzing... Adolf Lussmann... David... Paul Schwarz... Magdalena... Meta Seinemeyer... Eva... Marcella Roessler... A Night Watchman... Rudolf Hofbauer... Conductor, Leo Blech.

Man 8 DER FLIEGENDE HOLLAENDER. Presented February 17. Daland... Ernest Lehmann... Senta... Hede Meix... Erik... Robert Hutt... Mary... Jessyka Koettrik... The Flying Dutchman... Friedrich Schorr... Conductor, Eugen Gottlieb.

Man 9 DIE MEISTERSINGER. Presented February 19. Die Sachs... Theodor Lattermann... Veit Pogner... Alexander Kipnis... Konrad Beckmesser... Desidor Zador... Fritz Kothner... Banno Ziegler... Balthasar Zorn... Johannes Scheurich... Hans Foltz... Peter Hegar... Walter von Stolzing... Robert Hutt... David... Paul Schwarz... Magdalena... Jessyka Koettrik... Eva... Marcella Roessler... A Night Watchman... Rudolf Heifer... Conductor, Eugen Gottlieb.

Man 10 DIE WALKUERE. Presented February 20. Siegmund... Jacques Urius... Wotan... Friedrich Schorr... Sieglinde (Siegmund's Sister)... Eva v. der Osten... Hunding (Sieglinde's Husband)... Ernest Lehmann... Brunnhilde... Elsa Alsen... Fricka... Otille Metzger... Helmwege... Editha Flescher... Gortlinde... Lotte Appel... Grimgerde... Erna Ohlsen... Waltraute... Jessyka Koettrik... Siegrune... Hede Meix... Rosswelse... Martha Lichterfeld... Schwertleite... Emma Bassth... Conductor, Leo Blech.

Man 11 TANNHAUSER. Presented February 21. Hermann... Alexander Kipnis... Tannhauser... Adolf Lussmann... Wotan... Friedrich Schorr... Waltraute... Heinz Bollmann... Brunhilde... Paul Schwarz... Erda... Desidor Zador... Alberich... Peter Hegar... Venus... Meta Seinemeyer... Elsa... Hede Meix... Friedel Schwarz... Hede Meix... Emma Bassth... Conductor, Leo Blech.

Man 12 DAS RHEINGOLD. Presented February 22. Wotan... Friedrich Schorr... Donner... Banno Ziegler... Loge... Heinz Bollmann... Alberich... Desidor Zador... Mime... Edwin Steier... Fasolt... Ernest Lehmann... Erda... Erik Schubert... Fricka... Emma Bassth... Erda... Otille Metzger... Woglinde... Editha Flescher... Wellhunde... Lotte Baldamus... Flosshilde... Jessyka Koettrik... Conductor, Eduard Moerike.

Man 13 LOHENGRIIN. Presented February 22. Lohengrin... Alexander Kipnis... Elsa... Robert Hutt... Elisabeth... Theodor Lattermann... King's Herald... Marie Lorenz-Hoellischer... Banno Ziegler... Four Pages... Friedel Schwarz... Hede Meix... Elfrida Tann... Emma Bassth... Conductor, Eduard Moerike.

Man 14 DIE WALKUERE. Presented February 23. Siegmund... Jacques Urius... Wotan... Friedrich Schorr... Sieglinde (Siegmund's Sister)... Eva v. der Osten... Hunding (Sieglinde's Husband)... Ernest Lehmann... Brunnhilde... Marie Lorenz-Hoellischer... Fricka... Otille Metzger... Helmwege... Editha Flescher... Gortlinde... Lotte Appel... Grimgerde... Dorothy Hoff... Waltraute... Jessyka Koettrik... Siegrune... Hede Meix... Rosswelse... Martha Lichterfeld... Schwertleite... Emma Bassth... Conductor, Leo Blech.

Man 15 DIE FLEDERMAUS. Presented February 23. Gabriel von Eisenstein... Heinz Bollmann... Rosalinde, His Wife... Marcella Roessler... Alfred, Singing Teacher... Paul Schwarz... Adele, Chambermaid at Mr. Eisenstein's... Editha Flescher... Prince Orlofsky, a Russian Millionaire... Emma Bassth... Dr. Falke, Attorney... Banno Ziegler... Dr. Blind... Peter Hegar... Frosch, Warden... Rudolf Hofbauer... Ida (Adele's Sister), Chorus Girl... Lotte Baldamus... Frank, Director of the Prison... Desidor Zador... "Radetzky March" Danced by Hannelore Ziegler... Conductor, Otto Schwarz.

Man 16 TRISTAN UND ISOLDE. Presented February 24. Tristan... Adolf Lussmann... King Mark... Alexander Kipnis... Isolde... Elsa Alsen... Kurwenal... Theodor Lattermann... Melot... Banno Ziegler... Brangaene... Johannes Scheurich... A Shepherd... Edwin Steier... Conductor, Eduard Moerike.

Man 17 DER FLIEGENDE HOLLAENDER. Presented February 24. Daland... Ernest Lehmann... Senta... Meta Seinemeyer... Erik... Robert Hutt... Mary... Jessyka Koettrik... The Flying Dutchman... Friedrich Schorr... Conductor, Eugen Gottlieb.

Man 18 SIEGFRIED. Presented February 26. Siegfried... Adolph Lussmann... Mime... Paul Schwarz... The Wanderer... Theodor Lattermann... Alberich... Peter Hegar... Erda... Erik Schubert... Brunhilde... Otille Metzger... The Bird... Eva von der Osten... Editha Flescher... Conductor, Eduard Moerike.

Man 19 DAS RHEINGOLD. Presented February 26. Wotan... Friedrich Schorr... Donner... Banno Ziegler... Loge... Heinz Bollmann... Alberich... Desidor Zador... Mime... Edwin Steier... Fasolt... Alexander Kipnis... Erda... Erik Schubert... Fricka... Emma Bassth... Erda... Hede Meix... Otille Metzger... Conductor, Eduard Moerike.

Woglinde... Editha Flescher... Wellhunde... Lotte Baldamus... Flosshilde... Jessyka Koettrik... Conductor, Eduard Moerike.

Man 20 DIE WALKUERE. Presented February 27. Siegmund... Jacques Urius... Wotan... Friedrich Plaszke... Sieglinde (Siegmund's Sister)... Eva v. der Osten... Hunding (Sieglinde's Husband)... Ernest Lehmann... Brunnhilde... Elsa Alsen... Fricka... Otille Metzger... Helmwege... Editha Flescher... Gortlinde... Lotte Appel... Grimgerde... Erna Ohlsen... Waltraute... Jessyka Koettrik... Siegrune... Hede Meix... Rosswelse... Martha Lichterfeld... Schwertleite... Emma Bassth... Conductor, Leo Blech.

Man 21 DIE MEISTERSINGER. Presented February 28. Hans Sachs, Shoemaker... Theodor Lattermann... Veit Pogner, Goldsmith... Alexander Kipnis... Konrad Beckmesser... Desidor Zador... Fritz Kothner... Banno Ziegler... Balthasar Zorn... Johannes Scheurich... Ulrich Erlinger... Hermann Lindemann... Augustin Moser... Harry Steler... Hermann Ortel... Josef Grotzinger... Hans Schwartz... Josef Braun... Hans Foltz... Peter Hegar... Walter von Stolzing, a Young Nobleman... Robert Hutt... David, Apprentice to Sachs... Paul Schwarz... Eva, Pogner's Daughter... Editha Flescher... Magdalena, Eva's Nurse... Jessyka Koettrik... A Watchman... Rudolf Heifer... Conductor, Leo Blech.

Man 22 SIEGFRIED. Presented March 1. Siegfried... Adolph Lussmann... Mime... Edwin Steier... The Wanderer... Friedrich Plaszke... Alberich... Peter Hegar... Fasolt... Erik Schubert... Erda... Otille Metzger... Brunhilde... Marie Lorenz-Hoellischer... The Bird... Editha Flescher... Conductor, Eduard Moerike.

Man 23 GOETTERDAEMERUNG. Presented March 2. Siegfried... Jacques Urius... Gunther... Rudolf Hofbauer... Hagen... Alexander Kipnis... Brunnhilde... Marie Lorenz-Hoellischer... Gutrune... Elsa Wuehler... Waltraute... Otille Metzger... Woglinde... Desidor Zador... Wellhunde... Editha Flescher... Flosshilde... Lotte Baldamus... First Norn... Jessyka Koettrik... Second Norn... Erna Ohlsen... Third Norn... Marcella Roessler... Conductor, Eduard Moerike.

Man 24 DIE FLEDERMAUS. Presented March 2. Gabriel von Eisenstein... Heinz Bollmann... Rosalinde, His Wife... Marcella Roessler... Alfred, Singing Teacher... Paul Schwarz... Adele, Chambermaid at Mr. Eisenstein's... Editha Flescher... Prince Orlofsky, a Russian Millionaire... Emma Bassth... Dr. Falke, Attorney... Banno Ziegler... Dr. Blind... Peter Hegar... Frosch, Warden... Rudolf Hofbauer... Ida (Adele's Sister), Chorus Girl... Lotte Baldamus... Frank, Director of the Prison... Desidor Zador... "Radetzky March" Danced by Hannelore Ziegler... Conductor, Otto Schwarz.

Man 25 DER FLIEGENDE HOLLAENDER. Presented March 3. Daland... Ernest Lehmann... Senta... Meta Seinemeyer... Erik... Adolph Lussmann... Mary... Jessyka Koettrik... The Flying Dutchman... Friedrich Plaszke... A Steersman... Johannes Scheurich... Conductor, Eugen Gottlieb.

Man 26 GOETTERDAEMERUNG. Presented March 3. Siegfried... Jacques Urius... Gunther... Rudolf Hofbauer... Hagen... Alexander Kipnis... Brunnhilde... Elsa Alsen... Gutrune... Editha Flescher... Waltraute... Otille Metzger... Alberich... Desidor Zador... Woglinde... Editha Flescher... Wellhunde... Lotte Baldamus... Flosshilde... Emma Bassth... First Norn... Jessyka Koettrik... Second Norn... Erna Ohlsen... Third Norn... Hede Meix... Conductor, Eduard Moerike.

Man 27 CONCERT. March 4. Elsa Wuehler, Otille Metzger, Elsa Alsen, Friedrich Schorr, Robert Hutt, Friedrich Plaszke. Conductor, Eduard Moerike.

Man 28 LOHENGRIIN. Presented March 5. Lohengrin... Ernest Lehmann... Elsa... Robert Hutt... Elisabeth... Theodor Lattermann... King's Herald... Marie Lorenz-Hoellischer... Banno Ziegler... Four Pages... Friedel Schwarz... Hede Meix... Elfrida Tann... Emma Bassth... Conductor, Eduard Moerike.

Man 29 TANNHAUSER. Presented March 6. Hermann... Alexander Kipnis... Tannhauser... Adolf Lussmann... Wotan... Friedrich Schorr... Waltraute... Heinz Bollmann... Brunhilde... Paul Schwarz... Erda... Desidor Zador... Alberich... Peter Hegar... Venus... Meta Seinemeyer... Elsa... Hede Meix... Friedel Schwarz... Conductor, Eduard Moerike.

II. Page... Hede Meix... III. Page... Lotte Baldamus... IV. Page... Emma Bassth... Conductor, Leo Blech.

Man 30 DIE MEISTERSINGER. Presented March 7. Hans Sachs, Shoemaker... Theodor Lattermann... Veit Pogner, Goldsmith... Alexander Kipnis... Konrad Beckmesser... Desidor Zador... Fritz Kothner... Banno Ziegler... Balthasar Zorn... Johannes Scheurich... Ulrich Erlinger... Hermann Lindemann... Augustin Moser... Harry Steler... Hermann Ortel... Josef Grotzinger... Hans Schwartz... Josef Braun... Hans Foltz... Peter Hegar... Walter von Stolzing, a Young Nobleman... Jacques Urius... David, Apprentice to Sachs... Paul Schwarz... Eva, Pogner's Daughter... Editha Flescher... Magdalena, Eva's Nurse... Emma Bassth... A Watchman... Rudolf Heifer... Conductor, Leo Blech.

Man 31 DER FLIEGENDE HOLLAENDER. Presented March 7. Daland... Ernest Lehmann... Senta... Meta Seinemeyer... Erik... Robert Hutt... Mary... Jessyka Koettrik... The Flying Dutchman... Friedrich Plaszke... A Steersman... Johannes Scheurich... Conductor, Eugen Gottlieb.

Man 32 DIE WALKUERE. Presented March 8. Siegmund... Adolph Lussmann... Wotan... Friedrich Schorr... Sieglinde (Siegmund's Sister)... Eva v. der Osten... Hunding (Sieglinde's Husband)... Ernest Lehmann... Brunnhilde... Elsa Alsen... Fricka... Otille Metzger... Helmwege... Editha Flescher... Gortlinde... Lotte Appel... Grimgerde... Erna Ohlsen... Waltraute... Jessyka Koettrik... Siegrune... Hede Meix... Rosswelse... Martha Lichterfeld... Schwertleite... Emma Bassth... Conductor, Leo Blech.

Man 33 TRISTAN UND ISOLDE. Presented March 9. Tristan... Jacques Urius... King Mark... Alexander Kipnis... Isolde... Elsa Alsen... Kurwenal... Theodor Lattermann... Brangaene... Johannes Scheurich... Melot... Banno Ziegler... A Shepherd... Edwin Steier... Conductor, Eduard Moerike.

Man 34 TANNHAUSER. Presented March 10. Hermann... Ernest Lehmann... Tannhauser... Adolf Lussmann... Wotan... Friedrich Schorr... Waltraute... Heinz Bollmann... Brunhilde... Paul Schwarz... Erda... Desidor Zador... Alberich... Peter Hegar... Venus... Meta Seinemeyer... Elsa... Hede Meix... Friedel Schwarz... Hede Meix... Emma Bassth... Conductor, Leo Blech.

Man 35 DAS RHEINGOLD. Presented March 10. Wotan... Friedrich Plaszke... Donner... Banno Ziegler... Loge... Johannes Scheurich... Alberich... Desidor Zador... Mime... Meta Seinemeyer... Fasolt... Alexander Kipnis... Erda... Erik Schubert... Fricka... Emma Bassth... Erda... Otille Metzger... Woglinde... Editha Flescher... Wellhunde... Lotte Baldamus... Flosshilde... Jessyka Koettrik... Conductor, Eduard Moerike.

LEXINGTON THEATER

Continuation of Wagnerian Opera Festival

(For other performances, see Miscellaneous)

L-1 DIE MEISTERSINGER. Presented March 12. Mastersingers: Hans Sachs, Shoemaker... Friedrich Schorr... Veit Pogner, Goldsmith... Ernest Lehmann... Konrad Beckmesser... Desidor Zador... Fritz Kothner... Banno Ziegler... Balthasar Zorn... Johannes Scheurich... Ulrich Erlinger... Hermann Lindemann... Augustin Moser... Harry Steler... Hermann Ortel... Josef Grotzinger... Hans Schwartz... Josef Braun... Hans Foltz... Peter Hegar... Walter von Stolzing, a young nobleman... Robert Hutt... David, Apprentice to Sachs... Paul Schwarz... Eva, Pogner's daughter... Editha Flescher... Magdalena, Eva's nurse... Jessyka Koettrik... A Watchman... Rudolf Heifer... Conductor, Leo Blech.

L-2 SIEGFRIED. Presented March 13. Siegfried... Adolph Lussmann... Mime... Edwin Steier... The Wanderer... Friedrich Plaszke... Alberich... Peter Hegar... Fasolt... Erik Schubert... Erda... Otille Metzger... Brunhilde... Marie Lorenz-Hoellischer... The Bird... Editha Flescher... Conductor, Eduard Moerike.

**L-3**  
**GOETTERDAEMERUNG.** Presented March 14.  
 Siegfried ..... Jacques Erlus  
 Gunther ..... Rudolf H. Schorr  
 Hagen ..... Alexander Kipnis  
 Bruenhilde ..... Elsa Alsen  
 Guttrune ..... Elsa Wuehler  
 Waltraute ..... Ottilie Metzger  
 Alberich ..... Desidor Zador  
 Woglinde ..... Editha Fleischer  
 Wellgunde ..... Lotte Appel  
 Flosshilde ..... Emma Bassth  
 First Norn ..... Emma Bassth  
 Second Norn ..... Marcella Roessler  
 Third Norn ..... Marcella Roessler  
 Conductor, Eduard Moerike.

**L-4**  
**TANNHAUSER.** Presented March 15.  
 Herrmann ..... Ernst Lehmann  
 Tannhauser ..... Adolph Lussmann  
 Wolfram ..... Friedrich Schorr  
 Walter ..... Heinz Boltmann  
 Heinrich ..... Paul Schwarz  
 Brunolf ..... Desidor Zador  
 Heimir ..... Erik Schubert  
 Elizabeth ..... Meta Selme Meyer  
 Venus ..... Erna Olsen  
 A Young Shepherd ..... Editha Fleischer  
 I. Page ..... Lotte Appel  
 II. Page ..... Hede Mex  
 III. Page ..... Lotte Balmann  
 IV. Page ..... Emma Bassth  
 Conductor, Ernest Knoch.

**L-5**  
**DIE WALKUERE.** Presented March 16.  
 Siegmund ..... Jacques Erlus  
 Wotan ..... Friedrich Plasechke  
 Sieglinde (Siegmund's sister) ..... Eva v. der Osten  
 Hunding (Siegmund's husband) ..... Ernst Lehmann  
 Bruenhilde ..... Marie Lorenz-Hoellischer  
 Fricka ..... Ottilie Metzger  
 Hlmgard ..... Editha Fleischer  
 Gerhilde ..... Lotte Appel  
 Ottillde ..... Erna Olsen  
 Grimgerde ..... Dorothy Hoff  
 Waltraute ..... Jessyka Koettirk  
 Slogrune ..... Hede Mex  
 Rossweise ..... Martha Lichterfeld  
 Schwerlette ..... Emma Bassth  
 Conductor, Leo Blech.

**L-6**  
**FIDELIO.** Presented March 17.  
 Florestan, a Spanish Nobelman ..... Robert Hutt  
 Leonora, his wife ..... Elsa Alsen  
 Don Fernando ..... Benno Ziegler  
 Pizarro ..... Friedrich Schorr  
 Rocco ..... Alexander Kipnis  
 Marcellina ..... Editha Fleischer  
 Jacquino ..... Harry Steler  
 1st Prisoner ..... Johannes Scheurich  
 2nd Prisoner ..... Heinrich Muller  
 Conductor, Eduard Moerike.

**L-7**  
**LOHENGRIIN.** Presented March 17.  
 Henry the Fowler ..... Ernst Lehmann  
 Lohengrin ..... Heinrich Knote  
 Elsa of Brabant ..... Marcella Roessler  
 Frederick of Telramund ..... Theodor Lattermann  
 Ortrud ..... Ottilie Metzger  
 The King's Herald ..... Benno Ziegler  
 Conductor, Ernest Knoch.

**L-8**  
**FIDELIO.** Presented March 19.  
 Florestan ..... Robert Hutt  
 Leonora, his wife ..... Christine Langenhan  
 Rocco ..... Alexander Kipnis  
 Marcellina ..... Editha Fleischer  
 Jacquino ..... Harry Steler  
 Pizarro ..... Theodor Lattermann  
 Don Fernando ..... Benno Ziegler  
 A Captain ..... Josef Braun  
 I. Prisoner ..... Johannes Heffer  
 II. Prisoner ..... Heinrich Mueller  
 III. Prisoner ..... Leonore Ouverture  
 Conductor, Eduard Moerike.

**L-9**  
**DIE FLEDERMAUS.** Presented March 20.  
 Eisenstein ..... Harry Steler  
 Rosalinde ..... Marcella Roessler  
 Dr. Falke ..... Benno Ziegler  
 Dr. Blind ..... Josef Grotzinger  
 Adele ..... Editha Fleischer  
 Alfred ..... Paul Schwarz  
 Frank ..... Desidor Zador  
 Orlofsky ..... Emma Bassth  
 Froch ..... Erik Schubert  
 Iwan ..... Josef Braun  
 Ida ..... Mary Dobbertin  
 Conductor, Otto Schwarz.

**L-10**  
**DER FREISCHUETZ.** Presented March 21.  
 Ottokar ..... Benno Ziegler  
 Kuno ..... Desidor Zador  
 Azathe ..... Meta Selme Meyer  
 Annechen ..... Editha Fleischer  
 Max ..... Robert Hutt  
 Kaspar ..... Theodor Lattermann  
 Killian ..... Harry Steler  
 Eremit ..... Alexander Kipnis  
 Bruidsmaids:  
 I. ..... Mary Dobbertin  
 II. ..... Erna Koberowsky  
 III. ..... Grete Roetz  
 Samiel ..... Josef Braun  
 Conductor, Eduard Moerike.

**L-11**  
**DIE MEISTERSINGER.** Presented March 22.  
 Hans Sachs, Shoemaker ..... Friedrich Schorr  
 Veit Pogner, Goldsmith ..... Alexander Kipnis  
 Kuntz Vogelzang ..... Johannes Schenrich  
 Sixtus Beckmesser, Court Clerk ..... Desidor Zador  
 Konrad Nachtigall ..... Erik Schubert  
 Fritz Kothner ..... Benno Ziegler  
 Balthasar Zorn ..... Josef Brientach  
 Ulrich Bissinger ..... Hermann Lindemann  
 Angustin Moser ..... Harry Steler  
 Hermann Ortel ..... Josef Grotzinger  
 Hans Folz ..... Josef Braun  
 Hans Foltz ..... Heinrich Mueller  
 Walter von Stolzing ..... Heinrich Knote  
 David, Apprentice to Sachs ..... Paul Schwarz  
 Eva, Pogner's daughter ..... Marcella Roessler  
 Magdalena ..... Emma Bassth  
 Nightwatchman ..... Heinrich Mueller  
 Conductor, Eduard Moerike.

**L-12**  
**LOHENGRIIN.** Presented March 23.  
 King ..... Alexander Kipnis  
 Lohengrin ..... Robert Hutt  
 Elsa ..... Elsa Wuehler

Telramund ..... Theodor Lattermann  
 Ortrud ..... Elsa Alsen  
 Herold ..... Benno Ziegler  
 I. Page ..... Traute Schumann  
 II. Page ..... Grete Roetz  
 III. Page ..... Else Thun  
 IV. Page ..... Emma Bassth  
 Conductor, Ernest Knoch.

**L-13**  
**HAENSEL AND GRETEL.** Presented March 24.  
 Peter, Broommaker ..... Benno Ziegler  
 Gertrud, his wife ..... Ottilie Metzger  
 Their Children:  
 Haensel ..... Emma Bassth  
 Gretel ..... Lotte Appel  
 The Witch ..... Paul Schwarz  
 The Sandman ..... Marcella Roessler  
 The Dwarfman ..... Elsa Wuehler  
 Conductor, Ernest Knoch.

**L-14**  
**DER FREISCHUETZ.** Presented March 24.  
 Agathe ..... Marcella Roessler  
 Annechen ..... Editha Fleischer  
 Max ..... Robert Hutt  
 Kaspar ..... Theodor Lattermann  
 Eremit ..... Alexander Kipnis  
 Ottokar ..... Benno Ziegler  
 Kuno ..... Desidor Zador  
 Samiel ..... Josef Braun  
 Killian ..... Harry Steler  
 Bruidsmaids:  
 I. ..... Erna Koberowsky  
 II. ..... Mary Dobbertin  
 III. ..... Grete Roetz  
 Conductor, Eduard Moerike.

**L-15**  
**HAENSEL AND GRETEL.** Presented March 25.  
 (L-13 Repeated)

**L-16**  
**TRISTAN UND ISOLDE.** Presented March 27.  
 Tristan ..... Heinrich Knote  
 King Mark ..... Alexander Kipnis  
 Isolde ..... Elsa Alsen  
 Kurwenal ..... Friedrich Schorr  
 Melot ..... Benno Ziegler  
 Brangaene ..... Emma Bassth  
 A Shepherd ..... Edwin Steler  
 A Steersman ..... Johannes Scheurich  
 Conductor, Eduard Moerike.

**L-17**  
**DIE LUSTIGEN WEIBER V. WINDSOR.** Presented March 28.  
 Mrs. Pluth ..... Marie Ivogun (Guest artist)  
 Mrs. Reich ..... Emma Bassth  
 Maid Anna ..... Lotte Appel  
 Mr. Pluth ..... Benno Ziegler  
 Mr. Reich ..... Alexander Kipnis  
 Sir John Falstaff ..... Theodor Lattermann  
 Dr. Cajus ..... Desidor Zador  
 Fenton ..... Johannes Scheurich  
 Junker Spaerlich ..... Harry Steler  
 Citizens:  
 I. ..... Franz Silberstorf  
 II. ..... Friedrich Graf  
 III. ..... Benno Frank  
 Walter ..... Jean Gorres  
 Conductor, Eduard Moerike.

**L-18**  
**DIE LUSTIGEN WEIBER V. WINDSOR.** Presented March 29.  
 (Same Cast as Above.)

**L-19**  
**MARTHA.** Presented March 30.  
 Lady Harriet Durham Lady-in-Waiting to the Queen ..... Claire Dux (Guest artist)  
 Nancy, her confidant ..... Emma Bassth  
 Lord Tristan ..... Benno Ziegler  
 Plunkett ..... Alexander Kipnis  
 Lyonel ..... Robert Hutt  
 Maids:  
 First ..... Christel Luecker  
 Second ..... Therese Bergel  
 Third ..... Else Lichterfeld  
 First ..... Franz Bary  
 Second ..... Heinrich Zeilling  
 First ..... Friedrich Meier  
 Second Servant to the Lady ..... Rudolph Michells  
 Third ..... Felix Bernhorn  
 The Judge of Richmond ..... Erik Schubert  
 Conductor, Ernest Knoch.

**L-20**  
**MARTHA.** Presented March 31.  
 SAME CAST AS ABOVE  
 with the following change:  
 Lyonel ..... Johannes Scheurich

**L-21**  
**CONCERT.** Presented March 31.  
**TANNHAUSER** (Act II.)  
**DIE WALKUERE** (Act III.)  
**DIE MEISTERSINGER** (Act III.)  
 (Entire personnel of company appearing in bills.)

**JOLSON THEATER**

**Russian Grand Opera Company, Presenting "A Night of Love," by Valentin Valentioff, With Alternating Casts**

**R-1**  
 Presented April 30 with first cast:  
 Smitka, a landowner ..... Nicolai Mamonoff  
 Maria, his wife ..... Barbara Loseva  
 Lisa, their daughter ..... Nina Goulova  
 Smorzkoff, her fiance ..... Edm Vitus  
 Kavalina, a young widow ..... Sophia Goulova  
 Genadi, in love with Lisa ..... Nicolai Husanowsky  
 Student friends of Genadi:  
 Sergel ..... Max Pankleef  
 Andre ..... Leonid Gorlenko  
 Police Captain ..... David Tulchinoff  
 A Maid ..... Nastia Fedorova  
 Conductor, Victor Vasilieff.

**R-2**  
 Presented May 1 with second cast:  
 Smitka ..... Sergel Anfimoff  
 Maria ..... Sophia Ficher  
 Lisa ..... Zina Ivanova  
 Sergel ..... Vladimir Radeoff  
 Genadi ..... Ivan Dneproff  
 Andre ..... Vladimir Radeoff  
 (Other characters same as R-1.)

**R-3 to R-9**  
 Performance repeated May 2, 3 (matinee and evening), 4, 5 (matinee and evening), and 7; casts alternating for each performance. (Company transferred to Prospect Theater, Bronx, May 8, to continue with repertoire.)

**AEOLIAN HALL**

**A1** Oct. 6, 1922—La Forge-Berumen Studios; Clara Bancroft, contralto; Arthur Kraft, tenor; Charles Carver, basso; Helen Schafmeister and Dwight Coy, pianists.  
**A2** Oct. 9—Ethel Pyne; Alessandro Scari, accompanist.  
**A3** Oct. 10—The Chamber Music Society of San Francisco; Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Walter Ferner, cello; Elias Hecht, lute.  
**A4** Oct. 10—Francis Moore, pianist.  
**A5** Oct. 12—Abram Konevsky, violinist; Boris Givov, accompanist.  
**A6** Oct. 12—Gino Frizzo, Cellist; Raul Panlagna, accompanist.  
**A7** Oct. 13—Lucy Gates, soprano; Walter Golde, accompanist.  
**A8** Oct. 14—Katherine Bacon, pianist.  
**A9** Oct. 15—John Charles Thomas, baritone; William Janaschek, accompanist.  
**A10** Oct. 16—Helen Stover, mezzo-soprano; Walter Golde, accompanist.  
**A11** Oct. 17—Lenox String Quartet; Sandor Harmati, first violin; Wolf Wolfsohn, second violin; Nicholas Moldavan, viola; Emmertan Stoeber, cello.  
**A12** Oct. 18—Lyonel Barber, pianist.  
**A13** Oct. 19—Anita Atwater, soprano; Coenraad V. Bos, accompanist.  
**A14** Oct. 20—Mieczyslaw Munz, pianist.  
**A15** Oct. 21—Frederic Dixon, pianist.  
**A16** Oct. 21—Quartetto Tristino; Augusto Iancovitch, first violin; Giuseppe Vizzelli, second violin; Manlio Dudovich, viola; Dino Baraldi, cello.  
**A17** Oct. 22—John Powell, pianist.  
**A18** Oct. 23—Eva Gaultier; Leroy Shield, accompanist.  
**A19** Oct. 24—Harold Berkley, violinist; Marlon Kahn, accompanist.  
**A19a** Oct. 25—Ernest De Wald, baritone; Walter Golde, accompanist.  
**A20** Oct. 26—Frances Hall, pianist.  
**A21** Oct. 26—N. Y. String Quartet; Ottokar Cadek, first violin; Jaroslav Siskovskiy, second violin; Ludvik Schwab, viola; Bedrich Vaska, cello.  
**A22** Oct. 27—Tunde Braljer, pianist.  
**A23** Oct. 28—Ossip Gabrilowitsch, pianist.  
**A24** Oct. 29—N. Y. Symphony Orchestra; Bone Pollain, conductor; Walter Damrosch, conductor and pianist; Leopold Damrosch, pianist.  
**A25** Oct. 30—Ethel Jones, mezzo-soprano; Leroy Shield, accompanist.  
**A26** Oct. 30—Bethoven Assn.; Ernest Hutcheson, pianist; Josef Lhevinne, pianist; Felix Salmon, cellist; George Griess, clarinet; Wendling String Quartet; Carl Wendling, first violin; Hans Michaelis, second violin; Phillip Neeter, viola; Alfred Saal, cello.  
**A27** Oct. 31—Dicie Howell, soprano; Frederic Persson, accompanist.  
**A28** Oct. 31—Norma Blum, pianist.  
**A29** Nov. 1—Anat. Dookh-Kopetzky, soprano; Walter Golde, accompanist.  
**A30** Nov. 2—Sue Harvard, soprano; Ethel Watson, l'cher, accompanist.  
**A31** Nov. 3—La Forge-Berumen Studios; Lawrence Tibbett, baritone; Jean Johnson, mezzo-soprano; Albert Rappaport, tenor; Erin Ballard and Ernesto Berumen, pianists.  
**A32** Nov. 3—Lynnwood Farnam, organist.  
**A33** Nov. 4—Serge Silbermann, pianist.  
**A34** Nov. 5—N. Y. Symphony Orchestra, Walter Damrosch, conductor; Emma Calve, soloist.  
**A35** Nov. 6—Norman Johnston, baritone; Charles A. Baker, accompanist.  
**A36** Nov. 6—Olivier Denton, pianist.  
**A37** Nov. 7—Therese Prochazka, soprano; Blair Neale, accompanist.  
**A38** Nov. 7—Eugene Raymond, soprano; Alessandro Scari, accompanist.  
**A39** Nov. 8—May Korb, soprano; Coenraad V. Bos, accompanist.  
**A40** Nov. 9—John Charles Thomas, baritone; William Janaschek, accompanist.  
**A41** Nov. 9—Margrit Werle, cellist; Louis Robert, accompanist.  
**A42** Nov. 11—Ernest Hutcheson, pianist.  
**A43** Nov. 12—N. Y. Symphony Orchestra, Walter Damrosch, conductor; Alfred Cortot, soloist.  
**A44** Nov. 13—Ethel Grow, contralto; Charles A. Baker, accompanist.  
**A45** Nov. 16—Julia Gluz, pianist.  
**A46** Nov. 16—Paul Bernard, violinist; David Sapro, accompanist.  
**A47** Nov. 17—Francis Moore, pianist; Hugo Kortschak, violinist.  
**A48a** Nov. 18—N. Y. Symphony Orchestra, Walter Damrosch, conductor.  
**A49a** Nov. 18—Emma Calve, soprano; Yvonne Bissone, accompanist.  
**A49b** Nov. 18—Sita Gluz, soprano.  
**A49c** Nov. 19—Alexander Siloti, pianist.  
**A48** Nov. 20—Mabel Bolde, contralto; Hugo Kortschak, violinist; Coenraad V. Bos, accompanist.  
**A49** Nov. 20—George Schneider, tenor; Harold Hukerson, pianist; Frank Bibb, accompanist.  
**A50** Nov. 21—Rose Florence, soprano; Coenraad V. Bos, accompanist.  
**A51** Nov. 21—Florance Quartet; Adolfo Betti, first violin; Alfred Pochon, second violin; Louis Belli, viola; Iwan D'Archembaud, cello.  
**A52** Nov. 23—N. Y. String Quartet, (Same as A21).  
**A53** Nov. 21—Bedrick White, violinist; Frederic Persson, accompanist.  
**A54** Nov. 25—Ernest Y. Hutcheson, pianist.  
**A55** Nov. 26—N. Y. Symphony Orchestra, Walter Damrosch, conductor; Felix Hammond, soloist.  
**A56** Nov. 27—Margarethe Somme, pianist.  
**A57** Nov. 27—Bethoven Assn.; Florence Hinkle, soprano; Arthur Rubinstein, pianist; Paul Kochanski, violinist; Willem Willeke, cellist; Coenraad V. Bos, accompanist.  
**A58** Nov. 28—Beryl Rubinstein, pianist.  
**A59** Nov. 28—Minerva Komenski, contralto; Ernest W. Harrison, accompanist.  
**A60** Nov. 29—Elnae Gagnon, contralto; Coenraad V. Bos, accompanist.

**A61** Nov. 30—Ethel Katz, pianist.  
**A62** Dec. 1—La Forge-Berumen Studios; Lawrence Tibbett, baritone; Erin Ballard, Rosamond Crawford, Dwight Coy, pianists.  
**A63** Dec. 1—Harold Morria, pianist.  
**A64** Dec. 2—Victor Wiltgenstein, pianist.  
**A65** Dec. 3—N. Y. Symphony Orchestra, Walter Damrosch, conductor; Ernest Schelling, pianist.  
**A66** Dec. 4—Mina Olanoff, violinist; John Warren Erb, accompanist.  
**A67** Dec. 4—Ernest Selta, pianist.  
**A68** Dec. 5—Cora Cook, contralto; Frank La Forge, accompanist.  
**A69** Dec. 5—Marie Roman, accompanist.  
**A70** Dec. 6—Edna Underman, contralto; Kurt Schindler, accompanist.  
**A71** Dec. 7—Ersula Greville, soprano; Kurt Schindler, accompanist.  
**A72** Dec. 7—Mieczyslaw Munz, pianist.  
**A73** Dec. 8—Daniel Wolf, pianist.  
**A74** Dec. 9—Ernest Hutcheson, pianist.  
**A75** Dec. 9—Elena Gerhardt, soprano; Walter Golde, accompanist.  
**A76** Dec. 10—N. Y. Symphony Orchestra, Walter Damrosch, conductor; Frieda Hempel, soloist.  
**A77** Dec. 11—Ashley Peltis, pianist.  
**A78** Dec. 11—N. Y. Trio; Clarence Adler, pianist; Scipione Gulli, violinist; Cornelius Van Vliet, cellist.  
**A79** Dec. 12—Lutz Quartet; Hans Leiz, first violin; Edwin Bachman, second violin; Edward Kreiner, viola; Florence Britt, cello; assisted by Hugo Kortschak, viola; Paul Kefer, cello.  
**A80** Dec. 14—Ethel Hayden, soprano; Florence Harvey, accompanist.  
**A81** Dec. 11—Giuseppe Adams, violinist; Enrico Baraja, accompanist.  
**A82** Dec. 15—N. Y. Chamber of Music Society; Scipione Gulli, Arthur Lichstein, Albert Stoessel, Edwin Ideler, violins; Joseph Kovarik, viola; Yasha Bunchuk, cello; Amelia Fortler, double-bass; Gustave Langvans, clarinet; J. Henri Bove, flute; Bruno Labate, oboe; Benjamin Kolon, bassoon; Maurice Van Praag, French horn; Carolyn Beebe, piano.  
**A83** Dec. 16—Vladimir Rosing, tenor; Carl Dels, accompanist.  
**A84** Dec. 17—Alexander Siloti, pianist; Paul Kochanski, violinist; George Barre, flutist.  
**A85** Dec. 18—Clytie Hine, soprano; John Hundy, cellist; Conal Quirk, accompanist.  
**A86** Dec. 19—Jan Van Bommell, baritone; Louis Robert, accompanist.  
**A87** Dec. 22—Rosaldin Rudko, soprano; Leonard Rudko, accompanist.  
**A88** Dec. 23—Vernon Archibald, baritone; Bertha Ball Archibald, accompanist.  
**A89** Dec. 30—Ernest Hutcheson, pianist.  
**A90** Dec. 31—N. Y. Symphony Orchestra, Walter Damrosch, conductor; Richard Crooks, Ruth Blackman Hodges, Gustav Tintin, soloists.  
**A91** Jan. 2, 1923—Anne Robinson, soprano; Rubi Davis, violinist; Louia Robert, accompanist.  
**A92** Jan. 5—Myra Hess, pianist.  
**A93** Jan. 6—Harold Bauer, pianist.  
**A94** Jan. 7—N. Y. Symphony Orchestra, Albert Coates, conductor.  
**A95** Jan. 8—Bethoven Assn.; Pablo Casals, cello; Harold Bauer, piano; Jacques Tibbault, violin; Mme. Charles Cahier, soprano.  
**A96** Jan. 9—Norma Drury, pianist.  
**A97** Jan. 9—Renee Chemet, violinist; Vito Carnovali, accompanist.  
**A98** Jan. 10—Ernesto Berumen, pianist.  
**A99** Jan. 11—John Charles Thomas, baritone; Clara Deeks, soprano; Hart Wirtz, cellist; William Janaschek, accompanist.  
**A100** Jan. 11—Eshuco Trio; William Kroll, violin; Willem Willeke, cello; Aurelio Giordani, piano.  
**A101** Jan. 12—Marguerite Melville-Liezniowska, pianist.  
**A102** Jan. 13—Ignaz Friedman, pianist.  
**A103** Jan. 14—N. Y. Symphony Orchestra, Albert Coates, conductor; Mieczyslaw Munz, soloist.  
**A104** Jan. 15—Carmine Fabrizio, violinist; Alfred de Voto, accompanist.  
**A105** Jan. 16—Florance Quartet (same as A51).  
**A106** Jan. 18—Irene Bordon; Burton Brown, accompanist.  
**A107** Jan. 19—Augusta Cottlow, pianist.  
**A108** Jan. 20—Ernest Hutcheson, pianist.  
**A109** Jan. 20—Bertha Schletterman, pianist.  
**A110** Jan. 21—George Meader, tenor; Karl Hiedel, accompanist.  
**A111** Jan. 22—Norfeet Trio; Catherine Norfeet, violin; Leeper Norfeet, cello; Helen Norfeet, piano.  
**A112** Jan. 22—N. Y. Trio (Same as A78).  
**A113** Jan. 23—Ginoma, Noeva, pianist.  
**A114** Jan. 23—Frederic Baer, baritone; Margie Gluck, violinist; Sara Fuller, soprano; Charles A. Baker and Blair Neale, accompanists.  
**A115** Jan. 24—Ruth Klug, pianist.  
**A116** Jan. 25—E. Robert Schmitz, pianist.  
**A117** Jan. 26—Lee Pattison and Guy Maier, pianists.  
**A118** Jan. 27—Katherine Bacon, pianist.  
**A119** Jan. 27—Michael Anselmo, violinist; Juha Schendel, accompanist.  
**A120** Jan. 28—N. Y. Symphony Orchestra, Albert Coates, conductor; Erna Rubinstein, soloist.  
**A121** Jan. 29—Elsa Flacher String Quartet; Elsa Flacher, first violin; Isabel Bausch, second violin; Lucie Niedhardt, viola; Caroline Niedhardt, cello; Heinrich Gishardt, accompanist.  
**A122** Jan. 30—People's Chorus of N. Y., L. Camilleri, conductor; Cecil Arden, soloist.  
**A123** Feb. 1—Richard Hale, baritone; Helen Chase, accompanist.  
**A124** Feb. 1—Lenox String Quartet (same as A11).  
**A125** Feb. 2—Sophie Sanina, pianist.  
**A126** Feb. 3—Ignaz Friedman, pianist.  
**A127** Feb. 3—Yocie Fujiwara, tenor; Sel Hara, Mitsus Takatu, dancers; Leroy Shield, accompanist.  
**A128** Feb. 4—N. Y. Symphony Orchestra, Albert Coates, conductor; Lucien Schmitz, soloist.  
**A129** Feb. 5—Edwin Hughes, pianist.  
**A130** Feb. 6—Meta Christensen, contralto; Eilmer Zoller, accompanist.  
**A131** Feb. 7—Joseph Hollman, cellist; Miriam Allen, accompanist.  
**A132** Feb. 8—Mina Olanoff, violinist; John Warren Erb, accompanist.

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A133 Feb. 10—Arturo Bonucci, cellist; Frank  
Bobb, pianist.  
A134 Feb. 10—N. Y. Chamber Music Society;  
Carolyn Beebe, Arthur Liechtenstein, Jascha  
Bunchuk, J. Henry Howe, Benjamin  
Kohn, Gustav Langguth, Scripold  
Gudi, Joseph Kovarik, Anselm Forner,  
Bruno Labate, Maurice Van Praag.  
A135 Feb. 10—London String Quartet; Arthur  
Bockwith, first violin; Thomas W.  
Lefter, second violin; H. Waldo-Warner,  
cello; C. Warwick-Evans, cello.  
A136 Feb. 11—N. Y. Symphony Orchestra, Al-  
bert Coates, conductor; Alexander  
Sollid, soloist.  
A137 Feb. 12—Juan Mamen, violinist; Giuseppe  
Dambrosch, accompanist.  
A138 Feb. 12—Beethoven Assn.; Ossip Gab-  
rilowitsch, pianist; Felix Lamond, cel-  
list; Bronislaw Huberman, violinist;  
Siegfried Olegin, contralto; Michael  
Rauchhelsen, accompanist.  
A139 Feb. 13—Lucien Schmitt, cellist; Vladi-  
mir Brenner, accompanist.  
A140 Feb. 13—Sara Sokolsky-Freid, pianist.  
A141 Feb. 15—Frederick Lamond, pianist.  
A142 Feb. 17—Ossip Gabrilowitsch, pianist.  
A143 Feb. 17—London String Quartet (same  
as A135).  
A144 Feb. 18—N. Y. Symphony Orchestra,  
Bruno Walter, conductor.  
A145 Feb. 18—Marie Browne, mezzo-soprano;  
Carl Beis, accompanist.  
A146 Feb. 19—N. Y. Trio (same as A73).  
A146a Feb. 20—Alfredo Casella, pianist.  
A147 Feb. 21—Guy Mader, pianist.  
A148 Feb. 21—Frances Nash, pianist.  
A149 Feb. 22—Louis Graveure, baritone; Ar-  
pad Sandor, accompanist.  
A150 Feb. 22—Alfred Cortot, pianist.  
A151 Feb. 23—Helen Teschner Taa, violinist;  
Michael Rauchhelsen, accompanist.  
A152 Feb. 24—Gulomar Novaea, pianist.  
A153 Feb. 24—Institute of Musical Art, Frank  
Damrosch, conductor.  
A154 Feb. 25—Vladimir Rosing, tenor; Carl  
Dios, accompanist.  
A155 Feb. 26—Maris Carreras, pianist.  
A156 Feb. 26—Clara Miceli, soprano; Menotti  
Frascona, tenor; Achille Anelli, accom-  
panist.  
A157 Feb. 27—Beryl Rubinstein, pianist.  
A158 Feb. 27—Erwin Nyiregyhazi, pianist.  
A159 March 1—N. Y. String Quartet (same  
as A21), with Ely Ney, pianist.  
A160 March 2—La Forge-Berumen Studios.  
A161 March 2—N. Y. Chamber Music Society,  
Carolyn Beebe, director.  
A162 March 3—Heinrich Knute, tenor; Michael  
Rauchhelsen, accompanist.  
A163 March 8—London String Quartet (same  
as A135), with Felix Lamond, cellist.  
A164 March 4—N. Y. Symphony Orchestra,  
Walter Damrosch, conductor; Myra  
Hess, soloist.  
A165 March 5—Sylvia Lent, violinist; Andre  
Benoit, accompanist.  
A166 March 5—Warner Mason Hawkins, pi-  
anist.  
A167 March 6—Emma Patten Hoyt, soprano;  
Karl Rodel, accompanist.  
A168 March 6—Flonazey Quartet (same as  
A31), with Helen Stanley, soprano.  
A169 March 7—Josephine Houston, soprano;  
Arthur Lora, baritone; August King-  
Smith, accompanist.  
A170 March 8—Francesca Marini, soprano;  
Frank Braun, accompanist.  
A171 March 8—Joseph Schwarz, baritone;  
Michael Rauchhelsen, accompanist.  
A172 March 10—Myra Hess, pianist.  
A173 March 10—Anna Lodato, soprano; Pas-  
quale Romano, baritone; Anna Pinto,  
harpist.  
A174 March 11—N. Y. Symphony Orchestra,  
Walter Damrosch, conductor; Albert  
Spalding, soloist.  
A175 March 12—Beethoven Assn.; Therese  
Schnabel, contralto; Artur Schnabel,  
pianist; Leta Quartet.  
A176 March 13—Associated Music School Set-  
tlements.  
A177 March 15—Marcel Tindal, soprano; Paul  
Eisler, accompanist.  
A178 March 16—Gulomar Novaea, pianist.  
A179 March 16—Max Kottlarsky, pianist.  
A180 March 17—John Powell, pianist.  
A181 March 17—Blind Men's Improvement  
Club.  
A182 March 18—John Charles Thomas, barito-  
ne; William Janaschek, accompanist.  
A183 March 19—Frederick Lamond, pianist.  
A184 March 19—Paul Bernard, violinist; San-  
dor Vas, accompanist.  
A185 March 20—Doris Feranda, contralto;  
Clifford Vaughn, accompanist.  
A186 March 20—Frederic Dixon, pianist.  
A187 March 22—Ignaz Friedman, pianist.  
A188 March 23—Eshuco Trio (same as A100).  
A189 March 24—N. Y. Symphony Orchestra,  
Walter Damrosch, conductor.  
A190 March 24—Celsa Cruido, maripianist;  
Raul Paniagua, accompanist.  
A191 March 25—N. Y. Symphony Orchestra,  
Walter Damrosch, conductor; John Bar-  
clay, soloist.  
A192 March 26—Dorsey Whittington, pianist.  
A193 March 27—Helen Fogel, pianist.  
A194 March 28—Olga Warren, soprano; Harry  
Gilbert, accompanist.  
A195 March 29—Margaret Northrop, soprano;  
Coenraad V. Bos, accompanist.  
A196 March 30—Antonio Mell, baritone; Wil-  
lis Pritchard, accompanist.  
A197 April 2—Louis Chartier, baritone; Mil-  
dred Lergie, pianist; Wilfrid Pelletier,  
accompanist.  
A198 April 5—Lucille Oliver, pianist.  
A199 April 6—La Forge-Berumen Studios; Ora  
Hyde, soprano; Irene Nicoll, contralto;  
Elin Ballard, Elinor R. Warren, Helen  
Schafmeister, pianists; Arthur Kraft,  
tenor; Lawrence Tibbett, baritone.  
A200 April 6—Myra Hess, pianist; John Char-  
les Thomas, baritone; Greta Torpadie,  
soprano.  
A201 April 6—Josef Hofmann, pianist.  
A202 April 7—Oliver Donnan, pianist.  
A203 April 7—Hose Solomon, pianist.  
A204 April 8—Suzanne Nigob, pianist; Max  
Jacobs String Quartet.  
A205 April 9—Pavel Ludikar, baritone; Meta  
Schumann, accompanist.  
A206 April 10—Edolph Boehm, violinist; Josef  
Adler, accompanist.  
A207 April 12—Edward Hechlin, organist.  
A208 April 13—Erie Lora, pianist.  
A209 April 14—Ossip Gabrilowitsch, pianist.  
A210 April 15—Louis J. Corru's Junior Or-  
chestra.  
A211 April 16—Beethoven Association; Walter  
Damrosch, conductor; Hugo Kortchak,  
Felix Salmond, Harold Bauer, Erno  
Dohnanyi, Edwin Bachman, Rene Pol-

lain, Horace Britt, Albert Stoessel,  
George Meader, Myra Hess, Jascha  
Heifetz, Edouard Dethier, Ludvig Man-  
oly.  
A212 April 17—(Afternoon and Evening) Brass-  
ard Choir of Montreal, A. J. Brassard,  
conductor.  
A213 April 19—Singers' Club of New York,  
Richard Henry Warren, conductor.  
A214 April 20—Florence Easton, soprano; El-  
nor Kemick Warren, accompanist.  
A215 April 22—Young Men's Symphony Or-  
chestra, Paul Henneberg, director;  
Phradie Wells soprano.  
A216 April 23—Herta Schmidt, pianist.  
A217 April 24—Arthur Klein, pianist.  
A218 April 25—American Orchestral Society,  
Chalmers Clifton, conductor; John  
Powell, soloist.  
A219 April 26—Percy Remus, baritone; Gladys  
Craven, accompanist.  
A220 April 28—Wilfrid Byrd, pianist.  
A221 April 29—Astrik Javoukjan, pianist.  
A222 April 29—N. Y. Concert Society, Alfred  
Martino, director; Hazel Howard Gil-  
son, Alvina Mshelidze Phillips, soprano;  
Antonio Mell, baritone; Harry Manley,  
violinist; Willis Pritchard, pianist;  
Pauline Manley, Lina Coen, accompa-  
nist.  
A223 April 30—Consuelo Escobar, soprano;  
Constantin Buketoff, baritone; Emil J.  
Polak, accompanist.  
A224 May 1—Jack Yost, yodeler; C. Wunderle,  
Henry Marchetti, sibilists; Martha  
Marchetti, soprano.  
A225 May 2—Alice Goddard, soprano; William  
H. Humiston, Francis Moore, Harold  
V. Milligan, Gena Brancombe, Frank  
La Forge, composer-accompanist.  
A225a May 3—Inter-racial Concert; Greta Tor-  
padie, soloist.  
A226 May 4—La Forge-Berumen Studios; Law-  
rence Tibbett, baritone; Verna Rabeey,  
Eather Malmrose, soprano; Sarah Sav-  
ery, Merry Harn, contraltos; Mary  
Wood, pianist.  
A227 May 4—English Folk Dance Society.  
A228 May 5—Inter-racial Concert.  
A229 May 6—Annette Keyser, soprano; Con-  
stantin Buketoff, baritone; Jacob Sim-  
kin, violinist; Benjamin Guskoff, cel-  
list; Joseph Wislow, accompanist.  
A230 May 7—Choir of the Second Presbyterian  
Church of Philadelphia.  
A231 May 8—Laura Tuppen Safford, cellist;  
Charles Louis Safford, baritone; Police  
Glee Club.  
A232 May 10—Washington Heights Musical  
Club; Mary Houghton Brown, Robert  
Lowery, pianists; Ethel Grow, con-  
tralto; Frank Stewart Adams, Ruth  
Barrett, Lillian Carpenter, organists;  
Ruth Kemper, violinist; Edward  
Kreiner, viola.  
A233 May 12—Sophie Kwartin-Gore, soprano;  
Bernard Kwartin, baritone.  
A234 May 18—N. Y. Concert Society; Frances  
Popkin, Fatti Le Vinne, soprano; Fil-  
ippo Ardizzone, tenor; Ruth Cole, Mar-  
jorie Flesal, accompanist.  
A235 May 26—Jacob Geza, violinist, and Pu-  
llis.  
A236 May 31—Sigismund Stojowski, Lambert  
Murphy, Amy Ellerman, Florence Hin-  
kie, University Glee Club of Brooklyn  
and Apollo Club, Edward H. A. Zelnor,  
conductor; Randolph P. Hanson, Charles  
A. Baker, accompanist.  
A237 June 2—Institute of Musical Art, Com-  
mencement Concert.  
A238 June 10—Maxmillian Rose, violinist.

BILTMORE HOTEL

B1 Nov. 3, 1922—Beniamino Gigli, tenor;  
Giuseppe de Luca, baritone; Suzanne  
Keener, soprano; Emilio Roxas and  
Vito Carnevali, accompanist.  
B2 Nov. 17—Yvonne Arrie, soprano; Titta  
Ruffo, baritone; Erwin Nyiregyhazi,  
pianist.  
B3 Dec. 1—Anna Case, soprano; Renato Zan-  
elli, baritone; Raoul Vidas, violinist.  
B4 Dec. 1—Rosa Ponselle, soprano; Arthur  
Rubinstein, pianist; Rudolph Boesche,  
violinist; Romano Romsal and Alexan-  
der Stock, accompanist.  
B5 Dec. 27—Philadelphia Orchestra; Leopold  
Stokowski, conductor.  
B6 Jan. 5, 1923—John Charles Thomas, barito-  
ne; Olga Deeks, soprano; Alberto  
Salvi, baritone.  
B7 Jan. 19—Lucrezia Bori, soprano; Hans  
Kandler, cellist; Paul Ryan, tenor.  
B8 Feb. 2—Marie Sundelius, soprano; Jean  
Gerard, cellist; Richard Crooks, tenor.

CARNEGIE HALL

C1 Sept. 30, 1922—Mischa Elman, violinist;  
Josef Bonime, accompanist.  
C2 Oct. 5—Ukrainian National Chorus; Alex-  
ander Koshetz conductor; Oda Stokov-  
ska and Nina Koshetz, soloists; M.  
Nicolai, Stokov, accompanist.  
C3 Oct. 11—Isadora Duncan, dancer; Nahan  
Franko, conductor.  
C4 Oct. 8—Beniamino Gigli, tenor; Clara  
Deeks, soprano; Vito Carnevali, accom-  
panist.  
C5 Oct. 8—United Singers of New York,  
Evelyn Engelkrich, conductor; Baden  
Christians (Süddeutscher Männerchor),  
Heina Engelich, conductor; Badiache  
Liangone, Gustave T. Hill, director.  
C6 Oct. 11—Isadora Duncan, dancer; Nahan  
Franko, conductor.  
C7 Oct. 13—Isadora Duncan, dancer, Nahan  
Franko, conductor.  
C8 Oct. 14—Isadora Duncan, dancer; Nahan  
Franko, conductor.  
C9 Oct. 17—Philadelphia Orchestra, Leopold  
Stokowski, conductor.  
C10 Oct. 21—Albert Spalding, violinist; Andre  
Benoist, accompanist.  
C11 Oct. 22—Boisaid Werrenrath, baritone;  
Harry Syder, accompanist.  
C12 Oct. 25—Collin O'Moore, tenor; Walter  
Golde, accompanist.  
C13 Oct. 26—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C14 Oct. 27—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C15 Oct. 28—Jascha Heifetz violinist; Sam-  
uel Chotzinoff, accompanist.  
C16 Oct. 29—Isa Kremer, soprano; Joseph  
Cherniavsky, cellist; Laura Uberslav-  
sky, pianist; Kurt Hetzel, accompanist.  
C17 Oct. 31—Philadelphia Symphony Orches-  
tra, Leopold Stokowski, conductor;  
Sigrid Osegia, soloist.

C18 Nov. 1—Ethel Frank, soprano; Mary  
Shaw Swain, accompanist.  
C19 Nov. 2—New York Symphony Orchestra,  
Walter Damrosch, conductor; Albert  
Spalding, soloist.  
C20 Nov. 2—Florence Easton, soprano; Frank  
La Forge, accompanist.  
C21 Nov. 4—New York Symphony Orchestra,  
Walter Damrosch, conductor; Albert  
Spalding, soloist.  
C22 Nov. 4—Benno Moisewitsch, pianist.  
C23 Nov. 5—Isa Kremer, soprano; Yasha Bun-  
chuk, cellist; Kurt Hetzel, accom-  
panist.  
C24 Nov. 5—Feodor Chaliapin, tenor; Nicolas  
Leviene, cellist; Max Rabinowitz, accom-  
panist.  
C25 Nov. 6—Julia Claussen, mezzo-soprano;  
Frank La Forge, accompanist.  
C26 Nov. 8—Mischa Levitzki, pianist.  
C27 Nov. 9—New York Symphony Orchestra,  
Walter Damrosch, conductor; Elsa  
Stralla and Richard Crooks, soloists.  
C28 Nov. 9—Philadelphia Orchestra, Josef  
Stransky, conductor; Joseph Hollman,  
soloist.  
C29 Nov. 10—Philadelphia Orchestra (C28  
repeated).  
C30 Nov. 10—New York Symphony Orchestra  
(C27 repeated).  
C31 Nov. 11—New York Symphony Orches-  
tra, Frank Damrosch, conductor; Walter  
Damrosch and Alfred Cortot, soloists.  
C32 Nov. 11—Philadelphia Orchestra, Josef  
Stransky, conductor; Arthur Shattuck,  
soloist.  
C33 Nov. 12—Isa Kremer, soprano; Yasha  
Bunchuk, cellist; Kurt Hetzel, accom-  
panist.  
C34 Nov. 14—Isadora Duncan, dancer; Rus-  
sian Symphony Orchestra, Modest Alt-  
schuler, conductor.  
C36 Nov. 16—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C37 Nov. 17—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C38 Nov. 17—Erna Rubinstein, violinist;  
Harry Kaufman, accompanist.  
C39 Nov. 18—Josef Hofmann, pianist.  
C40 Nov. 18—City Symphony Orchestra, Dirk  
Foch, conductor.  
C41 Nov. 19—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C42 Nov. 21—Philadelphia Symphony Orches-  
tra, Leopold Stokowski, conductor; Jean  
Gerard, soloist.  
C43 Nov. 22—Ignace Paderewski, pianist.  
C44 Nov. 22—Oratorio Society, A.bert Enea-  
scu, conductor; Inez Barlow, Elsa  
Stralla, Delphine March, Frieda Klink,  
James Price, Edwin Swain and Freder-  
ick Patton, soloists.  
C45 Nov. 23—New York Symphony Orchestra,  
Walter Damrosch, conductor; Ossip Ga-  
brilowitsch, soloist.  
C46 Nov. 24—Philadelphia Orchestra, Josef  
Stransky, conductor; Florence Einale  
and Arthur Rubinstein, soloists.  
C47 Nov. 24—New York Symphony Orchestra  
(C45 repeated).  
C48 Nov. 25—Jascha Heifetz, violinist; Sam-  
uel Chotzinoff, accompanist.  
C49 Nov. 25—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C50 Nov. 26—Philadelphia Orchestra, Josef  
Stransky, conductor; Scipione Guidi,  
soloist.  
C51 Nov. 27—City Symphony Orchestra, Dirk  
Foch, conductor; Eleua Gerhardt, so-  
list; Peiham Choral Club, Howard Bar-  
low, conductor.  
C52 Nov. 28—Frieda Hempel, soprano; Coen-  
raad V. Bos, accompanist.  
C53 Nov. 29—Leonidas Coronis, baritone;  
Wolfe Woloschn, violinist; Enrico  
Barreja, accompanist.  
C54 Nov. 30—Boston Symphony Orchestra,  
Pierre Monteux, conductor.  
C55 Dec. 1—Philadelphia Orchestra, Josef  
Stransky, conductor; Scipione Guidi,  
soloist.  
C56 Dec. 2—Boston Symphony Orchestra,  
Pierre Monteux, conductor.  
C57 Jan. 3—Philadelphia Orchestra, Josef  
Stransky, conductor; Alfred Cortot,  
pianist.  
C58 Dec. 3—Sergei Rachmaninoff, pianist.  
C59 Dec. 4—City Symphony Orchestra, Dirk  
Foch, conductor; Marguerite Namara,  
soloist.  
C60 Dec. 5—Feodor Chaliapin, tenor; Nicholas  
Leviene, cellist; Max Rabinowitz, accom-  
panist.  
C61 Dec. 6—Sigrid Olegin, contralto; Michael  
Rauchhelsen, accompanist.  
C62 Dec. 7—New York Symphony Orchestra,  
Walter Damrosch, conductor; Ignace  
Paderewski, soloist.  
C63 Dec. 7—Philadelphia Orchestra, Josef  
Stransky, conductor; Bronislaw Huber-  
man, soloist.  
C64 Dec. 8—Philadelphia Orchestra, Josef  
Stransky, conductor; Hans Kindler,  
soloist.  
C65 Dec. 9—New York Symphony Orchestra  
(C62 repeated).  
C66 Dec. 9—New York Symphony Orchestra,  
Walter Damrosch, conductor; Frieda  
Hempel, soloist.  
C67 Dec. 9—Anna Meltschik, contralto; Wal-  
ter Golde, accompanist.  
C68 Dec. 10—Philadelphia Orchestra, Josef  
Stransky, conductor; Bronislaw Huber-  
man, soloist.  
C69 Dec. 11—City Symphony Orchestra, Dirk  
Foch, conductor.  
C70 Dec. 12—Frances Aida, soprano; Frank  
La Forge, accompanist.  
C71 Dec. 13—Josef Lhevine, pianist.  
C72 Dec. 14—Philadelphia Orchestra, Josef  
Stransky, conductor; Jascha Heifetz,  
violinist.  
C73 Dec. 15—Philadelphia Orchestra (C72 re-  
peated).  
C74 Dec. 15—Collin O'Moore, tenor; Walter  
Golde, accompanist.  
C75 Dec. 16—Ignace Paderewski, pianist.  
C76 Dec. 16—Evelyn Levin, violinist; Vera  
Giles, accompanist.  
C77 Dec. 17—Sigrid Olegin, contralto; Har-  
old Bauer, pianist; Felix Salmond, cel-  
list; Walter Golde, accompanist.  
C78 Dec. 19—Philadelphia Symphony Orches-  
tra, Leopold Stokowski, conductor; Olga  
Samaroff, soloist.  
C79 Dec. 20—Scola Cantorum, Kurt Schin-  
dler, conductor.  
C80 Dec. 21—City Symphony Orchestra, Dirk  
Foch, conductor; Erika Morini, soloist.  
C81 Dec. 27—Oratorio Society, "The Mes-  
siah"; Olive Marshall, soprano; Mary  
Allen, contralto; Judson House, tenor;  
Frederick Patton, bass; Phillip James,  
organist. New York Symphony Or-  
chestra, Albert Stoessel, conductor.

C82 Dec. 28—New York Symphony Orchestra,  
Walter Damrosch, conductor; Paul  
Kochanski and Pablo Casals, soloists.  
C83 Dec. 28—Philadelphia Orchestra, Josef  
Stransky, conductor; Joseph Schwartz,  
soloist.  
C84 Dec. 29—Philadelphia Orchestra, Josef  
Stransky, conductor; Ernest Schelling,  
soloist.  
C85 Dec. 29—New York Symphony Orchestra  
(C82 repeated).  
C86 Dec. 31—Philadelphia Orchestra (C81 re-  
peated).  
C87 Dec. 31—Isa Kremer, soprano; Kurt Het-  
zel, accompanist.  
C88 Jan. 1—Toscha Seidel, violinist; Fran-  
cesco Longo, accompanist.  
C89 Jan. 1—City Symphony Orchestra, Dirk  
Foch, conductor; Rudolph Ganz, soloist.  
C90 Jan. 2—Philadelphia Symphony Orches-  
tra, Georges Enesco, conductor.  
C91 Jan. 3—Paul Bender, baritone; Michael  
Rauchhelsen, accompanist.  
C92 Jan. 4—Boston Symphony Orchestra,  
Pierre Monteux, conductor.  
C93 Jan. 5—Maria Ivoguu, soprano; J. Henri  
Bove, baritone; Michael Rauchhelsen, accom-  
panist.  
C94 Jan. 6—Boston Symphony Orchestra,  
Pierre Monteux, conductor.  
C95 Jan. 6—Philadelphia Orchestra, Henry  
Hadley, conductor; Toscha Seidel, so-  
list.  
C96 Jan. 7—Jascha Heifetz, violinist; Samuel  
Chotzinoff, accompanist.  
C97 Jan. 8—Juan Mamen, violinist; Karl  
Riedel, accompanist.  
C98 Jan. 9—Frieda Hempel, soprano; Louis  
P. Fritze and Marshall Lufsky, baritone;  
Coenraad V. Bos, accompanist.  
C99 Jan. 10—New York Banks' Glee Club.  
C100 Jan. 11—New York Symphony Orchestra,  
Albert Coates, conductor.  
C101 Jan. 11—Philadelphia Orchestra, Henry  
Hadley, conductor; Myra Hess, soloist.  
C102 Jan. 12—Philadelphia Orchestra (C101  
repeated).  
C103 Jan. 12—New York Symphony Orches-  
tra (C100 repeated).  
C104 Jan. 13—Josef Hofmann, pianist.  
C105 Jan. 14—Philadelphia Orchestra, Henry  
Hadley, conductor; Kurt Schindler and  
Madeleine Marshall, soloists.  
C106 Jan. 15—Isadora Duncan, dancer; Modest  
Altschuler, conductor.  
C107 Jan. 16—Ely Ney, pianist.  
C108 Jan. 16—Elena Gerhardt, soprano; Coen-  
raad V. Bos, accompanist.  
C109 Jan. 17—Marzette Matzenauer; Frank  
La Forge, accompanist.  
C110 Jan. 18—Philadelphia Orchestra, Josef  
Stransky, conductor; Josef Hofmann,  
soloist.  
C111 Jan. 19—Philadelphia Orchestra (C110  
repeated).  
C112 Jan. 19—Erna Rubinstein, violinist; Mi-  
chael Rauchhelsen, accompanist.  
C113 Jan. 20—Louis Homer, contralto; Louise  
Homer Struss, soprano; Eleanor Scheib,  
accompanist.  
C114 Jan. 20—City Symphony Orchestra, Dirk  
Foch, conductor; Darius Milhaud, so-  
list.  
C115 Jan. 21—Philadelphia Orchestra, Josef  
Stransky, conductor; Leo Schulz, so-  
list.  
C116 Jan. 23—Cleveland Orchestra, Nikolai  
Sokoloff, conductor.  
C117 Jan. 24—Mischa Levitzki, pianist.  
C118 Jan. 25—New York Symphony Orchestra,  
Albert Coates, conductor; Maria Ivog-  
un soloist.  
C119 Jan. 25—Philadelphia Orchestra, Willem  
van Hoogstraten, conductor.  
C120 Jan. 26—Philadelphia Orchestra (C119  
repeated).  
C121 Jan. 26—New York Symphony Orchestra  
(C118 repeated).  
C122 Jan. 27—New York Symphony Orchestra,  
Albert Coates, conductor; Erna Rubin-  
stein, soloist.  
C123 Jan. 28—Philadelphia Orchestra, Josef  
Stransky, conductor.  
C124 Jan. 29—Philadelphia Orchestra, Josef  
Stransky, conductor; Alfred Cortot,  
pianist.  
C125 Jan. 31—Society Friends of Music, Artur  
Bodanzky, conductor; Sigrid Olegin and  
Bronislaw Huberman, soloists.  
C126 Jan. 31—City Symphony Orchestra, Dirk  
Foch and Alexis Corshansky, conduc-  
tors.  
C127 Feb. 1—Boston Symphony Orchestra,  
Pierre Monteux, conductor; Georges  
Enesco, soloist.  
C128 Feb. 2—Philadelphia Orchestra, Willem  
Mengelberg, conductor; Frederic Sal-  
mond, soloist.  
C129 Feb. 3—Boston Symphony Orchestra,  
Pierre Monteux, conductor; Clarence  
Whitehill, soloist.  
C130 Feb. 4—Josef Hofmann, pianist.  
C131 Feb. 6—Philadelphia Symphony Orches-  
tra, Leopold Stokowski, conductor.  
C132 Feb. 7—Philadelphia Orchestra, Willem  
Mengelberg, conductor; Alfredo Casella,  
soloist.  
C133 Feb. 8—New York Symphony Orchestra,  
Albert Coates, conductor; Mischa Levit-  
zki, soloist.  
C134 Feb. 8—Philadelphia Orchestra (C132 re-  
peated).  
C135 Feb. 9—Philadelphia Orchestra (C132 re-  
peated).  
C136 Feb. 9—New York Symphony Orchestra  
(C133 repeated).  
C137 Feb. 10—Sigrid Olegin, contralto; Mi-  
chael Rauchhelsen, accompanist.  
C138 Feb. 10—City Symphony Orchestra, Dirk  
Foch, conductor; Johanna Gadski, so-  
prano.  
C139 Feb. 11—Philadelphia Orchestra, Willem  
Mengelberg, conductor; Cornelius Van  
Vliet, soloist.  
C140 Feb. 12—Mabel Garrison, soprano; George  
Slemmon, accompanist.  
C141 Feb. 12—City Symphony Orchestra, Dirk  
Foch, conductor; Paul Bender, soloist.  
C142 Feb. 13—Bronislaw Huberman, violinist;  
Paul Trenkel, accompanist.  
C143 Feb. 14—Josef Rosenblatt, tenor; Abracha  
Konevsky, violinist.  
C144 Feb. 15—New York Symphony Orchestra,  
Bruno Walter, conductor.  
C145 Feb. 15—Cecilia Guider, soprano; Glus-  
eppe Adami, violinist; Frederic Persson,  
accompanist.  
C146 Feb. 16—New York Symphony Orchestra,  
Bruno Walter, conductor.  
C147 Feb. 17—New York Symphony Orchestra,  
Rene Polzin, conductor.  
C148 Feb. 17—Philadelphia Orchestra, Willem  
Mengelberg, conductor; Jacques Thi-  
bault, soloist.  
C149 Feb. 18—Philadelphia Orchestra, Willem  
Mengelberg, conductor.  
C150 Feb. 18—John Coricliano, violinist; David  
Sapiro, accompanist.

C151 Feb. 19—City Symphony Orchestra, Dirk Foch, conductor; Bronislaw Huberman, soloist.  
 C152 Feb. 20—Ethel Leginska, pianist.  
 C153 Feb. 21—Philharmonic Orchestra, Willem Mengelberg, conductor.  
 C154 Feb. 22—Reinhold Werrenrath, baritone; Harry Spier, accompanist.  
 C155 Feb. 23—Philharmonic Orchestra, Willem Mengelberg, conductor; Erna Rubinstein, soloist.  
 C156 Feb. 24—Philharmonic Orchestra, Willem Mengelberg, conductor.  
 C157 Feb. 24—Fritz Kreisler, violinist; Carl Lamson, accompanist.  
 C158 Feb. 24—City Symphony Orchestra, Dirk Foch, conductor; Germaine Schneider, soloist.  
 C159 Feb. 25—Philharmonic Orchestra (C155 repeated).  
 C160 Feb. 25—Joseph Shilsky and Patterson Choir.  
 C161 Feb. 26—Winnipeg Male Voice Choir, Hugh C. M. Ross, director; Alberto Salvi, soloist.  
 C162 Feb. 27—Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; Benno Moiseiwitsch, soloist.  
 C163 March 1—New York Symphony Orchestra, Walter Damrosch, conductor; Sergei Rachmaninoff, soloist.  
 C164 March 1—Philharmonic Orchestra, Willem Mengelberg, conductor; Olga Samaroff, soloist.  
 C165 March 2—Philharmonic Orchestra (C164 repeated).  
 C166 March 2—New York Symphony Orchestra (C165 repeated).  
 C167 March 3—New York Symphony Orchestra, Walter Damrosch, conductor; Myra Hess, soloist.  
 C168 March 3—Intercollegiate Blue Chord Contest, Dartmouth (winner), Yale, Harvard, Princeton, Penn State, U of Pennsylvania, Columbia, Amherst, Wesleyan, U of Wisconsin.  
 C169 March 4—Josef Hofmann, pianist.  
 C170 March 4—Chorus, Association.  
 C171 March 5—American Field Service Fellowship, Eva Gantner, Salzedo Harp Trio, E. Robert Schmitz, Leon Rothler, Alfredo Casella, French-American String Quartet.  
 C172 March 6—Ruth Pierce Posselt, violinist; Gladys Posselt, assisting.  
 C173 March 7—Philharmonic Orchestra, Willem Mengelberg, conductor; New York Trio, soloists.  
 C174 March 8—New York Symphony Orchestra, Walter Damrosch, conductor; Sigrid Onegin, soloist.  
 C175 March 8—Philharmonic Orchestra (C173 repeated).  
 C176 March 9—Philharmonic Orchestra (C173 repeated).  
 C177 March 9—New York Symphony Orchestra (C174 repeated).  
 C178 March 10—Benno Moiseiwitsch, pianist.  
 C179 March 10—City Symphony Orchestra, Dirk Foch, conductor; Emilio De Gogorza, soloist.  
 C180 March 11—Philharmonic Orchestra, Willem Mengelberg, conductor; Alexander Siloti, soloist.  
 C181 March 11—United Singers of New York, Elsa Wuhler, Elsa Fischer String Quartet, Ellie Marion Ebeling, Justus Schwab, Edward Moerleke.  
 C182 March 12—Philadelphia Symphony Orchestra, Leopold Stokowski, conductor.  
 C183 March 14—Schola Cantorum, Dussolina Giannini, Carl Schlegel, Charles Stratton; Kurt Schneider, director.  
 C184 March 15—Boston Symphony Orchestra, Pierre Monteux, conductor.  
 C185 March 16—Josef Lhevinne, pianist; Rosa Lhevinne, assisting.  
 C186 March 17—Boston Symphony Orchestra, Pierre Monteux, conductor; Harvard Glee Club, Arthur Hackett, soloist.  
 C187 March 17—Anna Meltschik, contralto; Michael Press, violinist.  
 C188 March 18—Albert Spalding, violinist; Andre Benoit, accompanist.  
 C189 March 18—Alberto Terrasi, baritone; Eleca Kirmes, soprano; Amleto Barbieri, baritone; Jennie Fuza, pianist; Columbus Choral Society of West Hoboken; Remo Taverna, director.  
 C190 March 20—Paul Bender, baritone; Michael Rauchenberg, accompanist.  
 C191 March 21—Philharmonic Orchestra, Willem Mengelberg, conductor; Mieczyslaw Munz, soloist.  
 C192 March 22—New York Symphony Orchestra, Walter Damrosch, conductor; Guy Maler, Lee Pattison and Arthur Schnabel, soloists.  
 C193 March 22—Philharmonic Orchestra, Willem Mengelberg, conductor; Wilhelm Bachaus, soloist.  
 C194 March 23—Philharmonic Orchestra (C193 repeated).  
 C195 March 23—New York Symphony Orchestra (C192 repeated).  
 C196 March 24—Sergei Rachmaninoff, pianist.  
 C197 March 25—Philharmonic Orchestra, Willem Mengelberg, conductor; Scipione Gaudi, soloist.  
 C198 March 25—Isa Kromer, soprano; Alexandra Reznikowa, accompanist.  
 C199 March 26—Columbia University Chorus.  
 C200 March 28—Philharmonic Orchestra, Willem Mengelberg, conductor.  
 C201 March 29—Philharmonic Orchestra, Willem Mengelberg, conductor; Frederik Lemond, soloist.  
 C202 March 31—Erno Dohnanyi, pianist.  
 C203 April 1—Jascha Heifetz, violinist; Samuel Chotzinoff, accompanist.  
 C204 April 1—Fritz Kreisler, violinist; Carl Lamson, accompanist.  
 C205 April 2—Virginia Myers, dancer; Harry Bennett, conductor.  
 C206 April 3—Philadelphia Symphony Orchestra, Leopold Stokowski, conductor.  
 C207 April 4—Oratorio Society, Albert Stoessel, conductor; George Barrere, soloist.  
 C208 April 5—Boston Symphony Orchestra, Pierre Monteux, conductor; Pablo Casals, soloist.  
 C209 April 6—Philharmonic Orchestra, Willem Mengelberg, conductor; Josef Lhevinne, pianist.  
 C210 April 7—Boston Symphony Orchestra, Pierre Monteux, conductor.  
 C211 April 7—Philharmonic Orchestra, Willem Mengelberg, conductor; Barbara Kemp, soloist.  
 C212 April 8—Reinhold Werrenrath, baritone; Harry Spier, accompanist.  
 C213 April 9—Jacques Malkin, violinist; A. Richardson, organist; Manfred Malkin, accompanist.  
 C214 April 10—New York Banks' Glee Club, Bruno Huhn, conductor; Juliette Mosher, Marie Roemaet-Rosanoff, soloists.

C215 April 11—Bakulo School of Prague.  
 C216 April 12—Philharmonic Orchestra, Willem Mengelberg, conductor; Frances Alda, Marie Charles, Kahler, Paul A. Thouse, Joseph Schwartz, Schola Cantorum Chorus, soloists.  
 C217 April 14—Chalf School of Dancing.  
 C218 April 14—Harvard Glee Club.  
 C219 April 17—Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; Arthur Hackett, soloist.  
 C220 April 18—Philharmonic Orchestra, Theodore Spiering, conductor; Elsa Aasen, soloist.  
 C221 April 21—Benefit for St. Andrew's Coffee Stand.  
 C222 April 22—Ignace Paderewski, pianist.  
 C223 May 12—Louise Baylis Dancers.  
 C224 May 19—Kriens Symphony Club, Christian Kriens, director; Anna V. Day, violinist; Ethel Dobson, soprano.  
 C225 May 20—Mischa Elman and Orchestra, Leopold Auer, conductor; Joseph Bonime, accompanist.  
 C226 June 3—Veterans' Benefit Concert, Margarete Matzenauer, Frank LaForge, Willem Willeke, Josef Adler, Queena Marie, Mischa Levitzki, Im Bouraskaya, Mary Fine, Alexis Kosloff, Edward Lankow, Tito Schipa, Ernest Schelling, Tosha Seidel; Dirk Foch, conductor.

HIPPODROME

H1 Oct. 8, 1922—Mischa Elman, violinist; Liza Elman, Josef Bonime, accompanists.  
 H2 Oct. 15—Ukrainian National Chorus, Alexander Koshetz, director; Nina Koshetz and Ola Stobodskaja, soloists.  
 H3 Oct. 15—John McCormack, tenor; Rudolph Bocho, violinist; Edwin Schneider, accompanist.  
 H4 Oct. 22—Amelita Galli-Curel, soprano; Manuel Berenguer, tautist; Homer Samuels, accompanist.  
 H5 Oct. 29—Titta Rufa, baritone; Yvonne D'Arle, soprano; Alberto Sciarretti, accompanist.  
 H6 Nov. 5—John McCormack, tenor; Rudolph Bocho, violinist; Edwin Schneider, accompanist.  
 H7 Nov. 5—Sons' Band, John Philip Sousa, conductor; Marjorie Moody, John Dolan, George Carey, soloists.  
 H8 Nov. 12—Julia Claussen, soprano; Carl Schlegel, baritone; Elsa Riedlin, soprano; Oscar Ziegler, pianist; Karl Riedel, accompanist.  
 H9 Nov. 12—Mischa Elman, violinist; Josef Bonime, accompanist.  
 H10 Nov. 19—Irish Regiment Band, Lieut. I. A. Wiggins, director; Beatrice O'Leary, William Tong, R. E. Iverson, soloists.  
 H11 Nov. 26—John McCormack, tenor; Rudolph Bocho, violinist; Edwin Schneider, accompanist.  
 H12 Dec. 3—Amelita Galli-Curel, Manuel Berenguer, tautist; Homer Samuels, accompanist.  
 H13 Dec. 10—John McCormack, tenor; Rudolph Bocho, violinist; Edwin Schneider, accompanist.  
 H14 Dec. 10—Mischa Elman, violinist; Liza Elman, accompanist.  
 H15 Dec. 17—Emma Calve, soprano; Jean Gerardy, cellist; Yvonne Dienne, accompanist.  
 H16 Dec. 31—Louise Homer, contralto; Ossip Gabrilowitsch, pianist.  
 H17 Feb. 27, 1923—Benefit for Widow of Louis Rozsa, Lajos Shuk, L. Fogany, Laurel Nemeth, Anna Roselle, Rafaelo Diaz, Karl Riedel, M. Munz, Roszi Varadi, Olga Halasz, Giuseppe Danico, Armand Tokatyan, Vito Carnevali, Mary Fine, M. De Stefano.  
 H18 Feb. 28—Mischa Elman, violinist; Josef Bonime, accompanist.  
 H19 March 4—Ukrainian National Chorus (same as H2).  
 H20 March 15—Sixth Regiment Band, Thomas Egan, soloist; Clifford E. Ridgeley, bandmaster.  
 H21 April 8—Rosa Reisa, soprano; Giacomo Rimini, baritone; Carol Perrenot, accompanist.  
 H22 April 15—United Hebrew Choral Societies of North America; Cantor Rosenblatt, soloist.  
 H23 April 22—Frieda Hempel, soprano; Louis P. Fritze, John Fabrizio, tautists; Coenraad V. Bos, pianist.

TOWN HALL

T1 Oct. 11, 1922—Ermine Ligotti, soprano; Michael Anselmo, violinist; Mario Janaro, pianist; Romaldo Sapio, accompanist.  
 T2 Oct. 15—Sonia Radina, soprano; Saul Baroff, violinist; Victor Pranski, accompanist.  
 T3 Oct. 16—Wendling String Quartet, Carl Wendling, first violin; Hans Michaelis, second violin; Phillip Neeter, viola; Alfred Saal, cello; Heinrich Gebhardt, accompanist.  
 T4 Oct. 19—Rose Becker, violinist; Harry Kaufman, accompanist.  
 T5 Oct. 21—Myra Sokolskaja, soprano.  
 T6 Oct. 22—Dada Stobodskaja, soprano; Ruth Rappaport, accompanist.  
 T7 Oct. 22—Nedelka Simeonova, violinist; Mary Shaw Swain, accompanist.  
 T8 Jan. 23—Raymond Hurt, pianist.  
 T9 Oct. 27—Harry Kaufman, pianist.  
 T10 Oct. 28—Louis Graveure, baritone; Coenraad V. Bos, accompanist.  
 T11 Oct. 28—Francesca Cattalini, soprano; E. Bianco Viente, baritone; Carmencita Fernandez, dancer; Chevalier C. de Lencastre, accompanist.  
 T12 Oct. 29—Leonora Sparkes, soprano; Louise Lindner, accompanist.  
 T13 Oct. 29—Francesca Cucco, soprano; Susan Williams, accompanist.  
 T14 Oct. 30—Helen Leveson, soprano; Walter Golde, accompanist.  
 T15 Oct. 31—Wendling String Quartet (same as T3).  
 T16 Nov. 1—Boris Hambourg, cellist; Reginald Stewart, accompanist.  
 T17 Nov. 3—Rudolf Larsen, violinist; Robert O'Gowan, accompanist.  
 T18 Nov. 4—Edith Samund, cellist; Walter Golde, accompanist.  
 T19 Nov. 1—Ernesto de Curtis, Beniamino Ghili, Rita Boyas, Giuseppe Danico, Myrtle Schaaf, Josephine Arcus, Vito Carnevali, Maria Luisa de Lorenzo.

T20 Nov. 5—Francis Rogers, baritone; Isidore Leckstein, accompanist.  
 T21 Nov. 5—Illuminato Misserendino, violinist; Frederic Kahn, accompanist.  
 T22 Nov. 6—Barbara Maurel, contralto; Coenraad V. Bos, accompanist.  
 T23 Nov. 7—Clara Clemens, contralto; Walter Golde, accompanist.  
 T24 Nov. 8—Abraham Haitowitzsch, violinist; David Sapiro, accompanist.  
 T25 Nov. 9—Syrian Bellef, Benedet, Jewel Methany, Edwin Hughes, Gretta Torpedos, Anna Fried, Marion Telva, Max Bloch.  
 T26 Nov. 10—Eveline Taglione, pianist.  
 T27 Nov. 11—Erika Morini, violinist; Carl Lambert, accompanist.  
 T28 Nov. 12—Elsie Lyon, contralto; Kurt Schindler, accompanist.  
 T29 Nov. 12—Giuseppe Mauro and pupila (Olga Cristoleveanu, Carmine Lambiase, Salvatore D'Agostino, Maria Mugavero, Salvatore Maglio, Franke Epstowens, choral master; Giovanni Albin, Domenico Gerardelli, Teresina Mauro).  
 T30 Nov. 14—Dmitry Dobkin, tenor; Marie Deutscher and Giuseppe Bamboschek, accompanists.  
 T31 Nov. 15—Margaret Nikoloric, pianist; J. Steel Jamison, tenor; Walter Milla, baritone; J. Warren Erb and Dwight Anderson, accompanists.  
 T32 Nov. 15—Emilio De Gogorza, Helen M. Winslow, accompanist.  
 T33 Nov. 21—Boris Levenson, Sophe Leopo, Mr. and Mrs. Alexander Bloch, Edim Liversky, Metek Volk.  
 T34 Nov. 22—Greta Masson, soprano; Rex Tillson, accompanist.  
 T35 Nov. 25—Erika Morini, violinist; Carl Lamson, accompanist.  
 T36 Nov. 26—Society of Friends of Music, Artur Bodanzky, conductor; Stephen S. Townsend, choral master; Paul Bender, George Meader, Marlon Telva, Frances Peralta, Bronislaw Huberman, soloists.  
 T37 Nov. 28—George S. Madden, baritone; Maurlee Lafarge, accompanist.  
 T38 Nov. 29—City Symphony Orchestra, Dirk Foch, conductor; Elena Gerhardt, soloist.  
 T39 Nov. 29—Elsie Reiga, contralto; Josef Adler, accompanist.  
 T40 Dec. 2—Jacques De Thibaud, violinist; Charles Hart, accompanist.  
 T41 Dec. 4—Lester Donahue, pianist.  
 T42 Dec. 4—Mona Gondre, songs and dances; Elise Sorelle, harpist; Flora Macdonald Wills, accompanist.  
 T42a Dec. 5—City Symphony Orchestra, Dirk Foch, conductor; Marguerite Namara, soloist.  
 T43 Dec. 5—Anna Case, soprano; Edouard Genon, accompanist.  
 T44 Dec. 6—Carl Schlegel, baritone; Karl Riedel, accompanist.  
 T45 Dec. 6—Bessie Worthen Stevens, song "reader"; Zarah Myron Bickford, mandocello; Yarah Dlyott Bickford, guitar; Edgar Bowman, accompanist.  
 T46 Dec. 9—Alfred Oswald, pianist.  
 T47 Dec. 10—Carl Schatzovitz, violinist; Harry Anik, accompanist.  
 T48 Dec. 11—Lois Long, soprano; Walter Golde, accompanist.  
 T49 Dec. 12—City Symphony Orchestra, Dirk Foch, conductor.  
 T50 Dec. 12—Estelle Lieblich, soprano; Geo. S. McManus, pianist.  
 T51 Dec. 13—Georgette Leblanc, Carlos Salzedo, accompanist.  
 T52 Dec. 14—Edgar Fowlston, baritone; Ralph Douglas, accompanist.  
 T53 Dec. 16—Carlos Valderrama, pianist; Edith Helena, soprano.  
 T54 Dec. 18—Allen McQuhae, tenor; Frank Bibb, accompanist.  
 T55 Dec. 20—City Symphony Orchestra, Dirk Foch, conductor; Erika Morini, soloist.  
 T56 Dec. 22—Gertrude Well, soprano; Coenraad V. Bos, accompanist.  
 T57 Dec. 31—Society of Friends of Music, Artur Bodanzky, pianist; Mme. Charles Cahier, contralto; Lolla Ralley, violinist.  
 T58 Jan. 3, 1923—City Symphony Orchestra, Dirk Foch, conductor; Rudolph Ganz, soloist.  
 T59 Jan. 3—American Music Guild, Reinhold Werrenrath, Daniel Gregory Mason, Albert Stoessel, Harold Morris, Katherine Bacon, Albert Marsh, Sandor Harmati, Louis Gruenberg.  
 T60 Jan. 6—Nadia Reisenberg, pianist; Clara Reisenberg, violinist.  
 T61 Jan. 7—Pablo Casals, cellist; Edouard Gendron, accompanist.  
 T62 Jan. 8—Anton Blottl, pianist.  
 T63 Jan. 8—Agatha Berkboel, soprano; Coenraad V. Bos, accompanist.  
 T64 Jan. 9—Wilhelm Bachaus, pianist.  
 T65 Jan. 10—Tom Williams, baritone; Justin Williams, accompanist.  
 T66 Jan. 14—Society of Friends of Music, Artur Bodanzky, conductor; Stephen S. Townsend, choral director; Artur Schnabel, soloist.  
 T67 Jan. 14—Ossip Gabrilowitsch, pianist; Anna Meltschik, contralto; Josef Borissoff, violinist.  
 T68 Jan. 15—Raymond Havana, pianist.  
 T69 Jan. 15—Clara Clemens, contralto; Michael Rauchenberg, accompanist.  
 T70 Jan. 17—City Symphony Orchestra, Dirk Foch, conductor; Darius Milhaud, soloist.  
 T71 Jan. 17—Minna Kaufman, soprano; Coenraad V. Bos, accompanist.  
 T72 Jan. 20—Harold Bauer, pianist.  
 T73 Jan. 20—S. Friedman, baritone; A. Blumenfeld, pianist; I. Strassner, violinist.  
 T74 Jan. 21—Jacques Thilland, violinist; Chas. Hart, accompanist.  
 T75 Jan. 22—Maria Carreras, pianist.  
 T76 Jan. 22—Georges Enesco, violinist; Sandor Vas, accompanist.  
 T77 Jan. 23—Ernest Schelling, pianist.  
 T78 Jan. 23—J. Legna, violinist; Harry Kaufman, accompanist.  
 T79 Jan. 24—Lucilla De Vescevi, soprano; Leo Leonard, accompanist.  
 T80 Jan. 25—Joseph Gilleblum, tenor.  
 T81 Jan. 27—Mr. and Mrs. Pablo Casals, Edouard Gendron, accompanist.  
 T82 Jan. 28—Albert Verthebraum, violinist; Josef Widman, accompanist.  
 T83 Jan. 30—Ernest Schelling, pianist; N. Y. Symphony Orchestra, Rene Pollain, conductor.  
 T84 Jan. 30—Anton Blottl, pianist.  
 T85 Jan. 31—Rosa Polmarlow, violinist; Mrs. Alexander Bloch, accompanist.  
 T86 Feb. 3—Olga Samaroff, pianist.  
 T87 Feb. 4—Isador Achorn, pianist.

T88 Feb. 5—Mme. Charles Cahier, contralto; Walter Golde, accompanist.  
 T89 Feb. 9—Ernest Schelling, pianist; N. Y. Symphony Orchestra, Rene Pollain, conductor.  
 T90 Feb. 7—City Symphony Orchestra, Dirk Foch, conductor; Emil Watkins, soloist.  
 T91 Feb. 7—American Music Guild, Edna Stoessel, Georges Grisez, Iron Schwartz Jaocel, Albert Stoessel, Letz Quartet, D. Robert Schmitz.  
 T92 Feb. 11—Elena Gerhardt, soprano; Michael Rauchenberg, accompanist.  
 T93 Feb. 11—Leo Portnoy, violinist; Etelvia Gherman, basso.  
 T94 Feb. 13—Wilhelm Bachaus, pianist.  
 T95 Feb. 11—City Symphony Orchestra, Dirk Foch, conductor; Paul Bender, soloist.  
 T96 Feb. 14—Paul Reimers, tenor; Frank Bibb, accompanist.  
 T97 Feb. 15—Olive Novin, soprano; Harold Milligan, pianist.  
 T98 Feb. 18—Erika Morini, violinist; Sandor Vas, accompanist.  
 T99 Feb. 18—Estelle Laiken, Lazar Elkan, cellist.  
 T100 Feb. 20—City Symphony Orchestra, Dirk Foch, conductor; Bronislaw Huberman, soloist.  
 T101 Feb. 20—Joseph Hollman, cellist; Anton Blottl, pianist.  
 T102 Feb. 21—Arthur Shattuck, pianist.  
 T103 Feb. 23—Society of Friends of Music, Artur Bodanzky, conductor; Mme. Charles Cahier, Jacques Strossel, soloists.  
 T104 Feb. 25—Emust D. Toole, tenor; Charles A. Covert, accompanist.  
 T105 Feb. 27—Ruth St. Denis, Ted Shawn and Denishawn Dancers.  
 T106 Feb. 28—City Symphony Orchestra, Dirk Foch, conductor; Evelyn Levin, soloist.  
 T107 March 1—Adrienne Lachamp, dancer; Jacques Gruenberg, conductor.  
 T108 March 1—Shauun O'Farrell, tenor; Ann V. Dady, violinist; Miba Miloradovich, Josephine Chaka, sopranos; Page Kane, accompanist.  
 T109 March 3—Isidor Gruenberg, violinist; Harry Gilbert, accompanist.  
 T110 March 6—City Symphony Orchestra, Dirk Foch, conductor; Anto Blottl, pianist.  
 T111 March 6—Wilhelm Bachaus, pianist.  
 T112 March 7—American Music Guild, Eva Gantner, Frederic Persson, Samuel Gardner, Leo Ornstein, Ethel Leginska, John Powell, Albert Stoessel, soloists.  
 T113 March 11—Mme. Wolfe-Raskis, soprano; Lajos Slnk, cellist; Frank Bibb, accompanist.  
 T114 March 12—Carmen Reuben, soprano; Marie Louis Ford, accompanist.  
 T115 March 13—Gilbert Ross, violinist; Sandor Vas, accompanist.  
 T116 March 14—City Symphony Orchestra, Dirk Foch, conductor; Emilio De Gogorza, soloist.  
 T117 March 17—Herma Menth, pianist.  
 T118 March 17—Paulist Choristers, Father William J. Finn, conductor.  
 T119 March 18—Carmelo Fonselle, soprano; Josef Goldwater, violinist; Maurice Frank, accompanist.  
 T120 March 25—Society of Friends of Music, Artur Bodanzky, conductor; Marie Suddell, Marion Telva, George Meader, Max Bloch, Carl Schlegel.  
 T121 March 27—Paulist Choristers.  
 T122 March 28—Dorothy Gordon, soprano; Frank Bibb, accompanist.  
 T123 April 2—Constantine Petropoulos, tenor; Laura Robertson, Olive Cornell, sopranos; Alfred Gandolf, baritone; Giuseppe Adam, violinist; A. Dell'Ordic, accompanist.  
 T124 April 3—Don Rinardi Fuchs, tenor; Leo L. Shandell, violinist; A. W. Binder, Julius L. Shandell, accompanists.  
 T125 April 5—Benefit German Press Club, Claire Dux, soprano; Raoul Vidas, violinist; Elly Ney, pianist; Marcel Salzinger, baritone; Herbert Goode, Rudolph Gruen, Eugene Hertenstein, accompanists.  
 T126 April 7—Edgardo Dino Anghelli, pianist-composer; Enzo Baccante, tenor.  
 T127 April 8—American National Orchestra, Howard Harlow, conductor.  
 T128 April 8—Benefit Lubin University, Admo Didur, baritone; Alexander Brachocki, pianist; Leo Schulz, cellist; Dussolina Giannini, soprano; Madeleine Marshall, accompanist.  
 T129 April 9—Ruth St. Denis, Ted Shawn and Denishawn Dancers; Martha Graham, Pearl Wheeler, Betty May, Lenora Scheffer, Julia Bennett, Max Lynn, Louise Brooks, Charles Weidman, Robert Graham, Louis Horst, pianist conductor; J. Frolog, violinist; Peter Kleinenberg, cellist; Augusto Scali, flutist.  
 T130 April 10—Same as T129.  
 T131 April 11—Same as T129.  
 T132 April 12—Same as T129.  
 T133 April 13—Same as T129.  
 T134 April 14—Afternoon and evening (same as T129).  
 T135 April 15—Wilhelm Bachaus, pianist.  
 T136 April 15—Carl Schatzovitz, violinist; Harry Anik, accompanist.  
 T137 April 16—Denishawn Dancers (same cast as T129, with following additions): Doris Humphrey, Lillian Powell, Kullamann, Peggy Hepburn, Naomi Davis, Maxine Wiczorick, Barbara Bennett, Winifred Solden, dancers; Marguerite Gubbe, Dorree Reon, sopranos.  
 T138 April 17—Same as T137.  
 T139 April 18—Afternoon and evening (same as T137).  
 T140 April 19—Paulist Choristers, Father W. Finn, conductor.  
 T141 April 21—Joseph Fuchs, violinist; Harry Anik, accompanist.  
 T142 April 21—Interprepreatory Glee Club Contest, Schools competing: Tait (winner), Phillips, Andover, Peddie, Haverkiss, Lawrenceville, Loomis Institute, Polytechnic.  
 T143 April 22—Giuseppe de Luca, baritone; Sylvia Lent, violinist; Mme. E. V. G. Zella, soprano; Signor Savetta, harpist; Alberto Rimondi, accompanist.  
 T144 April 23—Marcell Schneider, baritone; Lajos Shuk, cellist; Eugene Hertenstein, accompanist.  
 T145 April 21—Marla Carreras, pianist.  
 T146 April 25—Nina Koshetz, soprano; Sandor Harsukov, accompanist.  
 T147 April 26—Edim Liversky, tenor; Walter Golde, accompanist.  
 T148 May 1—Concert of American Songs, following composers and artists: Joseph Regnens (director), Marguerite Hassen, Arthur Penn, Ernest Hall, Henry Hall.

Mrs. 185. Andrea Santo, Gitta Erstinn, Walter Watta, Alice L. Mertens, Frieda...

Mrs. 31 Feb. 18—Belmont Theater. Edna Thomas, contralto; Walter Golde, accompanist.

ERNANI—M39, 53, 73, 101. FAUST—S. C. 29; M109, 129, 165, 182. FIDELIO—L4, 8.

RAVEL, M.—Symphonic Fragment, "Daphnis et Chloe". RESPIGHI, O.—Symphonic Poem, "Fontane di Roma".

MISCELLANEOUS

Mrs. 1 Oct. 3, 1922—Wanamaker Auditorium. First of series of Organ Recitals by Marcel Dupre.

Mrs. 31 Feb. 18—Belmont Theater. Edna Thomas, contralto; Walter Golde, accompanist.

ORCHESTRAL COMPOSITIONS PERFORMED

BY NEW YORK SYMPHONY ORCHESTRA

ALFVEN, H.—Swedish Rhapsody, "Midsommarvaka". ALVAREZ, F. M.—Chansons Espagnoles.

ALBENZ-CASELLA—Spanish Rhapsody for Piano and Orchestra; Feb. 8, 9.

ALBENZ-CASELLA—Spanish Rhapsody for Piano and Orchestra; Feb. 8, 9. BACH—Two Choral Preludes (Orchestrated by Arnold Schoenberg).

ALPHABETICAL LIST OF OPERAS

AIDA—S. C. 1, 12, 22; M19, 30, 58, 82, 125, 161, 171, 178, 208; M160.

ALFVEN, H.—Swedish Rhapsody, "Midsommarvaka". ALVAREZ, F. M.—Chansons Espagnoles.

ALBENZ-CASELLA—Spanish Rhapsody for Piano and Orchestra; Feb. 8, 9. BACH—Two Choral Preludes (Orchestrated by Arnold Schoenberg).

**INDY**—Symphony for Orchestra and Piano, on a French Mountain Song, Op. 25: Feb. 7, 8, 9.

**KORNGOLD**—Symphonic Overture ("Surreum corda"), Op. 13: Oct. 26, 27.

**LALO**—Concerto for Violoncello and Orchestra, in D minor: Dec. 6, Feb. 15.

Spanish Symphony for Violin and Orchestra, Op. 21: Feb. 17.

**LISZT**—Symphonic Poem, "Les Preludes": Mar. 18.

Symphonic Poem No. 2: "Tasso, Lament and Triumph": Nov. 9, 10, 21.

Hungarian Rhapsody No. 1, in F: Jan. 25, 26.

Concerto for Piano, No. 1, in B flat: Apr. 6, 8.

**LOEFFLER**—"A Pagan Poem" (After Virgil), for Orchestra: Dec. 14, 15.

**MAHLER**—Symphony No. 7: Mar. 6, 9.

**MASON**—Symphony No. 1, in C minor: Dec. 1.

**MENDELSSOHN**—Overture, "Fingal's Cave", Op. 26: Dec. 14, 15, 31.

**MOUSSORGSKY**—"A Night on Bald Mountain", Fantasy for Orchestra: Mar. 1, 2, 15.

**MOZART**—Concerto for Piano and Orchestra, in A major (K. 488): Nov. 24, Mar. 22, 23.

"Eine kleine Nachtmusik" (K. 525): Jan. 25, 26.

**PICK-MANGIAGALLI**—"Sortilegi" ("Sorcery"): Symphonic Poem for Piano and Orchestra, Op. 39: Mar. 22, 23.

**RABAUD**—Eglogue: Virgilian Poem for Orchestra: Feb. 27, Mar. 29.

**RACHMANINOFF**—Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18: Mar. 21.

**RAVEL**—"The Waltz", Choreographic Poem for Orchestra: Feb. 7, 8, 9, 18, 27.

**REGEL**—Variations and Fugue for Orchestra on a Theme by Mozart, Op. 132: Nov. 16, 17.

**RIMSKY-KORSAKOFF**—Symphonic Suite, "Scherzade" (After "The Thousand and One Nights"), Op. 35: Nov. 11, Dec. 1, 17.

Overture, "The Russian Easter", Op. 36: Dec. 17.

**ROUSSEL**—"Pour une Fete de Printemps", Op. 22: Mar. 29.

**SAINT-SAENS**—"The Animals' Carnival": Jan. 11, 11.

Concerto in A minor, No. 1, for Violoncello and Orchestra, Op. 33: Nov. 9, 10; Feb. 11.

Concerto for Piano and Orchestra, No. 5, in F major, Op. 108: Nov. 11.

**SAMINSKY**—Symphony of the Summits, Op. 19: Mar. 18.

**SAVINE**—Symphonic Poem, "Goigotha": Nov. 16, 17.

**SCHELLING**—Fantastic Suite for Piano and Orchestra, Op. 7: Dec. 29, 31.

"A Victory Ball": Fantasy for Orchestra: Mar. 28, 29; Apr. 6.

**SCHUBERT**—Chamber Symphony (In One Movement): Feb. 21, 22, 23.

**SCHUBERT-LISZT**—Fantasia for Piano and Orchestra, in C major ("Wanderer"), Op. 15: Mar. 11, 18.

**SCHUMANN**—Concerto for Piano and Orchestra, in A minor, Op. 54: Dec. 2; Jan. 18, 19.

Overture to Byron's "Manfred", Op. 115: Feb. 21, 22, 23.

**SGAMBRATI**—"Te Deum Laudamus", Op. 23: Nov. 11.

**SMETANA**—Overture to "The Bartered Bride": Dec. 29.

**STRAUSS** (JOHANN)—Waltz: "Geschichten aus dem Wiener Wald": Mar. 11.

**STRAUSS**—Tone Poem, "Ein Heldenleben" ("A Hero's Life"), Op. 40: Feb. 17, 27; Mar. 25, 28; Apr. 7.

"Salome's Dance": April 7.

Final Scene from "Salome": Apr. 7.

Tone-Poem, "Death and Transfiguration", Op. 24: Dec. 10, 29.

Tone-Poem, "Don Juan", Op. 20: Nov. 24, Jan. 6, 9, 11; April 7.

"Till Eulenspiegel's Merry Pranks", Op. 28: Mar. 21, 22, 23.

Salome's Dance, from "Salome", Op. 54: Oct. 26, 27; Nov. 14, 26.

**TAYLOR**—Symphonic Poem, "The Siren Song", Op. 2: Jan. 11, 12.

**TCHAIKOVSKY**—Symphony No. 4, in F minor, Op. 36: Jan. 14.

Symphony No. 5, in E minor, Op. 64: Nov. 16, 17, 28; Jan. 21; Apr. 6, 8.

Symphony No. 6 ("Pathetic"), in B minor, Op. 74: Dec. 2, 31; Feb. 25; Mar. 27.

Concerto for Violin and Orchestra, in D major, Op. 35: Dec. 10.

"Francesca da Rimini", Symphonic Fantasia for Orchestra (After Dante), Op. 32: Nov. 14, 19.

"Romeo and Juliet", Overture Fantasia (After Shakespeare): Jan. 21, 30; Feb. 23.

Serenade for String Orchestra, Op. 48: Feb. 17, 18; Mar. 15.

March Slav: Dec. 1, 17, 31.

Variations on a Rocooco Theme for Violoncello and Orchestra, Op. 33: Dec. 17, Jan. 21.

Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 23: Mar. 29.

Overture "1812": Jan. 18, 19.

**VAN ANROOY**—Dutch Rhapsody, "Piet Hein": Mar. 11.

**VIAJALDI**—Concerto for Violin and Orchestra, No. 1, in D minor, Op. 31: Feb. 22, 25.

**WAGNER**—Entrance of the Gods into Valhalla, from "Das Rheingold": Nov. 25.

A "Faust" Overture: Jan. 28.

Funeral March from "Gotterdammerung": Jan. 28.

Introduction to Act III, "Lohengrin": Jan. 28.

Prelude to "Die Meistersinger": Nov. 25, Dec. 7, 8; Jan. 28, Feb. 2.

Prize-Song from "Die Meistersinger" (Wilhelm): Nov. 19, 23.

Dance of the Apprentices, Entrance of the Mastersingers and Greeting to Hans Sachs, from Act III, "Die Meistersinger": Jan. 14.

Prelude to "Parsifal": Mar. 25.

Good Friday Spell, from "Parsifal": Nov. 19, 24; Dec. 21; Mar. 25.

March of the Knights of the Holy Grail and Bell Scene, from "Parsifal": Jan. 28.

Transformation Music and Closing Scene from Act I, "Parsifal": Mar. 25.

The Wanderer's Ride, Siegfried's Passage Through the Fire, Daybreak, and Siegfried's

Rhine Journey, from "Siegfried" and "Gotterdammerung" (Arranged by Josef Strakosky): Dec. 21; Jan. 12, 28.

Sounds of the Forest, from "Siegfried": Nov. 19, Dec. 21.

Overture to "Tannhauser": Jan. 28.

Introduction to Act III, and Shepherd's Melody, from "Tristan and Isolde": Jan. 28.

Role of the Valkyries, from "Die Walkure": Nov. 19, Dec. 15.

Introduction to Act III, "Die Meistersinger": Dec. 15.

Prelude and Liebestod, from "Tristan and Isolde": Nov. 24, 25; Dec. 14.

"Tristan's Vision", from Act III, "Tristan and Isolde": Jan. 12.

Prelude to "Lohengrin": Dec. 24.

Prelude to Act III, "Lohengrin": Jan. 16.

Prelude to "Die Meistersinger": Jan. 16, Feb. 13.

March of the Grail-Knights and Bell Scene, from "Parsifal": Jan. 16.

Bacchanale from "Tannhauser": Nov. 25, Dec. 24.

Prelude and Finale, from "Tristan und Isolde": Dec. 21.

Prelude to Act III, and Shepherd's Melody, "Tristan and Isolde": Jan. 16.

Role of the Valkyries, from "Die Walkure": Dec. 21.

Wotan's Farewell and Magic Fire Scene, from "Die Walkure": Jan. 16.

Overture to "The Flying Dutchman": Nov. 25.

Overture to "Rienzi": Nov. 25, Dec. 24.

**WEBER**—Overture to "Luranythe": Jan. 18, 19.

Overture to "Der Frieschutz": Jan. 25, 26; Feb. 27, Mar. 11.

**WEINER**—Introduction and Scherzo ("Prince Csongor and the Gnomes"), Op. 10: Nov. 9, 10.

**WETZLER**—Overture to "As You Like It": Feb. 25.

**WILLIAMS**—"Pastoral" Symphony: Nov. 24.

BY CITY SYMPHONY ORCHESTRA

**BACH**—Recitative "Ich habe genus" and Aria "Schlummert ein, ihr muntere Augen" from Kantate No. 62: Feb. 12, 14.

**BETHOVEN**—Symphony No. 5, in C minor, Op. 67: Jan. 21, 22.

Overture to "Leonore" No. 3, Op. 72: November 27.

Concerto in D Major for Violin and Orchestra, Op. 61: Feb. 19, 20.

**REIZIG**—Rakoczy March: Dec. 31.

**BOELLMANN**—Symphonic Variations for Violoncello and Orchestra: Jan. 11.

**BOROHIN**—"On the Steppes of Central Asia", Op. 7: Jan. 21, Feb. 7.

**BRAMMS**—Symphony in C minor, No. 1, Op. 68: Nov. 27, 29, March 10, 11.

Two Hungarian Dances: Jan. 11, Feb. 11, 28.

Concerto in D major for Violin and Orchestra, Op. 77: Dec. 2, 21.

**CHABRIER**—Rhapsody "España": Dec. 10; Jan. 1, 2.

**CHARPENTIER**—Aria "Depuis Le Jour" from "Louise": Dec. 3.

**DEBESSY**—"Images" for Orchestra, No. 2, "L'Herminette": Dec. 20, 21.

Novurue No. 2 "Fetes": Jan. 17, 20, March 10.

Prelude to "L'Après Midi d'Un Faune": March 6, 10.

**DUKELSKI**—Overture to a Drama of Gumilef, "Gondia": Jan. 31.

**FRANCK**—Symphony in D minor: Nov. 18.

Symphonic Poem "Le Chasseur Mandat": Dec. 29, Jan. 25.

**GLAZOUNOV**—Symphonic Poem "Stenka Razin", Op. 13: Jan. 31, Feb. 7, 17.

**GOUNOD**—Ballet Music from "Faust": Dec. 19, Feb. 25.

Aria, Jewel Song from "Faust": Dec. 3.

**GRIGOROV**—Suite No. 1 "Peer Gynt", Op. 46: Nov. 26, Jan. 28.

Concerto for Piano and Orchestra in A minor, Op. 19: Mar. 9, 10.

Song with Orchestra "Un Rose": Dec. 4, 5.

**HALVENSEN**—Duet for Violin and Viola: March 4.

**HANDLER**—Aria, "Where'er You Walk" from "Samuel": March 10, 11.

**HAYDN**—"Farewell" Symphony: Feb. 4.

Aria "Serenade" from "The Marriage of Figaro": Jan. 28.

**HONEGGER**—"Les torres d'Este": Jan. 17, 20.

**IPPOLITOFF-IVANOFF**—"Caucasian Sketches": Feb. 11.

**JACOBI**—Symphonic Prelude "The Eve of St. Agnes": March 6.

**LALO**—Symphonic Espagnol for Violin and Orchestra, Op. 21: Dec. 31.

**LIADOW**—Russian Folk Tunes: Feb. 18.

**LISZT**—Hungarian Rhapsody No. 2: Nov. 26; Dec. 29, 31.

Symphonic Poem "Les Preludes": Feb. 4, 7.

"Mazepa" Symphonic Poem No. 6: March 10, 14.

**MAHLER**—Kindertotenlieder (Infant Death Songs): Nov. 29.

**MANSFIELD**—Aria with Orchestra—Gavotte from "Mignon": Dec. 4, 5.

Aria, "Au de l'Enfance" from "Le Cid": Feb. 7.

Aria, "La Rose" from "Mignon": March 4.

Arioso from "Le Roi de Lahore": March 10, 14.

**MENDELSSOHN**—"Farewell" Jan. 21.

Wedding March from "Midsummer Night's Dream": Music: Feb. 18.

**MENDELSSOHN BARTHOBY**—Concerto in E minor for Violin, Op. 64: Dec. 10.

**MILHAUD**—Ballets for Piano and Orchestra: Jan. 17, 20.

Serenade in Three Parts (Conducted by the Composer): Jan. 17, 20.

**MOUSSORGSKY**—"The Ball sur la monte chaise": Jan. 31; Feb. 7.

**MOZART**—Symphony No. 40 (Kochel 550) in G minor, Feb. 12, 11, 18.

Overture to "The Marriage of Figaro": Feb. 4, March 14.

Turkish March: March 4.

Aria with Orchestra, "Vol che sapete": Dec. 2.

Recitative "Giuse al fin il Momento" and Aria "Deh vieni non tardar" from "The Marriage of Figaro": Feb. 4.

**NICOLAÏ**—Overture "The Merry Wives of Windsor": Dec. 10.

**OFFENBACH**—Bacchanale from "The Tales of Hoffmann": Dec. 10.

**PADEREWSKI**—Polish Fantasy for Piano and Orchestra: Dec. 17.

**PONCHIELLI**—"Dance of the Hours" from "La Gioconda": Jan. 25.

**PUCCHINI**—Aria, "Vissi D'Arte" from "La Tosca": Feb. 25.

**RIMSKY-KORSAKOFF**—Symphonic Suite "Scherzade" (After "The Thousand Nights and a Night"), Op. 35: Jan. 14, 17, 20.

"Hivon to the Sun" from "Le Ciel d'or": Dec. 17.

**ROSSINI**—Overture to William Tell: March 4.

Aria, "Una Voce sola" from the "Barbier de Seville": Jan. 28.

**SAINT-SAENS**—Concerto in A minor for Violoncello and Orchestra, Op. 33: Feb. 18.

"Danse Macabre", Op. 40: Dec. 31.

Aria, "O Bonis Beves Evanouls" from "Etienne Marcel": Feb. 7.

**SATIE**—Two Gymnopiedes (Orchestrated by Debussy): Jan. 17, 20.

**SCHUBERT**—Symphony No. 8 in B minor "Unfinished": Jan. 28, 31, March 6.

Marche Militaire: Nov. 29, Dec. 3.

"Moment Musical": March 4.

"Ständchen" for Solo Voice and Female Chorus: Nov. 27.

Fragments from Ballet Music and the "Romance" from "Rosamunde": Nov. 27, 29.

"Die Allmacht": Nov. 27.

**SCHUMANN**—Symphony No. 4 in D minor: Feb. 19, 20, March 14.

Concerto for Piano in A minor: Feb. 24.

"Tramere": Jan. 21.

**SCRIABIN**—Le Poeme de l'Extase: Nov. 18.

**SHIBLITS**—Valse Triste, Op. 41: Nov. 26; Feb. 10, 20.

**SMETANA**—Symphonic Poem "Vltava" (The Moldau): Dec. 31.

Overture to "The Bartered Bride": Jan. 14, Feb. 12, 14, March 11.

**STRAUSS** (JOHANN)—Overture "Die Fledermaus" (The Bat): Nov. 26.

"Die Janneke" Waltz: Dec. 17, Feb. 11.

**STRAUSS** (RICHARD)—Tod und Verklarung (Death and Transfiguration): Dec. 4, 5.

**TCHAIKOVSKY**—Symphony No. 5 in E minor, Op. 64: Feb. 24, 28, March 4.

Symphony No. 6 (Pathetic), in B minor, Op. 74: Dec. 11, 12, 17.

Symphonic Fantasia "Francesca da Rimini": Dec. 1, 5.

"Nutsacker" Suite: Dec. 3.

String Quartet No. 1, Op. 11: Dec. 3, Feb. 11, 19, 20.

Concerto for Piano in B-flat minor, Op. 23: Dec. 2, 11, 12, 17.

**VERDI**—Aria "Ah Fors E Lui" from "La Traviata": Jan. 21.

Aria "Questa O' Quella" from "Rigoletto": March 4.

**VON WEBER**—Overture to "Der Frieschutz": Jan. 21.

Overture to "Oberon": Feb. 21, 23, 28.

"Invitation to the Dance": Dec. 3.

**WAGNER**—Overture, "Tannhauser": Nov. 18, 24, March 11.

Overture to "Rienzi": Dec. 11, 12, 31, Feb. 11.

Overture to "The Flying Dutchman": Feb. 10, 20, 25.

Siegfried's Rhine Journey from "Die Gotterdammerung": March 11.

Introduction to Act I (Love-Debt) from "Tristan and Isolde": Dec. 11, 12, March 11.

"The Ride of the Valkyries" from "Die Walkure": Jan. 28.

Hans Sachs' Monologue "Wahn! Wahn!" from "Die Meistersinger von Nürnberg": Feb. 12, 11.

Aria "Elsa's Dream" from "Lohengrin": Feb. 25.

**WIENIAWSKI**—Concerto for Violin and Orchestra in D minor No. 2, Op. 22: Feb. 28.

**WOLF** (HUGO)—Italian Serenade: Dec. 4, 5.

**WOLFFELERARI**—Entrée Act from "The Jewels of the Madonnas": Dec. 3.

BY PHILADELPHIA ORCHESTRA

**BACH**—Passacaglia in C minor.

**BETHOVEN**—Symphony No. 4, in B-flat.

**BRAMMS**—Symphony No. 1, in C minor.

**BRUCH**—Aria, "Andromache's Lament" from "Arctique".

**CHAUSSON**—Symphony in B-flat major.

**DEBUSSY**—"La chor des lys", from "Le Martyre de Saint Sebastien".

**EICHEM**—Oriental Sketches for Orchestra.

**ELGAR**—Concerto for Cello and Orchestra.

**ENESCO**—Romanian Rhapsody, No. 2, D major.

**LISZT**—Hungarian Rhapsody No. 1.

A Faust Symphony.

**LULLI**—Suite.

**MOUSSORGSKY**—Entrée Act from "Khowantehlan".

A Night on Bald Mountain.

**MOZART**—Symphony in C major ("Jupiter").

**SATIE**—Gymnopiedes.

**SCHUBERT**—"The Victory Ball".

**SCHOSTAKOVICH**—Kammer-symphonie.

**SCHUBERT**—Overture, "Rosamunde".

Symphony No. 7, in C major.

**SCHUMANN**—Symphony No. 2, in C major.

**SCHUBERT**—Tone Poem, "Finlandia".

**STRAUSS**—"Till Eulenspiegel's Merry Pranks" Tone Poem, "Ein Heldenleben", "Mottetandelel", Hymnus.

**STRAVINSKY**—Feuerwerk.

**TCHEREPNIN**—Concerto for Piano and Orchestra.

**TCHAIKOVSKY**—Symphony, "Pathétique", Romeo et Juliette.

Concerto in B-flat minor.

**VIAJALDI**—Concerto Grosso in D minor.

**WAGNER**—Prelude, "Die Meistersinger", End of Act III, "Gotterdammerung".

BY BOSTON SYMPHONY ORCHESTRA

**BAX**—"November Woods" for Orchestra: Jan. 4.

**BETHOVEN**—Symphony No. 3, in E-flat major, "Eroica": April 7.

**BEETHOVEN**—Fantastic Symphony, No. 1 in C major, Op. 10A: Nov. 30.

Overture, "Benvenuto Cellini", Op. 23: Feb. 1.

**BRAMMS**—Concerto in B major for Violin and Orchestra, Op. 77: Feb. 1.

Symphony No. 4 in E minor, Op. 98: Dec. 2.

**CHAUSSON**—Symphony in B-flat major, Op. 29: March 15.

**DEBUSSY**—"Printemps", Orchestral Suite: April 5.

Prelude a l'Après-midi d'un Faune (The Afternoon of a Faun): Elocution by Maurice Strakosky: April 5.

**FRANCK**—Symphonic Poem: "Les Eolides" ("The Aeolids"): Jan. 6.

Symphonic Poem: "Le Chasseur Mandat" ("The Wild Huntsman"): Feb. 1.

**GLAZOUNOV**—"Stenka Razin", Symphonic Poem, Op. 13: Nov. 30.

**GRIFFES**—"Clair de Lune".

"The White Peacock", Op. 7, No. 1: Nov. 30.

**GRIFFES**—"Three Dance Numbers from 'Cephalote et Procrustes': April 7.

**HANDEL**—Concerto Grosso No. 5 in D major for String Orchestra: March 17. (Edited by G. F. Kugel).

**HONEGGER**—Hwaee Victorieux, Symphonie Mincee: Dec. 2.

**d'INDY**—"Wallenstein", Trilogy (after the Dramatic Poem of Schiller), Op. 12 Jan. 6, 15, 27 (after Lamartine): Jan. 6.

A Faust Symphony in Three Character Pictures (after Goethe): March 17.

**LOEFFLER**—"La Mort de Tintagiles", Dramatic Poem after the Drama of Maurice Maeterlinck for Orchestra and Violoncello: Op. 6: March 15.

**MOZART**—Symphony in E-flat major (Kochel No. 40): Jan. 4.

**PERGOLINI-STRAVINSKY**—Suite No. 1, from the Ballet "Pulcinella", for Small Orchestra: Jan. 7.

**RESIGLI**—Ballad of the Gnomes: April 7.

**RAVEL**—Rhapsodie Espagnole: Feb. 1.

**SCHUBERT**—Symphony in B minor ("Unfinished"): April 5.

**SCHUMANN**—Concerto for Violoncello with Orchestral Accompaniment, in A minor, Op. 129: April 5.

**SMETANA**—Symphonic Poem, "Vltava" ("The Moldau"), from "Ma Vlast" ("My Country"): No. 2: Feb. 1.

**STRAUSS**—"Don Quixote" (Introduction, Theme with Variations and Finale) Fantastic Variations on a Theme of Knightly Character, Op. 35: Jan. 4.

"Till Eulenspiegel's Merry Pranks, after the Old Fashioned Roguish Manner, in Rondo Form", for Full Orchestra, Op. 28: March 15.

Tone Poem, "Thus Spake Zarathustra" (free) after Friedrich Nietzsche), Op. 30: Dec. 2.

**VAUGHAN WILLIAMS**—Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra: Nov. 30.

**WAGNER**—Overture to "Tannhauser": March 15.

Overture to "Rienzi": April 5.

Overture to "The Flying Dutchman": Feb. 3.

Prelude to "Lohengrin": Feb. 3.

Prelude to "The Mastersingers of Nuremberg": Feb. 3.

Prelude and Love-Debt, "Tristan and Isolde": Feb. 3.

Wotan's Farewell and Magic Fire Music (Close of the Valkyrie): Feb. 3.

Siegfried's Ascent to Brunnhilde's Rock (Siegfried): Morning Dawn, Siegfried's Rhine Journey and Close of "Dusk of the Gods": Feb. 3.

ALPHABETICAL LIST OF ARTISTS AND MUSICAL ORGANIZATIONS

(With Key to Performances in Which They Appeared)

Ackerm, Isidor—T87	188, 191, 192, 193,	Bachman, Edwin—	479, 701, A175,
Adler, Clarence—	127, 199, 202,	Bacon, Katherine—	48, 759, A118
Adler, Joseph—T39,	197, 199, 202,	Baden, Angelo—M3,	5, 6, 9, 13, 14,
A222	197, 199, 202,	Bass, Angelo—M3,	17, 19, 21, 23, 26,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	28, 29, 32, 33, 34,
A222	197, 199, 202,	Bass, Angelo—M3,	35, 39, 45, 48, 53,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	106, 58, 61, 66, 67,
A222	197, 199, 202,	Bass, Angelo—M3,	72, 75, 79, 81, 81,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	86, 87, 88, 89, 92,
A222	197, 199, 202,	Bass, Angelo—M3,	101, 102, 111, 116,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	118, 119, 122, 125,
A222	197, 199, 202,	Bass, Angelo—M3,	126, 132, 135, 137,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	143, 145, 146, 146,
A222	197, 199, 202,	Bass, Angelo—M3,	150, 151, 153, 156,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	156, 159, 160, 172,
A222	197, 199, 202,	Bass, Angelo—M3,	173, 174, 177, 178,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	182, 183, 183, 183,
A222	197, 199, 202,	Bass, Angelo—M3,	189, 190, 191, 193,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	192, 193, 193, 193,
A222	197, 199, 202,	Bass, Angelo—M3,	194, 194, 195, 195,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	197, 197, 197, 197,
A222	197, 199, 202,	Bass, Angelo—M3,	198, 198, 198, 198,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	199, 199, 199, 199,
A222	197, 199, 202,	Bass, Angelo—M3,	200, 200, 200, 200,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	201, 201, 201, 201,
A222	197, 199, 202,	Bass, Angelo—M3,	202, 202, 202, 202,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	203, 203, 203, 203,
A222	197, 199, 202,	Bass, Angelo—M3,	204, 204, 204, 204,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	205, 205, 205, 205,
A222	197, 199, 202,	Bass, Angelo—M3,	206, 206, 206, 206,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	207, 207, 207, 207,
A222	197, 199, 202,	Bass, Angelo—M3,	208, 208, 208, 208,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	209, 209, 209, 209,
A222	197, 199, 202,	Bass, Angelo—M3,	210, 210, 210, 210,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	211, 211, 211, 211,
A222	197, 199, 202,	Bass, Angelo—M3,	212, 212, 212, 212,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	213, 213, 213, 213,
A222	197, 199, 202,	Bass, Angelo—M3,	214, 214, 214, 214,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	215, 215, 215, 215,
A222	197, 199, 202,	Bass, Angelo—M3,	216, 216, 216, 216,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	217, 217, 217, 217,
A222	197, 199, 202,	Bass, Angelo—M3,	218, 218, 218, 218,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	219, 219, 219, 219,
A222	197, 199, 202,	Bass, Angelo—M3,	220, 220, 220, 220,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	221, 221, 221, 221,
A222	197, 199, 202,	Bass, Angelo—M3,	222, 222, 222, 222,
Adler, Joseph—T39,	197, 199, 202,	Bass, Angelo—M3,	223, 223, 223, 223,
A222	197, 199, 202,	Bass, Angelo—M3,	224, 224, 224, 224,





# FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

## Marcus Loew Talks About His Pictures

LONDON, Aug. 11.—He's quite enthusiastic over the four new pictures he has brought with him, "Saramouche", says he, will be a bigger draw than "The Four Horsemen of the Apocalypse". By the way, this title has been the saving of a few comedians by their mispronunciation. No revue dare omit it, it being such a sure-fire laugh-getter. But to Loew, He thinks the safest way is to buy a theater, as he fears he will not be able to lease a building for a sufficiently long time, and, as he contemplates coming here every year, maybe he'll carry out his idea. So good is "Saramouche" says Loew, that "The Four Horsemen" fades into insignificance as compared with it. Evidently Marcus is his own press agent, but it doesn't matter, as the "Horsemen" did great business, and with that advertisement in its favor maybe the public will flock to see this worldbeater.

## Teddy Foster

Teddy Foster starts in as manager for Gulliver at the Lewisham Hippodrome. Foster was for some time with Sir Oswald Stoll, then he came to London to open the Alhambra for Sir Oswald, and after a period he resigned. Then he came over your side for a bit, after which he went acting with Stanley Logan in a vaudeville sketch, "The Poor Rich". Later he was with Stanley Hicks, and for the past few months resting. Foster is a good fellow with a fund of humor and a delightful raconteur. Lewisham is one of the best, if not the best, of the L. T. V. suburban houses, seating over 3,000 people.

## Manchester's New Rendezvous

Vaudeville artists in most towns have their rendezvous, but not so many as of you. There is no "gin crawl" nowadays. Golf has killed all that and the drink habit is the exception rather than the rule. Paul R. Hall, who used to be manager for Stoll at Bristol, the Middlesex and Shepherd's Bush and was also incidentally his provincial "talent" spotter, is now mine host at the Clarendon Hotel, Oxford road, Cottonopolis. It is owned by the Manchester Breweries and they have given Paul a free hand and some real "spending" money. The consequence is that Hall's place is constantly filled with the traveling and resident performer, Manchester being equal to Chicago as regards vaudeville and theatrical importance. Between the hours of twelve to three and six to ten you'll always find a congregation there, while on Sunday evenings it's standing room only. The Salisbury (down the Dip) still acts as the V. A. F. and M. H. A. R. A. agency, so the folk float between them.

## The Provincial "Wolves"

The summer has bumped things considerably, as also the domestic troubles—as already cabled. Paul Hall is handling the Manchester Wolves and Jack Persich, in charge of Stoll's Ardwick Empire, is the first player. They are moving things considerably—Persich, who used to be at Stoll's Chiswick Empire, being ever a supporter of the V. A. F. The Glasgow Wolves is only meeting once a month during the summer, but as this has local autonomy and as 40 per cent is deducted for the Scottish Music Hall Benevolent Fund they have a direct incentive to support their charity in this manner. Sheffield has also started, and started well, while Leeds is under course of reconstruction—this also for local reasons. The Liverpool Lodge has been started, as also has Cardiff. The accounts of the Grand Lodge have been placed in the hands of W. H. McCarthy, the V. A. F. figure man, and this has restored confidence, which was so badly shaken last April. In order to get many Wolves more interested in the main objects of the order a garden party is being held at Brinsworth on Sunday, August 19. The "Old Folk's Home" is really a model place and the regrettable point in that not five in a hundred performers ever take the trouble to visit it. More's the pity.

## Gracie Fields at the Alhambra

When the announcement came that the revue, "Mr. Tower of London", was slated for the West End, there was much speculation as to the wisdom of the booking. Stoll had played it around his London suburban halls at \$1,500 salary and for the last five years it had played all sorts and conditions of theaters and vaudeville halls of all sorts and conditions of business. The revue was a good class of show, with Gracie Fields as an eccentric comedienne with a clean makeup. She relies for her effects on a curious vocal mannerism—which appealed to the majority of her audience. In

the revue was her husband (it was purely a family affair) and her two sisters and a brother. All decently clever. Gracie was always receiving offers for London, and some say for America, but she refused to break up the show. Kind of "love me, love my dog" business. But to the Alhambra. The wise guys couldn't see Stoll's idea of bringing a show which had been seen everywhere into the West End. A kind of reversal of things. The management went all out for booming. They must have put over \$1,000 worth, including 20,000 real throwaway photos. Well, Gracie came, the public saw and she conquered. Now say the knowing ones: "Did Stoll do this to see if he could stage the middle-class revue at the Alhambra instead of having to rely on his own elaborate productions?" The answer is with Sir Oswald and Llewellyn Jones—and they'll not be wrong.

## Harry Weldon's Recovery

Well, there you are. Who shall decide when doctors disagree? So bad was Weldon physically that he was given up as dead. Then when he beat nature came his mental trouble. Many and serious were the consultations as to whether he should not go to a mental home, and once or twice it was just a matter of the certification and the signing of the documents. Today he's about and working. The Palace, Blackpool, has him headlined and one only hopes that the recovery is there and complete.

## The Late Frank Hartley

Apart from the anniversary memorial notices to Hartley was a series from various magicians in Philadelphia of the National Conjurers' Association testifying to the respect in which he was held by them. Hartley's widow used to work with her father in the act of "Musical Smithy". We don't seem to have acts like these today.

## Rupert Ingalese Back Again

America seems to have been very useful to "Rupert and His Plunkies", it having quickened the routine and gizzered the show up a hundred per cent. Ingalese himself admits that America had a good tonic effect upon him, not only physically but financially, saying that his salary back here is an improvement on his pre-American money. We have a pet theory that it is useful for marketable acts to get an idea of what both countries are like and that the combination of the best ideas of them will add much to individuality. What did Pat Casey say? "Young man, go west!"

## Cheaper Railway Charges for Showmen's Traffic

A number of reductions in railway charges came into force on August 1 and included the following: Showmen's vans, etc. (minimum as for 15 miles; 25 per cent additional at company's risk); not exceeding one ton, 15c per mile per van or truck; three tons, 22c; five tons, 27c; seven tons, 30c; exceeding seven tons, 36c.

This is the result of much agitation on the part of the Showmen's Guild.

## Shrewsbury Flower Show

The greatest floral fete of the year takes place on August 15 and 16, and, as usual, Gus Bauer has provided an ambitious program, made up of the following: Ralph Lohse, The Victoria Troupe, The Three Aleximes, Cornalia and Eddie, George Holloway and Sissie Austin, The Yelson Trio, Lizuka and Partner, The Spears Brothers, The Windsor Troupe, The Benedetti Brothers, Weynon and Companion and The Syrian Troupe.

## Liverpool Olympia Circus

August 6 saw several "summer closed" houses reopening their doors, including the above, where Moss Empires introduced a large and efficient circus company in a specially constructed stage ring. Among the long lists of artistes were Gordon Bostock's Riding School, including Lillian St. Leon, Burleo Rastelli, the sensational juggler; The Five Jolly Jovers, Jack Smiles and the evergreen Whimsical Walker.

## The Yarmouth Hippodrome

This delightful summer resort is proving of absorbing interest to the visitors and residents of Bloatertown. The troupes are: Lillian Fitzroy, Poppy Ginnett and the wonderful Syrian Troupe, Frank Ginnett and wife, Fossett Brothers, Miss Cashmere, Joe Craston, George and Charley Austin, George Batty, Frederica's Dogs, Harry Yelding and W. R. Kennas's Water Carnival, with Sadie Bennett's Beautiful Bathing Girls.

## Manchester Keeps to Its Film Censorship Policy

Manchester remains firm on the question of the censorship of films, and sees no reason to deviate from the policy it has already taken up on the matter. The circular issued by the home office recently recommending local licen-

ing authorities to accept the censorship of the British Board of Film Censors on the same lines as the London County Council, was discussed by the Manchester Watch Committee. It was pointed out, however, that the committee had adopted all the essential recommendations of the home office, dated January 24, 1917, and later, as the result of experience, the following additional clause, which had since been inserted in all cinema licenses issued:

"No film (other than those relating to processions and other public events) shall be publicly exhibited that has not been trade shown in Manchester, and should the Watch Committee or officers acting on their behalf have any objection to any film that has been trade shown, they shall notify the parties concerned within seven days after the trade show. The parties concerned shall give a reasonable notice to the chief constable of all trade shows about to be held in Manchester."

This clause was unanimously agreed to by the Watch Committee managers of picture houses and cinema trade, and the whole conditions governing cinema licenses now in force in this city were operating very satisfactorily to all parties concerned.

Further, the Watch Committee was satisfied that its present regulations were quite adequate for effective supervision of all films shown in the city, and therefore considered that, in the absence of an official government censorship, any change from its present policy was unnecessary.

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A totally new invention has brought untold hope and comfort to those who are wholly or partially BALD. PLASTIC is not a wig. Far from it. A WIG is a JOKE. It never deceives anybody. PLASTIC is a lifelike composition of cells of the exact pink color of the scalp itself, in which single hairs are planted so skillfully that they cannot be distinguished from the natural hair—a method of imitating nature so closely and perfectly that it is utterly impossible for any one to detect the difference between my produce and natural hair—the gift of Nature herself. Let us PROVE this to you.

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101 W. 42nd St., New York City

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# EVERYONE'S VARIETY

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

# ATTRACTIVE DISPLAY LETTERHEADS

Not the cheap kind in quality or price. Samples, 15c. Pencil Designs, \$1.00, to apply on purchase. Must have copy to estimate.  
HURD OF SHARPSBURG, Ia Iowa, Show Printer.

is back on the Fuller Circuit and going over in the States.

The Great Southern Singers (colored) are finishing their Musgrove contract and will return to England next month. The act has been a big one over this way.

Edmund Barker continues to provide formidable vaudeville opposition to the Fuller firm in Adelaide. Of course, the latter is so firmly entrenched in this country that opposition only hurts it here and there.

Con Romano, the wizard of the wire, will probably leave for South Africa next month.

Word has indirectly come to me that Ada Reeve is already on her way back to Australia. Whether this is so will be proved within the next few days. Miss Reeve left here early in the year, after doing remarkable business up to the time she hastily retired from the stage. Whether she can come back successfully is a moot question.

Ruby Norton, American comedienne, has opened up very big in this country, her Melbourne premiere creating fresh figures for the Todd, supposing, as a matter of fact, the aggregate secured by Wee Georgie Wood, and later on by George Carney.

Speaking of the former comedienne reminds me that he comes out again to Australia, this time under the Williamson management and for pantomime.

"Dr." Richard Rowe, magician and faker, is still playing the South Australian towns under his own management. Altho offered good dates under different amusement enterprises, he prefers to play a lone hand. If business is good he gets it all if it is bad it is never so poor that he cannot get away with his expenses.

July Fourth was celebrated in customary manner by a majority of good Americans in this city. Certainly it is a safe bet that any of their little functions were not spoiled by the specter of prohibition!

The Long-Tack Sam Company of Chinese acrobats will be over this way shortly, under the management of Harry G. Musgrove.

The subscription list to alleviate the distress of the wife and family of Phil Percival, English entertainer at the piano, is assuming big proportions. Percival's mental condition is still in the balance.

The Reynolds-de Tisne comedy and dramatic company, which has been very successful in Brisbane for nearly a year, is now losing out in popularity. The two principals are Canadians, and made so much money that it split them. Now it is said that they are looking for financial backing. One of the principals is far from popular in this country.

Stanley Maskay, who was in partnership with Alf Coleman's touring pantomime company, brought the show to Sydney recently, and the partners having had an acrimonious discussion it was decided to close the show. Business has been very bad.

"The Peep Show" (J. C. Williamson) disbanded a few weeks ago after a long tour around Australia and New Zealand. The principals of the company may be incorporated in other of the firm's shows.

Taylor and Summers, English musical comedy artists, who have been in this country for a long time, opened at the Unity Theater, Perth, last week. The Unity is the latest acquisition to the West Australian regular houses, and is to be opened for three months as an experiment.

Henry Goo, for some time identified in a big way with various picture interests, was ordered by Acting Justice Ralston, of the Sydney divorce court, to return to his wife within thirty-one days, the petitioner having sought for restitution of conjugal rights.

Will Campwell, prominent advance agent, is back in the hospital, where he is to have a very serious operation performed. Campwell served in the great war and was very badly hurt.

Has Casey Melbourne manager of the Universal Exchange, has been in a very bad way with influenza, but the crisis is now past.

Sam Blair, American representative for United Artists, will return to America about the middle of next month. He is putting on some wonderful exploitation in the interests of "Robin Hood".

Edwin Conrad, one of the smartest publicity men in this country, will shortly be attached to the Grand Luxe Theater, Melbourne.

Frank Knox, for some time New South Wales manager of Universal Films, will, it is said, be in a similar capacity with one of the other exchanges here.

Edmund Week, for which great preparations are being made, is announced from the States for September.

Managers of the chautauqua company which worked about New Zealand and Tasmania last year, but did not touch the big Australian cities, are now en route for San Francisco. Those traveling on the Niagara include Mr. and Mrs. Clark, Mr. Wells, Julius George Nagbe, Miss Lawton, the Fire Royal Harpists and Mr. and Mrs. J. C. Greenwell. Mr. Greenwell was manager of the combina-

tion. Lucas, operator of the Burwood Cinema, who is well known to the profession, is returning from an operation for appendicitis. J. R. Jones, general manager of First Nation-

al, is away on sick leave with influenza. There is hardly an exchange in this city at present that is working on anything like a full staff.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

THE HIGH PRICE OF ANIMALS AND WHAT IT COSTS TO KEEP THEM

By JOHN H. PATTERSON

(Superintendent of the Menagerie with the Ringling Brothers and Barnum & Bailey Combined Circuses)

JUST about the costliest fad that a million-

I hope in making this plain statement of fact

I have been requested to give a few enlightening

I trust that this will not deter the zealous devotees

To be specific as to the prices of animals I may

Our three giraffes are valued at \$10,000 apiece.

To continue my price list, a baby elephant is now

As to the cost of maintaining animals I can

not speak so decisively about the relative running

AN AGENTS' CONVENTION?

Nunno, Just "An Impromptu Rodeo", as Eddie Vaughan Puts It

An impromptu rodeo (why not use the most current designation for a roundup so remarkable

S.-F. OFFERS EXTRA SHOW AT LOUISVILLE

Zack Terrill Accorded Great Reception in Home State as Manager of Circus

Louisville, Ky., Aug. 24.—The Sells-Floto Circus

Zack Terrill a native Kentuckian is making his first

The two Owensboro dailies were practically "Zack Terrill editions"

Moberly, Mo., Aug. 24.—L. B. Greenhaw, advance agent

TOM HENRY

Happens on a Real Show and Details the Incident

A few weeks ago, while motoring thru the White Mountains,

We were hoping to run across the show somewhere.

We pulled aside and got out to greet them. It was a strange and wonderful sight.

The equipment was in fine shape and the stock

The ferocious bloodhound was in a small cage,

I was tempted to turn around and follow them

The trumps was not with them. Evidently they

As we stood gazing after them, Mrs. Henry remarked

It was a great finish for a remarkable scene

What would the driver of the first team have thought

TOM HENRY

RICE BROS. IN VIRGINIA

Romeke, Va., Aug. 24.—Blue Iron's Circus

OLDTIMERS AT LUNA PARK



At Luna Park, Coney Island, this season there are a number of old-time circus men,

H.-W. A HIT IN ANACONDA

Anaconda, Mont., Aug. 23.—The performance of the Hagenbeck-Wallace Circus,

SPARKS FOR HOT SPRINGS

Hot Springs National Park, Ark., Aug. 23.—Lawrence Ledoux, contracting agent

This left today happening together were George Moberly the lion wheel

For occult reasons which were not disclosed to the writer,

Each of them, however, put up a front of jocular welcome

IN RESPECT OF LON MOORE

Elks Buy Golden Circus for Day and Net Big Returns

Defiance, O., Aug. 23.—The grave of Lon Moore, famous Defiance clown,

The beautiful floral tribute was brought by the circus folk,

UNDER THE MARQUEE

By CIRCUS BOLLY

Sue's Circus is one of those that remained out all winter in Australia.

Red Atkinson has a theater in the antipodes and is doing fairly well.

"Red" Sell, clown, who left the Sells-Floto Circus this season in Troy, N. Y., has joined his wife in Cincinnati.

Jack Aptale advertised his Zoo Circus for sale in Australia last June and announced his intention of returning to America.

Blaise Sells, a jester on the Sells-Floto Show, recently spent a few days with his mother at her home in Dayton, O. He had been in London as a guest.

For new and novel walk-around ideas the jokers on the Sparks Circus have set a pace this season that is keeping members of clown alley on other shows hustling to beat.

Billy Horton, a rider with the John Robinson Circus, was painfully injured during the night show at Massillon, O., August 13, when the horse from her horse in an attempt to buckle a barrier.

"Wild Australia" is a form of entertainment in that country closely analogous to what Wild West is in this. Therpe McConville recently offered a season of it at the Hippodrome in Sydney to very big business.

The wife of Joe Lewis, clown on the Sells-Floto Circus, rejoined the show in Louisville, Ky. Having remained over in Terre Haute, Ind. for a short time to undergo a minor operation.

The Al G. Barnes Show, the fifth circus to play Charley W. Va., this season, did good business at both performances there August 18. Owing to late arrival and a late parade the matinee did not start until 3:30 p.m.

Miss Nana Dixon, toe dancer and wire artist, has joined Atterbury's Show to work in the light show act of The Whitesides, J. W. Smith, of St. Paul, Minn., visited the show for several days early this month.

Omer Ward from Frank B. Hubin that he is busy on plans for the enlargement of his theater at Evansville, N. J., and for the start of indoor circuses under auspices of fraternal organizations next winter in the East.

The Ringling Barnum Show is reported to have done a tremendous business at Marshfield, Wis., a top-performance stand. It is said that more than 5,000 were turned away after the big top had been jammed. Minneapolis also was a fine stand for the big show.

According to word from circus agents who have been scouting in North and South Carolina, business conditions in those States are not so good, and it is probable that they will be given a wide berth by the larger shows. Virginia is in exceptionally good condition, it is reported.

Jerome Harriman served as press agent back with the Walter L. Main Circus at Dyersburg, Tenn., August 21, in the place of Fletcher Smith who, it is reported, suffered an accident the day before at Fulton, Ky., which put "Fletch" out of commission for a spell with a sprained ankle.

It is reported that George Everett, clown, recently left the Walter L. Main Show and moved to East Orange, N. J., with the intention of entering vaudeville. Gilbert Everett, manager of clown alley, on the Main Show, is getting a long recovery after a long illness, the informant advises.

The ring act featuring May and Phil Wirth, Isle of the Walter L. Main Circus, is playing several park dates in the East preparatory to a few weeks of fair engagements. The latter part of the act will return to vaudeville. Next season the Wirths will again be seen with the Ringling-Barnum Circus.

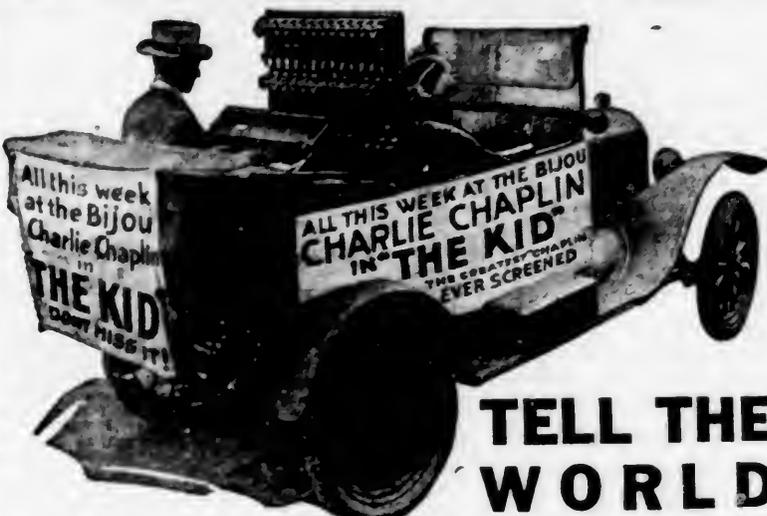
H. L. (Shoney) Rush, formerly of the Boyd & Lintnerman Shows, has joined Jim Sharpshin as assistant manager of the kid show on Rice Bros. Circus and infers that the organization is paying to good business and making many friends. He also speaks highly of the management and personnel of the show.

The Ringling-Barnum Circus will play Long Beach, Calif., this year and go as far south as San Bernardino and then jump to Provo, Utah, it is reported. Three towns in Kansas will be played, Topeka, Wichita and Independence. From Independence the show will go into Oklahoma and then Texas.

With thanks Bolly acknowledges receipt of a postcard from Attitash, Me., which shows the young couple of Tom Weaver, W. Christy (Tommy) White and Buck Leahy, who are well known to circus folk. The picture and good reproduction, hence publication of it is impossible.

When Koegel claims Santinsky, D. his home town is referred to the good circus town of the same name. There in June and the good business was marked the recent showing of the Sells-Floto Circus on the same lot. Koegel says he has seen five circuses in that section and all have grossed well.

Warner writes that he left the Sells-Floto Show at Auburn, N. Y., and went to the A. J. Davidson's camp at Selkirk, N. Y., where he met up with "Red" Sell, "Whitey" (Nine Sam Logan and "Red" Hays), Nixon, all driving "little red mud trucks" headed by Roy Halsh, who was giving lessons in "muleology" with the assistance of Jim West. "Reddy" Brown is a member of the party, according to Warner.



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Low Hackenstoe, who has the pit show attractions with the Sells-Floto Circus, spent a couple of days in Cincinnati last week and was a caller at The Billboard office. While in Cincinnati he met several old friends among them showfolk who will have to do with entertainments at the Cincinnati Fall Festival and Industrial Exposition, August 25 to September 8.

Dwight S. Robbins, of the Robbins Family, dropped into the New York office of The Billboard last week long enough to tell that Old Bonner, one of the oldest and best pickout ponies, had died on the Robbins farm August 14. Robbins was on his way to Terre Haute, Ind., to get another pony and some dogs which he has at F. W. Burns & Sons' training quarters.

Thomas J. (Tex) Crockett says of the Campbell Bros' Circus, which he visited at Okecho, Mich., August 8: "It is one of the neatest framed little shows on the road and, I am glad to report, is registering big business. There is no gate." Crockett adds that he may have the Wild West Concert on the show next season. At Okecho he was a guest at supper of J. H. Barry and daughter.

Bobby Hamm, a clown on the John Robinson Circus in 1921 and 1922 and this season with the Sells-Floto Show, has given up funmaking for matrimony, having been wed to Ethel Gordon, a non-professional, of Cincinnati, August 19 at Louisville, Ky. The young couple will reside in the bride's home town, where Bobby will likely fall back on his old line of motion picture operating.

The great work of Charles (Shorty) Flinn on the Hagenlock Wallace Circus and of Abe Goldstein on the John Robinson Show makes them conspicuous members of their organizations. Abe, as the "Clown Cop", is on the go from the time the gates of the big show open until the finish of the Wild West Concert and the presence of "Shorty", the "Jewish

Cowboy", is evident thruout the main performance and the after show. These boys are among the greatest laugh-producers of present-day circuses.

"Fletcher Smith is a 'grand old man', one whom a person likes to meet. We are always pleased to sit down and talk with him." So reads the final paragraph of a double-column front-page spread in The Boston (Ill.) Evening News of August 14, when the Walter L. Main Circus, for which he is press agent, played that town. The editor of The News is an old friend of Fletcher's and told about his birth, some fifty-six years ago in Newburyport, Mass., and of his thirty-five years of trouping with rep. and "Tom" shows and circuses. It goes without saying that the Main Show also came in for much first-page notice in the Boston paper.

According to the show critic of The Detroit Free Press, "Rube" Dalroy produced the greatest comedy work of his career for "The Awakening", the annual mammoth pageant, fireworks spectacle and circus of the Shadokim Bros. staged in the Michigan metropolis July 18 to August 18, two weeks being added to the engagement because of its great success. His was the only act in the comedy line held over for the full engagement. It was "Rube's" second year for the event and he has been re-engaged for 1924. He spent last week at his home in Cincinnati and enjoyed meeting for the first time his daughter, Ruth, who was born July 14. Dalroy probably will be booked at some of the big late fairs by the World Amusement Service Association.

A cable from London, England, says: "The other day a British broadcasting company tried to get Indarini, of the London Zoo, interested in radio by having her master, Sved All, give her orders thru a transmitter. Indarini paid no attention to him, altho she has known his voice since the days of her youth in India. "Sved All shouted his commands thru a loud

speaker set up in the elephant's stall. He told his pet to 'Lie down!', 'Get up!' and 'Salute!' and to go thru her other stunts; but she only waved her great ears and continued to eat peanuts.

"In desperation, the broadcasters sent a waiter over the radio, but Indarini ignored it. Her feet never moved, her massive shoulders remained still, only her jaws were rhythmic, and the peanuts were responsible for that."

Fred Alters—"The Blue Man"—who died at Bellevue Hospital, New York, last week, was last engaged at Dreamland, Coney Island. He had been featured in the side-shows of all the prominent circuses at various times. A post-mortem examination revealed the fact that the bright blue coloring was not peculiar to his skin, but that his tissues and muscles and all of his organs, including liver, kidneys, heart, lungs and brain, were impregnated with the same substance and had the same hue. This color was due to a disease called argyria, which may be described as chronic silver poisoning. Silver affected Alters much as lead does some other people. The use of silver—or silver-plated—spoons and forks alone was sufficient to introduce enough of the precious metal into his system to keep him poisoned. He never suspected the real cause, but attributed the peculiarity to an injury received while in the Lancers (cavalry) of the British Army in India.

Ed C. Brown, of the No. 1 Advertising Car of the Gentry-Patterson Show, reminds that he was with the Cole Younger and Lew Nichols show in 1908 and writes the recent statement in these columns by Lew Nichols that the show was as clean as any that ever took to the road. States Brown: "It was a pleasure to troupe with such a show. All attractions were good, the tents were neat and nicely arranged, and the 'Mysterious Edna' show, with eight to ten girls working on the stage and bally platform, offered refined entertainment. There were a number of showmen from the old school with that outfit. For instance, 'Uncle' Charlie Lyle and his wife, Everett James and his sisters, Irene and Anna; Jack Velare and wife, Joe Beatty and family, Ray Wood, William Davis, Jimmie Colton and wife. I often wonder what became of all of them. This season I am enjoying myself with the Gentry-Patterson Circus, which is also a clean and pleasant show to be with."

Circuses in general did themselves proud in respecting the memory of the late President Harding on the day of the funeral in Marion, O. Newspapers in cities where various white-top organizations had their tents pitched August 30 are still commenting in praise-worthy fashion about the way in which circus managements canceled parades and shows and also co-operated with local memorial committees by offering the use of the big top for the holding of public services. In many in-

(Continued on page 130)

44 YEARS REPUTATION BACK OF EVERY TENT GOSS' SHOW CANVAS CARNIVAL TENTS FLAGS Waterproof Covers SEND FOR NEW CATALOG AND SECOND HAND LIST The J. C. GOSS CO. DETROIT MICH

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THE CORRAL

By ROWDY WADDY

Billy Penny was a conspicuous figure at the Wild West show in Denver.

We would like to see another good contest staged in Chicago.

Let's have your news and views—in condensed form.

Tex Austin entertained 500 orphans from the Mount Zion Orphan Asylum (Istanbul Island) August 29.

Frank McGraw threw a 1,000-pound steer in 17.25 seconds, August 29, at the rodeo, New York.

New York has become "dedicated" to the thrills of Wild West sports. There are many other large cities that need the "dedication."

Guy Weadick is doing better with his ranch this season than he has hitherto. His ideas are excellent and he will put it over yet.

Several have asked when Tex McLeod would land back in the U. S. A. and if he would do any contesting. Haven't heard from Tex, recently.

If that 101 Ranch (Miller Bros.) should go out next season, it will doubtless be west big—size and its success. The natives remember and like the title.

Tigar Bill and Young Tigar, Bill have both been with Sull's Bros. Circus, playing Chicago lots practically all season. Report had it last week that four dates were to be started this week at some point in Ohio.

A. D. S.—Haven't learned lately of the improvement in view west of Mountain Jack Ray. Last report was that his case was being considered as to its being placed in the list of government compositions, and his mind was clearing to some extent.

Much interest is centered in the four days' relay race for women and the five days' relay race for men at the California State Fair, Sacramento, September 1-5. Several prominent stables and a number of excellent riders are booked for the contest.

Some more groans have made good, even to becoming well known in Wild West show circles—but they actually DID something to earn their acknowledgment. Others—well one, in particular, has tried hard to break into print (with contributions) and now is fainting at learning to be an "editor."

In current history for August John Collier has an article entitled "America's Treatment of Her Indians." He brands it a national disgrace.

Briefly and thoroughly he pictures their condition from the discovery of America to the present time.

Report from Midway, Tex., last week was that the "home-talent" rodeo, being held there in connection with the Central Texas Fair, was attracting a great deal of interest and materially aiding the attendance-drawing power of the fair. In addition to the contests a regular old-fashioned cowboys' reunion was on the program.

Didn't Rowdy predict that there would be some new and previously "uncovered" excellent riders, etc., at the Western contests this summer? Have you noticed in the summaries that quite a few new names were among the winners of events? There's going to be some fast stepping about to hold any championship honors from now on it appears.

Gus Hornbrook and his "Cheyenne Days" act was on the program of the recent "Awaken, Inc." spectacle, under the auspices of the Grotto, at Detroit. Bronk riding, trick riding, roping, rope spinning, etc., formed the offerings of the act, with Rube Dalroy, who clowned the "whole show," doing comedy with the bucking mule in the Hornbrook act.

Word from Enid, Ok., was that Col. D. A. Moss was busy, along with his commitments, with preparations for the staging of a "round-up" of hands and a thrilling rodeo there, under the auspices of the American Legion and local Chamber of Commerce, September 13-15. It is to be given afternoon and evening, during the Stepl Celebration.

Here is a sample of letters received by Rowdy Waddy—this one was sent from El Paso, Tex., dated August 18: "We would like to get a list of all the rodeos that are to be held over the country during the next few months." Such communications as this give evidence of the necessity of advertising the various shows and their dates. It gives the information to the ones needing it.

Earle Thode was kiked in the spine by a bronk at the rodeo, New York August 29, and taken to Harlem Hospital. His injuries were pronounced serious. The same day Ella Youngblood was posing mounted for a photographer, a steer knocked the mount from under her and she sustained several severely strained muscles. She is not badly injured, however.

Among callers at the Cincinnati office of the Billboard last week was Pascale Perry, whose act, A Melange of Frontier Sports (Perry and Perry), was a big feature on the free vaudeville bill at Chester Park. The act, which is indeed symbolic of its title, drew rounds of applause at each matinee and night performance. Pascale wished to be remembered to his friends of the Wild West branch of entertainment.

Ike Hiner wrote from Basin, Wyo.: "I enjoy reading The Billboard and admire the stand taken in Corral for the welfare of Wild West shows and contests. I just received the news of my old friend, Henry Welsh, who was very badly injured here last July—not far from Sherman. It is said he was in a mixup with

some cattle rustlers. Welsh and myself worked together on a little ranch in South Dakota years ago. He is a well-known horseman and was friendly with the 101 Ranch Wild West show.

A recent report relayed from Washington, D. C. was to the effect that the rodeo part of the group of attractions provided by Victor J. Adams for the Shrine National Convention netted 20 per cent above the cost of production after deductions properly chargeable to the rodeo association were charged but that other parts of the whole group fell far short of expense, which caused the loss in the whole group. It is said, however, that those who saw the rodeo are still of the opinion that it was one of the best productions ever staged in the East and that Mr. Adams is as strong for the sport as ever.

We have been printing a great deal of "philosophy" along with some excellent logic toward the aid of the contest game the past few years. The facts and summaries are now too well known to all concerned in rodeo competition to burden on them. (Altho we will refer to them from time to time, in order to emphasize the necessity of sticking to the advancement) and especially the "factual content" features of the various affairs. However, we are going to produce more news from and of the folks themselves than late. So it's up to every one of the boys and girls to send in their little squibs, news of themselves, etc., for publication.

The roundup and races staged by Forchorn Clancy for the Atchison County Agricultural and Mechanical Society at Rockport Mo., August 16, 17, 18, was rained out entirely the first day, but the following two days could not accommodate the crowds and went over so big that the society decided to hold the affair two more days August 24-25. Eachorn acted as starter for the races also. Those taking part in the roundup performance were: Joe Green, Guy Hodgkin, Fred M. Clancy, Jr., Monroe Veach, Frank Clancy, Homer Laney, Shorty Johnson, Archie Hoag, Pearl Johnson, Goldie Fields, Ruth Childress, Buddy Bays, Jerry Mason, Louis Mason and Brady Smith.

From New York (August 25)—Steer wrestling and broncho busting are classed as athletics. It was so decided by Magistrate H. Stanley Renaud in Morrisania Court this week, in deciding an alleged violation of the Sunday law thru which Tex Austin and four of the cowmen from the Rodeo were called into account. Sergeant Joseph Murray of the Highbridge Station served Austin with a summons on Sunday afternoon after doubling us to the permit allowing cowboys' stunts. The receipts for the two shows on Sunday went to charity, which fact was considered by the magistrate in dismissing the charge. (A mention similar to the foregoing was made in last issue, in another department, page 16, but probably many of the "Corral" readers failed to see it.)

From Nelich, Neb.—The recent roundup staged here was a pronounced success. It was put on by the business men of Nelich, with W. H. Runyon, of Interior, as arena director and who also furnished the bucking horses. The affair will be staged again next year. Following were the results in the events, winner's names in order given: First Day—Bronk Riding: Stuttering George, Frank Dock, Harold Johnson and Buck James split for third Bulldozing: Harold Johnson, 12 seconds; Buck James, 14.25; Stuttering George, 21. Second Day—Bronk Riding: Harold Johnson, Frank Dock, Buck James, Bulldozing: Harold Johnson, 13.34; Frank Dock, 21; Oklahoma Cowboy, 23. Finals—Bronk Riding: Harold Johnson, Buck James, Oklahoma Cowboy, Bulldozing: Harold Johnson, Buck James, Frank Dock.

An Indian may sit in the place of the vice-president of the United States. Reports from Washington indicate that Senator Charles Curtis may succeed Calvin Coolidge as president of the United States Senate. Curtis is a Kaw. There is only a remnant of that tribe left. His abode is in Kay County, Oklahoma. Curtis has participated in all the tribal customs on his every visit to Kay County and shares in the tribal funds. Curtis gets his Indian blood and his rights as a Kaw thru a grandmother who was a full-blooded Indian. He was born in North Topeka, Kan., in 1870. His father sent him to live with his grandmother and was from her home that he went to attend school at Council Grove. After the Cheyenne said the father took Charles Curtis to Topeka, where he could have better educational advantages and where he could live in greater safety. But after the Cheyennes were finally driven out of Kansas the boy was a frequent visitor to the old homestead.

UNDER THE MARQUEE (Continued from page 129)

stances city officials, members of the cloth and circus folk spoke from the same stands that afternoon and other showfolk and townspeople rubbed elbows as they joined in prayer and sang hymns, the music of which was played by circus bands. The services ended, thousands of men and women experienced changes of mind, realizing as never before that showfolk, like themselves, are real people and, above all, true-blue Americans.

ILLINOIS TOWN BILLING WAR

Barnes and Gentry Shows for Taylorville—Roster of G. P. No. 1 Advertising Car

Taylorville, Ill., Aug. 23.—Not since 1913 has this vicinity been billed as heavily by a circus as at present. Advertising Car No. 1 of the Gentry-Batterson Circus was here last week and used every available billboard and daub within a radius of thirty miles of this town heralding the coming of the show on September 1.

Reason for the extra heavy billing is that the Al G. Barnes Circus Advertising Car No. 1 is expected here this week to paper the coming of that show on September 12.

The last local billing war by circuses was between Frank Robbins' Circus and the Mighty Haag Circus ten years ago when they exhibited here one day apart.

The present roster of the Gentry-Batterson Circus Advertising Car No. 1 is: Manager,

Emory D. Proffitt, for years on the Gollmar Circus; boss billposter, Mike Fagan, secretary, Harold Deese; Steward, Ed C. Brown; billposters, Joe Adams, Charles Thomas, D. C. Buckworth, Adrian Johnson, J. Crawford, G. Henry, W. H. Hine, J. W. Henshaw, J. W. Wilson, J. M. Hark, J. Roseberry and L. Montague, lithographers, G. W. Edwards, W. A. Brown and Samuel Gosman.

Mr. Buckworth is mourning the death of his son, aged 34 years, which occurred recently at his home, Ottawa, Ill. The young man was killed in an automobile accident while serving as a traffic officer.

CIRCUS IN INDIA

Bert Homaz Writes Interestingly

Bert Homaz of the Homaz Trio, Australian acrobats, writing from Multra Panjab to Martin Brennan at Sydney, N. S. W., says:

"You will remember I left for Java in 1919, and since then apart from time lost in traveling, we have worked all the while, having played Java, Sumatra, Federal Malay States, French Indo-China, and Japan.

In 1922 we went to Mesopotamia with the first circus that had ever been there. I was then with Wadell, having left Harroston at Singapore, Mandalay, etc., after which we put in six weeks in Calcutta with Carl Wirth. All over this territory we played the principal towns to enormous business, and it was a most interesting tour, during which we visited Babylon and a few more of the prominent places mentioned in Biblical history. The Arabs and Jews are very keen for a show, and it was capacity business every night and matinee. You can guess how they appreciated the company when we stayed seven months there, after which we came back to India at the end of July, and have been here ever since touring right thru to Quetta, thence to Afghanistan border, Central India, Raj Putan and elsewhere.

"We have just signed a year's contract with another show under the management of Madam Tarikas. We have a nice little combination, and I have been promoted to the position of manager with a substantial extra remuneration, equal to in all about four times the amount I could ever get in Australia whilst I was there.

"After the Indian season I am endeavoring to get these people to make a world tour, and there is every possibility of them taking it on.

"Expenses are fairly high, but the money is big and as we are well known in the East everything is good for us.

"My little girl is fine, and seems to thrive in this climate. She is now seven years old, and a very clever artist.

"There are some amazing performers out here amongst the Indians and some, I know, would create a positive sensation in another country. The natives from the Malabar coast are about the best circus performers I have seen, but as the old adage of a prophet goes about 'having no honor in his own country' applies here, they don't seem to get the appreciation, but what a riot some of them would be in Australia and elsewhere.

"Later on I hope to write you some more doings of our little company, and for the time being any who care to write me should do so care of the Poste Restante, Calcutta, India."

RINGLING-BARNUM CIRCUS

The hall game played by the Butchers and Dressing Room at Yorkton resulted in an 8-to-6 victory for the latter team. Whitey Martin pitched for the Butchers and Slat's Beeson for the Dressing Room club. Jack Hedder was umpire.

Made a nice run from Yorkton to Saskatoon. Everything was up early and many indulged in fishing in the Saskatchewan River, immediately behind the lot. Cliff Hummel and Carl Steinbrook made the big catches of the day.

At North Battleford, while the town was alive with people, Charles Ringling, out of deference to President Harding would not allow the show to exhibit. The day was spent in quiet respect to the departed chief executive, George Harzeli, as representative of the Masonic fraternity; Everett Hart, as representative of the Elks, and Fred Bradna, as representative of the amusement world, made addresses at a gathering at the North Battleford Hotel on the afternoon of the day that the President was buried.

The Hart Brothers had a cousin visit them at North Battleford. She came all the way from Prince Albert and remarked that it was a small world as, the year before, she by chance had met Harry Money and had casually asked concerning the Hart Brothers and got the information they were with R. B. and Carl & B. So the next time she saw the paper of the circus she made the trip of 160 miles to see her cousins.

The tour thru Manitoba, Saskatchewan and Alberta was ideal. Everyone in those provinces is bright and happy over the bumper crops.

The show made an excellent run from North Battleford to Edmonton and had a 100 per cent perfect circus day. We did not see upon last visit, see the Northern lights, but were told we were a wee bit early for them. From Edmonton to Calgary we had a great run and many took advantage of the wonderful Pulliser Hotel in Calgary to rest up. Charles Ringling, Robert Ringling and party left at Edmonton and spent the weekend at Innis, traveling in the new perfectly appointed private car, The California.

At Calgary many took rides to the beautiful foothills of the Canadian Rockies.

Another wonderful day and capacity business at Lethbridge, and we entrained for the United States. Met our old friend, Mr. Fawcett, of the Immigration department. He makes a yearly trip to Lethbridge to see Al Irwin. Sorry to say that James (Getter) Sibson got left at Lethbridge and never caught up until we made Lutte.

En route from Lethbridge to Great Falls we stopped off for two hours at Shelby, Agee and Strada. Everett Hart and Charles Hummel were up bright and early and spent the entire time looking things over. Agee caused quite a sensation in Lethbridge by springing a brand-new ten-quart hat of the Western variety, finished in a bright green.

We made a nice run to Great Falls and during the day entertained Cowboy Russell. Many

were taken to the largest smoke stack in the world, which Great Falls boasts of. Vera Magnius, of the Wild West String, spent a busy day at Great Falls. Vera was formerly a forelady on one of the large ranches near Great Falls.

The wonderful costume that Agee uses in his horse act is the uniform of the Canadian Royal Mounted Northwest Police. This is an answer to many queries about the attractive garb.

Bill Bringtons was busy in all the Canadian towns looking up his many relatives. His uncle, a Mr. Milestone, was one of the Canadian pioneers and recently died and among several dozen beneficiaries, Bill received quite a legacy.

At Butte we had the pleasure of a visit from Richard Ringling and party, who motored all the way from Mr. Ringling's extensive ranch in Montana.

Ray Elder and Al White were quite busy during the Lutte engagement entertaining friends and relatives.

Everyone is now getting ready for the Frisco and Los Angeles engagements.

STANLEY F. DAWSON (for the Show).

ROBINSON CIRCUS IN OHIO

Ohio is always unusual in the circus world. Towns where record-breaking houses are expected are just fair and these would come out "in the know" says business. It is hard to predict what the Buckeye State will do and it is a great deal better for one to wait until the day is over before saying. Yet Ohio is always good to the John Robinson Circus. Being the home State of the show for many years, the name is still remembered and the date looked forward to. The seventh week of the 1923 season was spent entirely in Ohio. At Newark, August 13th, Frank McGuire and his wife returned. Mr. McGuire assumes his position of legal adjuster. It is not often that a month's honeymoon is allowed anyone on a circus, especially in mid-summer. When Frank returned he was welcomed and also entertained.

Chas. Curran and wife, formerly of the Howe Circus, were guests of Ray Daly at Newark, where F. McAllister took over the properties of the circus. Mr. McAllister served a number of years under "Mickey" Graves.

At Vernon, August 11 and Massillon on the 15th, were excellent stands. At Massillon "Doc" Waddell, wife and party were guests at the afternoon show. In the evening Nelle King, wife of Geo. Orman, side show manager, dropped in for a brief stay. Massillon is Col. Kennedy's home and of course, his sister, the only member of the family at home together with her party, enjoyed a pleasant visit.

Tim Cary, who had the cookhouse on the Gollmar Circus last year, was welcomed back at Massillon in his old capacity. The many years Mr. Cary has served as steward make themselves known in the excellent table he sets.

Alliance, August 16, brought to light an oldtimer in the person of Geo. McCoy, who for many years served on the Walter L. Mann Circus. And there was also Mrs. J. W. Renomme, mother of "Sig", from Columbus. Business at Alliance was very good.

Wooster on the 17th and lineyours on the 18th were surprise towns. Wooster looked dead and quiet yet sent two capacity houses. Bucyrus looked "peppy" and full of life, but only sent two fair houses. All of which proves that Ohio does the unusual in the circus world. The week was fair and every run made in good time ending at Bucyrus with a visit from Mr. Scholler and wife of Marion, Ind. GARDNER WILSON (Press Agent).

WANTED WANTED FOR Leon Lamar's IXL RANCH WILD WEST

WITH RUBIN & CHERRY SHOWS. Cowboys, Cowgirls, Indians, Medicine and Clowns, Horse Riders, Steer and Buffalo Riders, Bullfighters, Ropers, etc. People all lines Wild West, with or without outfits. All winter's work. Contests to follow show season. Only real hands need apply. Write or wire, LEON LAMAR, Anderson, Ind., west August 27; Indianapolis Fair, week September 3.

NOTICE

Reliable managers invited to make us offers for Winter Indoor Circuses or anything that pays salaries. Now seeking First open time week of November 18 and after.

KENNETH R. WAITE TRIO

(JIM KEATING) (CHESTER SHERMAN) Comedy, Acrobatic, Pantomime Circus. Best of numbers, walk-around, stunts, wardrobe. Nothing better in show business. Address all communications care Billboard Pub. Co., Cincinnati, Ohio.

WANTED Will buy Midget Animals of all kinds for cash. Must pass veterinary examination. Write only. C. L., Box 316, care Billboard, 1493 Broadway, New York.

First-Class Circus Blacksmith WANTED FOR GOLDEN BROS.' CIRCUS Steady employment year round for other man. Cook House A-1. Ticket? Yes, if I know you. Address DOC WILLIAMS, as per route in Billboard.



# FAIRS AND EXPOSITIONS

## THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

### CANADA'S LARGEST ONE-WEEK EXHIBITION

#### Over 300,000 Expected To Visit Ottawa Fair—Program of Exceptional Merit

Ottawa, Can., Aug. 24.—The Central Canada Exhibition Association announces all arrangements completed for Canada's largest one-week exhibition.

The midway and grandstand program will again be important factors in the annual Ottawa Exhibition, which will be held from September 10 to 15. Last year the attendance in the week was 300,000. This year, given any fair show as regards weather, the management is confident that this number will be attained. The directors arranged complete programs for the entire six days and so the exhibition appeals to concessionaires, many of whom have already booked locations.

Henry Meyerhoff, New York, who for the last fourteen years, either by himself or associated with others, has had the midway contract, will again provide the midway shows and rides. His contract calls for thirty-five shows and rides in all. The Ottawa fair grounds are especially laid out so that all shows and concessions have on paved roads, an important consideration, especially in wet weather. This year the management is making an innovation in uniform fronts and quite a number of these will be provided for concessions. If the idea proves good, uniform fronts will be provided next year for all concessions.

The grandstand program will be supplied by the World Amusement Association, Wirth-Hilmenfeld Fair Booking Association, Frank McVillie, Inc., and others. The acts include Cimifotti's Horses, Chas. Van Norman's Bicycle High Dive, Australian Axmen, Robinson's Elephants, Orpheus Comedy Four, Berlo Sisters, the New York Hippodrome Diving Act, Sig Franz Troupe, Lohse and Sterling, Santiago Trio, Guy Raymond and Mildred Mason, Polly Bassel Company, Emur Patrons, the Gaudsmiths, Patrick and Francis, New York Hippodrome Bay Wagon Act and others.

In addition Alex Sloan will have his auto polo teams and his auto racers. Polo will be played each day and the auto races will be given the last two days of the week, horse races holding the track for the first four days.

G. A. Farley, of Montreal, will give balloon ascensions with parachute drops, and the T. W. Hand Fireworks Company of Hamilton will provide the fireworks display in the evenings.

The improved Canadian highways should prove a big factor in bringing visitors to the Ottawa Fair, which is the second largest annual exhibition on the continent. J. K. Paisley is secretary and manager, and the fair is backed by the electric corporation, which owns the grounds and buildings, and which provides offices for the management in the city hall.

The directors have endorsed the decision of the Dominion government in regard to recognizing the breeds of live stock approved by them by offering increased prize money in these classes, and which will from present indications bring out the largest exhibit of pure-bred animals ever shown in Ottawa.

### ON PAR WITH 1922

### Western Illinois Fairs Report

Clinton, Ill., Aug. 24.—Western Illinois fairs closing last week reported attendance and receipts about on a par with the 1922 records. One or two had days and threatening weather were blamed for the failure of the attendance figures to advance over the last year count.

In this city the DeWitt County directors canceled the Wednesday program because of rain and continued the fair on Saturday. The Thursday attendance was about 8,000 and a double bill was given. The association reported that it would meet at expenses.

The Lelloy Fair Association's twenty-ninth annual program was hit by Thursday's rain-storm and the race card was forced to cancel. Attendance, however, pulled out on the week and will make a creditable showing.

The Fulton County Fair came up to its usual standard and early reports indicated its financial success. The Brown County Fair, however, for the first time in ten years, was unable to report a financial gain, but in its strong position this will not create any embarrassment. The Schuyler County Fair at Rensville is closed, but a complete financial statement will be necessary before the year can be reported upon, so close was the attendance. Two days' rain hit the fair hard.

### NEW FAIR FORMED AT EPHRATA, WASH.

Spokane, Wash., Aug. 25.—The Grant County Fair Association was organized at Neppel last week, insuring that county of its first permanent fair, to be staged at Ephrata on September 1. The association plans a three-day fair next year. O. W. Scott is president and Edgar Iry, of Neppel, Wash., is secretary-treasurer. A complete list of premiums is being issued.

### GREAT ROANOKE FAIR

Roanoke, Va., Aug. 23.—Featuring a \$1,000 baby beeves contest in which all entries will be by boys and girls of Virginia, four flocks of pure-bred sheep, the first to be exhibited in this section, and offering \$10,000 in premiums, the Great Roanoke Fair will open on Tuesday, September 18, and close Friday, September 21. S. B. Pace, a well-known Roanoke capitalist, is president of the association, and H. H. Angell, president of the Colonial National Bank, is vice-president. Louis A. Scholz is retained as secretary, a position he has held for over twenty years, and J. H. Mahaffey is assistant treasurer.

T. Gilbert Wood, agricultural agent of the Norfolk & Western Railroad, is in charge of the baby beeves contest and has also arranged railroad facilities so that entries will be sent direct to the fair grounds without delay.

Much work has been done at the fair grounds and the various buildings have been repaired and repainted, so that the fair of 1923, which is the twenty-first annual exhibit in this section, will be the largest and best ever assembled.

### NEW BUILDINGS READY

#### For Tuscarawas County Fair at Dover, Ohio

Preparations for the Tuscarawas County Fair, Dover, O., are coming along fine, according to J. D. Craig, secretary of the association. The new buildings are about completed and will be ready for the opening day of the fair September 24. A new cattle barn 60x100 feet and modern in every way has been constructed, and there is a new hall to be used by the granges, the farm bureau, etc. Both of these are of cement blocks. There also has been erected about 750 feet of ornamental iron fence around the grounds. Next year the remaining 400 feet of wooden fence will be replaced with the iron fencing.

Secretary Craig says the only thing that can stop them from having a record-breaking fair will be the weather, and the dates this year have been changed from the second week in October in order to strike more favorable weather than formerly.

Among the entertainment features arranged

### Fairs and Fun in England

By 'TURNSTILE'

#### Recovery of the Fair Ground

London, Aug. 9.—This season of open-air entertainment has on the whole shown a marked recovery as compared with the last two years. The boom following immediately upon the armistice was succeeded by such depression as has never been known in the outdoor entertainment world. Countrywide unemployment naturally hit the show world first and worst of all. The wakes of Lancashire and Staffordshire, the big industrial districts, were, so far as patronage and finance were concerned, mere shadows of their former selves.

The advent of a new government last autumn had no little influence in restoring industrial confidence and a steady decline in unemployment throughout the country, together with a fall in the cost of living, has had an immediate effect on the revenues of the fair ground, which indeed may be said to serve as a barometer of national prosperity.

Since the beginning of the season, which opened in February with the two-week Mart at the old-world East Anglian town of King's Lynn (a town famous in the annals of English showmanship), a slight but sustained improvement over corresponding dates last year has been generally observed. This improvement, so far as I can gather, is only a small percentage, something around about five per cent on the average. But it appears to be general, so far as the big fairs are concerned. In the seaside resorts the percentage of increase in returns is probably several points higher. The consensus of opinion among showmen here is that, despite the doubtful increase in the bank rate and threats of continued hard times, business is definitely on the upgrade. Hedecoration of machines and riding stock is everywhere to be noted—always a healthy sign, this. And the more adventurous are looking about for new rides and devices in which to invest.

#### August Bank Holiday

Monday last broke all records in London and many provincial pleasure resorts in regard to the number of holiday-makers. Whitson has previously held the record, but last Whitson's figures, almost constituting a maximum, were beaten on the last Bank Holiday. The London underground carried over fifteen million passengers during the week-end, an excess of nearly six millions above previous maxima.

Especially interesting was an experiment in the transportation of crowds to Wembley exhibition grounds as a preliminary to next year's traffic. Three trains were run from East London to South Harrow and many thousands made the trip from the crowded East End to the open country around Wembley. As a result, it has been found advisable to resignal part of the line. Some 250,000 Londoners are reckoned to have gone on the various rail excursions to country and seaside resorts, Southend, Margate, Hastington and the South Coast towns resorting unexcelled prosperity.

Hampstead Heath is the great "lung" of Northern London and good business was done on the amusement devices provided. These, however, appear singularly inadequate to cater for the vast crowds that flock to the most popular suburban resort, and one is tempted

(Continued on page 133)

### GIVE CONCESSIONAIRES PROPER CONSIDERATION

My experience has taught me to treat the concession people with consideration. They are all human and are entitled to the same treatment and courtesies that you would give to a permanent merchant. The concession business is a business that appeals by reason of its fascination, but, nevertheless, regardless of the opinion of the general public, the real concessionaire has as high a standard in business morality as the average business man. Experienced fair managers will bear me out in this statement.

You will find that a great majority of the professional concessionaires are what you might call rovers, going from the East to the West and from the North to the South as the season of the year invites them. They know and recognize fair treatment, consequently I find that some of the best advertising that a fair can get is firm the good will of the concession people.

The average fair has but two sources of revenue, namely, admissions and the money received from concession privileges. It is necessary, in my estimation, to show as much courtesy to the people who provide to fill your midway as you show your exhibitors, and I have found that if the concession people are met in the right spirit they will respond and be a real help in making your fair a success. Now and then a person leaks into the concession game who is not reliable and trustworthy, but his time is short as the real concession people will not tolerate or protect him, and the fair manager who is fairly considerate will be aided by the concessionaires themselves in keeping his midway clean.

Held to a high standard, treat your midway people right, and they will pay you and continuously advertise your fair and be with you on your next date, and you need them if you are going to meet with success.

CHARLES M. KENNEDY,  
Gen. Mgr. Cook County Fair, Palatine, Ill. in Badger Fairdom.

## WHAT OF THE RACING GAME?

### Writer Declares It Has Degenerated Into Contest for Second Money

At last winter's fair meetings warnings against unfair practices that are threatening the racing game at fairs were sounded by such well-informed men as W. H. Gocher, A. P. Sandles, W. H. Smollinger, Fred Terry, Myers Y. Cooper, Harry White and others, and fair secretaries seemed pretty well agreed as to the wisdom of their leaders' views.

Horsemen, however, apparently are disregarding the advice that has been given them and seem determined to continue on their merry way, oblivious to the danger signals that confront them unless drastic measures are adopted.

A writer for The Cincinnati Enquirer, in a special dispatch from Jamestown, O., under date of August 18, sums up the situation thus: "It is impossible to follow the fortunes of the Ohio half-mile tracks every week and closely watch the racing of the harness horses without sounding a warning because of the trend of the sport. Racing at the Buckeye fairs, at least, has degenerated into a contest for second money, and drivers, usually at the instance of owners, will do most anything to win a heat or two, insure second money, keep from winning the race and incurring a fast record, and still make expense money."

"Something will have to be done to curb this trend or the people who are turning out by the thousands and paying their good money at the gate will become disgusted and kill the whole game. Not only at the big betting meetings has the sport reached a sad angle, but at the fairs it is alarming at the melancholy manner in which drivers spoil their own game. The rule that makes a heat record no bar unless a race is won is only partially responsible for the present trouble.

"There must be some plan evolved to allow a horse to win and earn money and laurels by doing so, instead of being severely penalized by standing at the head of a summary. Thinking horsemen and trotting horse fans must face the present situation and find a solution."

bled. Last year the fair entertained a record number of visitors, and the advertising campaign has been so complete this year that the officers and directors look for an even greater attendance this year.

For the amusement of the crowds four bands have been employed and a program of free acts has been secured thru Frank Melville. Auto polo will be the big feature. The night sessions will be featured by fireworks, a costly program of pyrotechnics having been engaged.

Zeidman & Palle's Carnival will furnish the midway attractions, and the races, given on a mile track, will also be one of the diversions of the fair. Noted local professional and local drivers will engage in this department.

### KINSMAN FAIR DRAWS BIG CROWDS

Kinsman, O., Aug. 20.—Favored by good weather and record attendance, the annual Kinsman Fair was held here this week, and it was the last week in fairs. The Kinsman frolic is one of the largest independent fairs in Ohio and attracts crowds from far and near.

A total of \$4,500 in race and class premiums was paid this year. Among the free attractions were: Bert Hughes and Company, trick cycle act; The Warricka, acrobatic burlesque; James Walker, clowning; M. D. Cutler, "The Harry Lander of Michigan"; and the Roseland Orchestra. Band concerts, baseball games, boys' and girls' club work, clothing club exhibits and demonstration on teams were other features. D. H. McLean is president and George C. Johnson secretary of the fair.

for are three bands, three big free acts and the usual horse races. Thursday will be Governor's Day and Governor Denney will be present and present a silver cup to the winner of one of the \$1,000 stake races.

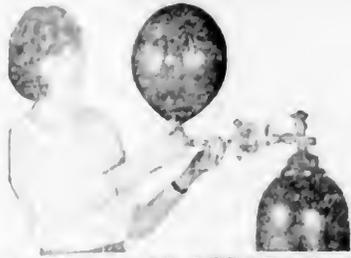
"The new concession law does not affect us," says Secretary Craig. "We have not had a paddle wheel on our grounds in ten years and since eliminating this class of entertainment instead of going to the wall as a good many are yelling about, our privilege sale has increased each year."

### ADVERTISING THE FAIR

#### Abilene, Tex., Business Men Make Thousand-Mile Trip

Abilene, Tex., Aug. 23.—Nearly 200 businessmen of this city, uniformed in white and carrying white parasols, left here on a special train on a thousand-mile trip Tuesday, August 21, for the sole and single purpose of advertising the West Texas Fair, September 24 to 29, inclusive. Stops at more than fifty towns were scheduled, where parades, headed by a special band, were scheduled.

That is the way Abilene's business interests believe in their fair this year. Plans have been made for holding the biggest show of the fair's history and all attendance records are expected to be shattered. Two days of automobile racing, several football games between prominent college teams of the State, air circus, fireworks, circus acts, dog racing and special feature days are on the program. The John T. Wortham Showa have the midway.



AIRO JR. GAS APPARATUS

A TIME AND GAS SAVER. \$10.00. SWIVEL ADAPTER TO FIT ALL TANKS. \$1.50

AIRO BALLOON FOR PRICE LIST U.S.A.

Table with columns: Code No., Description, Price. Lists various balloon types like ACE, BOY, CAD, DOG, etc.



CODE "HAT"



CODE "FAN"



UNEQUALLED QUALITY

BALLOONS



CODE "EAR"



CODE "INK"

AND AIRO JR. GAS APPARATUS ON SALE AT

M. K. BRODY 1120 S. Halsted St., CHICAGO

BRAZEL NOV. MFG. CO. 1710 Ella St., CINCINNATI

S. SCHNEIDER & CO. 134 W. Jefferson Ave., DETROIT

AIRO BALLOON CORP. 603 Third Ave., NEW YORK

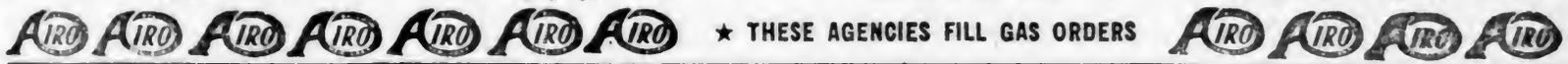
FEDERAL IMPORTING CO. 620 Penn Ave., PITTSBURGH

SHRYOCK-TODD NOTION CO. 824 N. 8th St., ST. LOUIS

Always specify AIRO BALLOONS In large purple boxes.

NOVELTY SUPPLY STORES 228 Mile End Road, E. I., LONDON, ENGLAND.

BALLOONS always dependable fresh stock. NEVER JOBS or SECONDS.



BIG FAIR PLANNED By Recently Organized Georgia State Exposition—E. Ross Jordan Manager

Feature Free Attractions For Fairs, Celebrations and All Events AERIAL UTTS—MABELLE SENSATIONAL AERIAL FREE ACTS—TWO ACTS

GOLDEN JUBILEE To Be Celebrated by Elkhart, Ind., Fair—Pageant of Progress To Be a Feature

Macon, Ga., Aug. 21.—Plans are well under way for the Georgia State Exposition, to be held in this city October 22 to 27, inclusive...

ACT No. 1—Sensational Aerial Trapeze Act. ACT No. 2—Comedy Electrical Revolving Ladder Act. Both Acts performed by lady and gentleman...

Goshen, Ind., Aug. 24.—The Great Elkhart County Fair and Pageant of Progress Exposition to be held here week of September 10-15 gives promise of being the largest in the history of the fair association...

THE GREAT NORTH ADAMS FAIR September 20, 21, 22, 1923 DAY AND NIGHT SHOWS. We have engaged Harry S. Orr to direct our big Fair. Boys, you know what that means...

CIRCUS PLEASES FAIR PATRONS The Gentry-Patterson Circus showed on the County fair grounds at Carthage, Ill., Tuesday, August 14. Owing to the fact that the World Bros. Circus had shown upon the same location...

THE CECIL COUNTY STATE FAIR ELKTON, MD., SEPT. 11-12-13-14-15 WANTS Shows, Lunch Stands, Ice Cream, Soft Drinks, Novelties and Legitimate Concessions and Wheels (no gambling)...

PREMIUM LISTS RECEIVED State Fair of Louisiana, Shreveport (18th annual), Alabama Fair, Meridian, Miss. (18th annual)...

LOWER RIO GRANDE VALLEY FAIR AND EXPOSITION 4 Big Days—DECEMBER 4-5-6-7—4 Big Nites WANTED INDEPENDENT SHOWS, RIDES, CONCESSIONS, NO EXCLUSIVES, WILL CONSIDER ORGANIZED CARNIVAL, SENSATIONAL FREE ACTS, ETC.

SOUTH CAROLINA STATE FAIR October 22 to 27, 1923, Columbia, S. C. Exclusive sold on Candy, Dolls, including Lamp Dolls, Blankets and Auto Robes, and Ham and Bacon, with Roaster.

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.

NO BIG CHEESE THIS YEAR Syracuse, N. Y., Aug. 17.—There will be no 500 pound cheese on exhibition at the State Fair this year. The Legislature at the last session failed to appropriate \$20,000 asked by the Dairy Department...

# Get ready for the Fairs!

To Attract Crowds, Order Your Specialities From **M. GERBER** The House of Values and Service.



Per Gross, \$4.25



BB.—Extra Large Size German Bushy Fur Monkey on wire spring. SPECIAL, Per Gross, \$6.00

BB. 60—Imported Beautifully Jointed Dolls, with sewed wigs, curly hair, tied with ribbon bowknot, jointed hips, shoulders, knees, elbows and wrists, with eyebrows and eyelashes, shoes and stockings. Height, 23 1/2 inches. Packed each in a box.

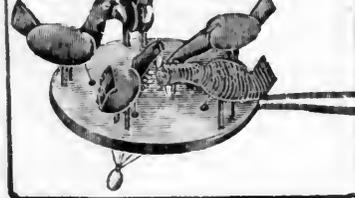


Cash in Now on This Doll While the Demand Is Greatest.

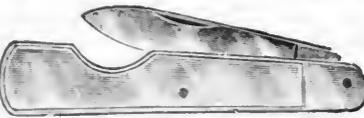
Per Dozen, \$14.00

If ordered in a solid case of 8 dozen, price is \$13.50.

## "Chic-Chic"



BB. 305—Chic Chic Wood Toy Novelty. Five wood chickens, natural wood color, with fancy trimmings, stand on wood platform, 3 1/2 inches diameter. Wood knob beneath causes heads to bob up and down. Much fun can be had with this popular toy. Per Gross \$12.00



BB. 41 0—One-Blade Knife, nickel silver handle, highly polished. Size, 3 inches. Per 100 \$4.50

BB. 71—Assorted 100 Knives, tin shell and wooden handles. Per 100 \$7.00

Swagger Sticks, 30 and 36 inches, assorted colors, nickel caps, leather straps, with ivory bone charms. Per Gross \$27.00

Write for our new Catalog No. 88, which is just off the press, featuring Aluminum Goods, Mama Dolls, Lamp Dolls, Plume Dolls, Silverware, Firearms, Beaded Bags, Blankets, Umbrellas, Stum Goods, Jewelry and thousands of other items suitable for the Concession Trade.

**BUY WHERE YOU CAN BUY RIGHT**  
Send us your order. We will fill it for you right, as we know how. Positively no goods shipped without a deposit.  
**M. GERBER'S**  
Underselling Streetmen's Supply House,  
505 Market Street,  
PHILADELPHIA, PA.

## Unfavorable Weather Hits Illinois Fairs

### But Most of Them Are Coming Out Financially to the Good

Davenport, Ia., Aug. 22.—Disagreeable weather the past ten days hit hard those Eastern Iowa county fairs which were under way and a rainy, threatening day on Thursday, big day of last week, cut deeply into attendance records, early reports indicated.

The Mississippi Valley Fair, which closed Saturday night, will approximate \$8,000 attendance, setting a new total attendance figure. The fair, however, had the advantage of two extra days. Its big day, Thursday, showed 20,000 and would have gone 10,000 more if the weather had been clear. As it was, every day surpassed the previous year's records and M. E. Bacon, secretary, expects the fair will report an encouraging financial return.

The Inter-State Fair at Marion last week was forced to cancel its Thursday night show because of the rain. A historical precedent with 5,000 people participating was the feature of the show and proved a great success. The Henry County Fair at Mt. Pleasant abandoned its race program Thursday in a storm and its big day attendance was badly affected.

Amamosa reported decreased attendance. The first programs started off slowly and the crowds apparently could not be interested.

Rushville reported the only serious accident of the week. Thomas Tubock, Macomb driver, received a fracture of the leg in two places when his horse reared and fell on him.

The Ogle County Fair at Oregon sent in encouraging reports despite the national tragedy which diverted the public from pleasure pursuits. Twenty-five thousand persons attended on Rockford Day and the week's figures insured its financial success.

## MITCHELL CORN PALACE Will Be Replete With Entertainment Features of Merit

Mitchell, S. D., Aug. 21.—Mitchell's twenty-fourth annual Corn Palace Festival will be held here September 21-29, inclusive. Ernie Young's "Passing Parade of 1923" has been engaged as the headline feature. Art Landry, with his Commodore Band, will furnish music inside the Palace. "Big Jim", the nationally known bear act, will be one of the four entertaining vaudeville numbers.

"Gates" Flying Circus of Denver, Col., with Diavolo, Clyde E. Pangborn and Lient. Eddie Brooks, will put on some awe-inspiring stunts, and night a number of South Dakota bands have been engaged to furnish street music among them the Harold Mason Post Drum Corps of forty pieces. The free street vaudeville will include "Ebenzer", Ed Holts' mule production; Haas Bros., aerial bar performers, and Portia Sisters.

There will be three merry-go-rounds, Ferris wheel and many other rides.

### "PUT" SAYS IT

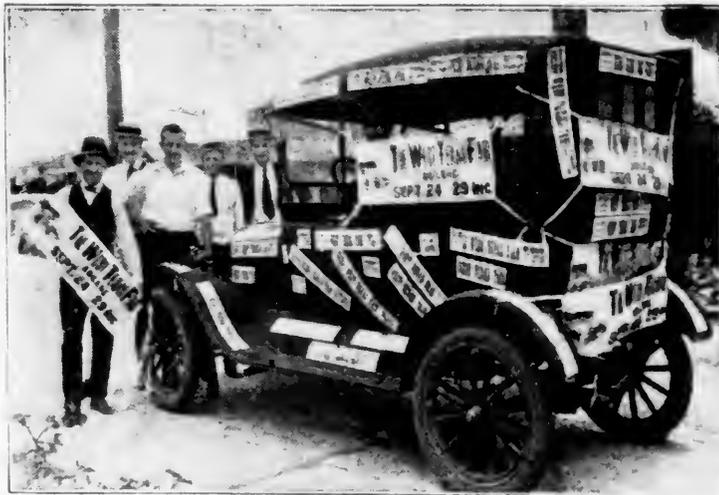
Picturesque, peppy, packing a punch, "Put" Sankey, good roads man and fair booster of Ohio, says fails to be interesting in anything he has to say. This, for instance, on the county fair—in the August issue of Macadam: "The county fair is an old and an honored citizen. Like Christmas, it comes but once a year. Again the fair season is here.

"The good roads and the autos have made bigger fairs. Parking space is now a puzzle. Fairs have outgrown grounds in many places. The successful fair is a good example of co-operation of town and country, communities and neighbors.

"Dunces and dead ones never make good fair managers. Competent and honest judges help to build a fair. The other kind ruin it.

"A new law just enacted is expected to rid fairs of unclean and evil features. A week at the fair will help to keep you young. Help to build it. Then you will boost it before and after."

### A "STUCK-UP FLIVVER"



This advertising car has traveled 10,000 miles spreading the news of the West Texas Fair, September 24 to 29, 1923. They call it the worst stuck-up jitney in West Texas.

### NEW GROUNDS NOT READY

#### Cumberland (Md.) Fair To Be Held at Armory

Cumberland, Md., Aug. 23.—The annual fair will be held this year in the State armory instead of at the new fair grounds on the Annetta McMillen highway. Secretary Virgil Powell has announced.

The Armelle grounds are not yet completed. Preparations of the finance committee were insufficiently realized to permit the erection of the necessary buildings.

The proposed site will be probably the largest fair grounds in the State. It is a mile southwest of the city limits. Buildings are expected to be completed in ample time for the 1924 fair.

### PLENTY OF ENTERTAINMENT AT KANSAS STATE FAIR

There will be plenty for the lover of racing at the Kansas State Fair at Hutchinson September 15-21. Saturday, September 15, there will be motorcycle races. Monday and Friday, September 17 and 21, will be given over to auto races, while Tuesday, Wednesday and Thursday will be slated for the best horse races in the State. Aside from the racing program there will be an abundance of entertainment features—such as band concerts, vaudeville shows, fireworks, auto polo, style show, fish and game exhibits, threshing and farm machinery demonstrations and dozens of other features.

### SUCCESSFUL FAIR AT LAKE MAHOPAC, N. Y.

Lake Mahopac, N. Y., Aug. 22.—The ninth annual fair for the benefit of the Lake Mahopac Fire Department, which closed August 18, was a complete success. Over 8,000 paid admissions in the three days. Josh and Tilly were there, making their third season. Those responsible for the success of the fair are: W. E. Bishop, head of the Bishop Service, New York; Chief L. C. Vreeland, Secretary C. H. Lee, George Westcott, Fred McDonald Al Russell, J. P. McMahon and W. E. Hart.

### OZARK STOCK SHOW

The fifth annual Ozark Stock Show will be held at Springfield, Mo., September 17-22, and Secretary H. R. Nelson says it's going to be a bouncer.

"You may tell the waiting and expectant world," Mr. Nelson writes, "that the Ozark Stock Show will this year entertain close to 30,000 visitors who will, in addition to seeing the best live stock display ever assembled in the State of Missouri, have the pleasure of enjoying a \$5,000 outdoor vaudeville show furnished by the World Amusement and Ethel Robinson companies and the well-known attractions displayed by the C. R. Leggett Shows."

Concession space is almost sold out, says Mr. Nelson, mostly to real trouper who have made the show in previous years and insist on coming back.

### LA CROSSE INTER-STATE FAIR

Prospects never were better for the Inter-State Fair at La Crosse, Wis., according to Secretary C. S. Van Auker. Preparations for the fair, to be held September 18-21, are practically complete and the indications are that exhibits will be more numerous, larger and of better quality than ever before.

Last year the association erected a modern cattle barn at a cost of \$10,000 and this year it is building a still larger one costing \$15,000. The barns are built of glazed tile, brick and concrete, with steel arches curving the roof. They will house 400 head of cattle and are modern and sanitary in every respect.

For the midway Mr. Van Auker has contracted with the Morris & Castle Shows. In addition he will have plenty of other entertainment features.

### REMOVAL OF HITCHING RACKS MARKS PASSING OF THE HORSE

Springfield, Ill., Aug. 18.—Walter W. Lindley, general manager of the Illinois State Fair, has ordered the removal of the hitching racks at the fair grounds and it marks the formal passing of the rival who drove the old gray mare to the fair. Last year only five horse-drawn vehicles were hitched in the grounds, while auto parking space was at a premium.

## KLAN CONTROLS FAIR

### At La Fayette, Indiana — Has Guaranteed Sale of 50,000 Tickets

La Fayette, Ind., Aug. 21.—Three-fourths of the stock of the Tippecanoe County Agricultural Association, which conducts the county fair each year, is now owned by the Ku Klux Klan of the county. Charles W. Travis, secretary of the association, has announced. The Klan has bought 250 shares of stock from Mr. Travis. The stock sold by Mr. Travis has been transferred to a "prominent business man," he said and is being held in trust by the Klan. There are 400 shares of stock in the association and enough other shares have been bought by the Klan to give that organization control of the association, a total of 430 shares now being owned by the Klan. A committee of five members of the Klan is cooperating with the secretary, he said in conducting the 1923 fair.

Mr. Travis said that the Klan had agreed to sell 50,000 admission tickets to the fair and the Delta Klan, he said, had agreed to subscribe for 10,000 tickets. Mr. Travis had had agreed to manage the fair for the buyers of his stock, after which he will retire from the secretaryship. The lease held by the agricultural association on the fair ground has thirteen years to run.

## ERMA BARLOW & CO.

### "CIRCUS REVUE" An Original and Sensational Surprise



Above taken at the Livingston and Ontario Celebration, Livonia, New York. Open for Fairs, Fall Festivals, Indoor Circuses, etc., after Sept. 28th. Perm. booking address A. M. HOWE, 618 South 14th St., St. Joseph, Mo.

## Community Agricultural Fair

LAKE CITY, MINNESOTA. On the streets, October 17-20. Shows and Concessions Write A. F. YOUNG.

## RIDES AND SHOWS OR CARNIVAL

For one of best Fairs in Illinois, Sept. 3 to 8, Night Show, Paris, Ill. Wire or write, L. T. ARTHUR, Secretary.

## MERCER COUNTY AGRIC. SOCIETY

ALEDO, ILL., SEPTEMBER 10-14, 1923. WANTED—Independent Shows and Concessions. No car lot company will be on our grounds this year. All concessions have been reduced from 1 to 2 per cent. MICHAEL HUNAY, Supt. of Exhibits.

## VANCEBURG, KY., FAIR SEPTEMBER 5-8

WANTED—Merry-Go-Round, Minstrel Show, Other Shows. Write E. C. ATKINS, Falmouth, Ky.

## Riding Devices of All Kinds

and Concessions. To be given on street with Fair Show, September 26, 27 and 28. Fair, Neb. Address all communications to E. W. Simpson.

COLORED FAIR ASSOCIATION will hold its 1923 fair at Waverly, N. D., October 17 to 19, inclusive. The fair days, three big nights. Clean, in 1923. The fair will be held with Band. For information address J. H. CARVER, Robinson, North Dakota.

## WANTED—CLEAN CARNIVAL

For Tazewell County (Ga.) Fair, October 2, 3, 4 and 5. Crops good this year. R. J. ROBERTS, Manager, and C. L. COONEY, Secretary, Reidsville, Ga.

## De SOTO FAIR, De SOTO, MISSOURI

September 18, 19, 20, 21. Concessions wanted. A. J. BLAIR, Chairman, De Soto, Mo.

## WANTED—CARNIVAL CO.

For week of September 21-29. SOUTH WEST NEBRASKA DISTRICT FAIR, Maywood, Nebraska.

## PLEASANTVILLE, N. J.

### Second Annual SOUTHEASTERN FAIR WILMINGTON, NORTH CAROLINA..

SIX DAYS—OCTOBER 22 TO 27—SIX NIGHTS. FREE ATTRACTIONS, WATER CARNIVAL, FIREWORKS, PAGEANT ON BEAUTIFUL LAKE, ETC.

#### WANTED

INDEPENDENT SHOWS, RIDES, CONCESSIONS, ETC., ETC.

Can you be looking for other Fairs to follow. Address: HERBERT C. WALES, Sec'y, Wilmington, N. C.

### ROCKLAND COUNTY FAIR ORANGEBURG, N. Y. SEPTEMBER 3, 4, 5, 1923.

Concessions wanted, including Riding Deviants, Midway Attractions, Shows, etc. Liberal terms. O. A. BAUER, Supt., Sparkill, N. Y.

### Big Central Nebr. Agric. Fair HELD AT GRAND ISLAND, NEBR.

SEPTEMBER 11, 12, 13, 14.

Day and Night Fair. Want's Shows and Concessions of all kinds. Write or wire. Will treat you right. RUDOLF DURTSCHI, Sec'y.

### The Great Stafford Fair October 10, 11, 12

Would like to book good Carnival and Concessions.

MICHAEL O'HALLORAN, Supt. of Midway, Stafford Springs, Conn.

### IT'S NITE—DAY AND YOU'LL MISS—IT—IF YOU MISS IT

### THE BIG BADGER FAIR

PLATTEVILLE, WIS., SEPT. 4, 5, 6 AND 7. Fishing NO Carnival this year. WANTED—All kinds of concessions (no gambling) and Shows. Riding contests, etc. Kindest regards to our hundreds of constant friends. C. H. GRIBBLE, Secretary.

### Wanted—Merry-Go-Round and Ferris Wheel

FOR PIPESTONE COUNTY FAIR, September 12 to 15.

Must be new and up to date. Liberal deal. C. H. GILLIN, Secretary, Pipestone, Minnesota.

### PORT HURON, MICH., FAIR SEPTEMBER 25th to 29th.

Owing to disappointment would like to hear from Shows and Rides. Also Concessions of all kinds. Can use a few more good first-class Free Acts. LOGAN AND LEONARD, Sec'y and Treas.

### THE GREAT ALBEMARLE DISTRICT FAIR ELIZABETH CITY, N. C.

OCT. 9-12

Is open for engagement with a real Carnival Company. THE BIG TEN COUNTY FAIR.

#### WANTED

MERRY-GO-ROUND AND FERRIS WHEEL. Must be up to date. Good, clean. M. GREENFIELD FREE FAIR, Greenville, S. C., September 25-28, day and night.

Rides, Shows, Concessions and Free Acts WANTED for our Street Fair, October 4, 5, 6. GEORGE A. KLINGBERG, Pres. Concordia, Mo.

WANTED TO HEAR FROM COMPANY to furnish Shows and Concessions for small rural fair, October 4, 5, 6. Write at once. H. A. CLIFT, Irwin, Georgia.

INSURANCE—RAIN Special Agent Hartford Company. CHAS. G. KILPATRICK AGENCY, Recovery Building, Chicago, Illinois.

## FAIR FACTS AND FANCIES

A. E. Smith has been appointed assistant secretary of the Winton (Calif.) Fair.

You can buy insurance against rain—but the only insurance against soaked concessions is to keep 'em off the ground.

The high caliber of most fair secretaries is surprising when the small remuneration they receive is taken into consideration.

A fair will be held at Bowling, Ind., September 19-22, inclusive. Arthur Porter is secretary.

Governor Pat M. Neff, of Texas, has accepted the invitation to open the Red River Valley fair, Sherman, Tex., October 2.

Rain insurance to the amount of \$10,000 has been taken out for the Tri-State Fair, Superior, Wis.

G. Curney Cross, secretary of the Kentucky State Fair, Louisville, expects an attendance of 250,000 at this year's fair.

A crowd estimated at 15,000 people witnessed the closing day of the Lake Regions Fair, Deeds Lake, N. D.

A \$25,000 amusement program has been provided for the In-state Fair, DeWitt, Minn., which opens Labor Day. Secretary Leslie G. Ross announces.

Plans for the Turner County Fair, Ashburn, Ga., September 20-22, are going forward rapidly, and indications are that a successful event will be held.

To avoid conflict with the Ashland County Fair, the date of the Bayfield County Fair, Iron River, Wis., have been changed from September 11-14 to September 18-21.

For the first time commissioners of Roger Mills County, Oklahoma, have agreed to aid the Roger Mills County Free Fair, Strawn City, Ok., and will appropriate the fair \$2,000.

The Chamber of Commerce of Weatherford, Tex., has decided to hold a Parker County Fair this fall, and committees have been appointed to take the matter in hand.

Paul J. Johnson, adjunct professor of Journalism at the University of Texas, has been appointed publicity director for the Texas State Exposition, Austin.

Has fair racing deteriorated into a contest for second money? Read what an Ohio writer has to say about it in the "Box" on the first fair news page in this issue.

John B. Gerachty, director of a Philadelphia publicity concern has been made press representative of the Sesqui-Centennial. He is a former newspaper reporter.

The Negro fair at Lexington, Ky., came to a successful close August 18. Attendance is reported to have been excellent, and the racing exceptionally good.

From all indications the Davless County Fair, Owenboro, Ky., September 4-8, promises to be the best in years, according to M. M. Clark, secretary. The L. J. Roth Shows will furnish the midway.

The second annual Irving County Fair will be held at Lovelock, Nev., September 21 and 22. Andrew J. Jahr has been selected as manager. The fair will be mainly an agricultural event.

A charter was recently granted the Anderson Agricultural Fair Association, Anderson, S. C., capitalized at \$5,000. A. P. Fenn is acting manager, and J. A. Mitchell assistant acting manager.

Directors of the Graham, Tex., Chamber of Commerce have organized the Young County Fair Association and applied for a twenty-year charter for a non-profit sharing corporation.

Fifteen community fairs will be held in Union County, Arkansas, preceding the county fair at El Dorado. These will consist mainly of agricultural exhibits, the best of which will be sent to the Arkansas State Fair.

Incorporation of the Miner County Fair Association, Howard, S. D., was completed early in August and it has been arranged to hold a fair October 4 and 5. W. P. Gamble, county agent, has been made secretary of the fair.

The State Fair of Texas is securing a large advance sale of tickets thru its "Thrill Ticket" plan by which books of tickets are offered purchasers at a discount. Many Dallas business concerns are buying them to send to their out-of-town customers.

The first day of the Bastrop County Fair, Bastrop, Tex., will be Home-Coming Day, with a big parade of decorated floats and a number of special features, and this is expected to attract a large crowd. E. Hurlbush of the fair association states that the best fair in years is in prospect.

The Ellensburg Amusement Company, Ellensburg, Wash., has been formed to assist the Kittitas County Fair in handling the rides and amusement features of the 1923 fair. Officers of the company are: W. F. Judke, president; Howard Bench, vice-president; Edward A. Anderson, secretary-treasurer; Dr. H. E. McEwing, manager.

The Burlington Tri-State Fair, Burlington, Ia., will show nearly \$1,500 receipts in excess of those last year. M. P. Toothare, secretary, estimated on a preliminary report. The total revenue this year will exceed \$20,000. Bad weather swung the heavy attendance to Thurs-

day and Friday instead of Wednesday and Thursday as usual.

Incidents and parades by Mystique Crews of La Noe No. will be held during the New York State Fair at Syracuse this year. The reason is lack of support, although unanimous vote of merchants was that the pageantry be continued. The State has appropriated formerly for its upkeep. Charles M. Bedell is president of the organization.

At a recent election of officers of the LeFlore County Free Fair Association, Poteau, Ok., Y. B. Clark, of Heavener, was elected president; J. B. Crutcher of Tahlequah, and E. D. Kilpatrick, of LeFlore, vice-presidents; S. J. Doyle, of Poteau, secretary-treasurer, and Wainwright Bridges, assistant secretary. Plans for the fourth annual fair, September 13-15, are practically complete.

The Milbank-Grant County Fair Association, Milbank, S. D., has just completed a half-mile track that is said to be one of the best in the Northwest and is now working on its new \$5,000 grand stand which when completed will be one of the largest and best in the State. The fair this year will run four days, with an evening program and fireworks each day. There will be horse and auto races.

The whole Central and Western Illinois territory followed the Central States Fair and Exposition (Aurora, Ill.) pretty school-girl contest, which was won by Ruth Schriber of Chicago. Ethel Pennington, DuKuh, was second. They each received \$500 and were pitted in a voting contest during the fair August 17-25 to decide whether a city or country girl is prettier. As a beauty contest it roused greater interest than anything in his territory outside The Chicago Tribune event a year ago.

The plan of Secretary Carl W. Mason to make the Northwest Fair grounds at Minot, N. D., a real community center for Minot and all Northwest North Dakota and that part of the Northwest was no idle day dream, as is evidenced by the results obtained during the present season.

May 30 the Minot team of the North Dakota Baseball League opened a season on the fair grounds, where a fine diamond, the best in the Northwest, has been developed at a cost of many hundreds of dollars. The rooms with shower baths, a swimming diamond, a rotunda and other features are included. The club has been playing the game series on the Minot grounds throughout the season.

July 20 and 21 the Minot Association of Commerce gave a grand pageant of progress on the fair grounds in which several hundred children and others took part, and entertaining thousands of citizens.

The American Legion, August 4 and 5, attracted thousands of spectators to the fair grounds with a flying circus, auto-racing contests and motorcycle races, furnished by the Federated Flyers, Inc. So successful was this venture that the legion has spoken for the grounds for Labor Day for another ambitious entertainment program. The proceeds are to be devoted, in both cases, to relief work among Legion men.

August 12 a huge mass meeting of farmers and others to discuss the crop and price situation and petition the President for a special session of Congress was held in the main grand stand, 1,500 to 2,000 persons attending.

Automobile men have asked for the grounds for an auto racing program this fall.

The Minot Horse Association has secured the grounds for periodic horse sales beginning this fall and extending through the year.

The Minot Gun Club has asked permission to place its clubhouse and shooting range on the fair grounds.

Boxing practice is one of the side issues at the fair grounds.

And most of these features pay a substantial rental revenue to the fair board. Storage in the barns and exhibition hall is another source of revenue developing. One carnival company has already booked space.

RED RIVER VALLEY FAIR

The sixth annual Red River Valley Fair will be held October 2-6, inclusive, at the fair grounds at Sherman, Tex.

Prospects were never better for a big fair than this year, and wonderful crowds are expected. Secretary L. L. Fishburn states.

Governor Pat Neff will open the fair this year, and will also head the big parade being staged on that day. All school children in Grayson County will dismiss on opening day and every school child in the county will be admitted free.

The fair will hold a band contest this year and quite a number of bands from Texas and Oklahoma have been signed to take part in the contests for cash prizes.

A number of district fairs will exhibit at the Red River Valley Fair and a special building has been provided for this purpose. Dodson's World Fair Shows will furnish all midway attractions.

ATTENDANCE INCREASES

La Harpe, Ill., Aug. 21.—The Tri-County Fair here last week showed a flattering increase in attendance and exhibits and La Harpe, "the greatest little racing town in America," entertained Hancock, McDonough and Henderson counties in line steeple. J. W. Munnich, secretary, said: "The other two counties are coming to realize that this fair is theirs as well as ours and it is increasing in size and scope." The speed program with free acts and great exhibits made it a real fair.



Take this tip, you men who this fall want to be sure of real money at the Fairs and Fall Festivals. Buy Faultless Toy Balloons, Squawkers, Come-Back Balls and Rubber Novelties.

It surely speaks well for the Faultless line to see the boys come back to us year after year, each time placing bigger orders. They know where the profits are—they know nothing sells like the Faultless line.

### FAULTLESS TOY BALLOONS

are everything balloons should be and then some. They're strong. The necks are extra long for easy tying. You ask about the colors—there is a handsome collection of fine colors and they are nonpoisonous and WILL NOT RIP OFF. Faultless Balloons come in all shapes and sizes, some with our patented Closing Valve which is always a popular feature.

### Faultless Squawkers

are the noisiest on the market. As for our big line of Rubber Novelties, let it be enough to say that new ones are always one step ahead. There's no room here to tell you about all of them. You'll have to write to get all the dope.

### Faultless Prices

are right. They're down to rock bottom now—none lower anywhere when you consider the quality of the merchandise. Under all your goods from our factory and you'll get a square deal every time, and ABSOLUTELY FRESH GOODS.

### Extra Money Plan

Here's a proposition that pays you real money at the end of the season. Like finding money on the street. Ask us about it.

Write today for prices and information on Faultless Balloons, Squawkers, Rubber Novelties, and don't forget the Extra Money Plan.

The Faultless Rubber Co. 930 Rubber Street ASHLAND, - - - OHIO

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES  
WITH ITEMS OF INTEREST TO MUSICIANS

## PRECEDENT FOR OUTINGS SET AT CHESTER PARK, CINCINNATI

Employees of B. & O. Railroad and Members of  
Their Families, Numbering 30,000, Come From  
Many States for One-Day Celebration

A precedent for outings was established at Chester Park, Cincinnati, August 23, when employees of the entire Baltimore & Ohio Railroad System and members of their families, numbering close to 30,000, celebrated the fortieth anniversary of Vice-Presidents C. W. Galloway and Archibald Fries' connection with the organization. It was the first time such an outing was ever held in the United States and the day was by far the greatest in the history of Chester Park.

Several days in advance of the "big doings" a special party, headed by George W. Sturmer, Baltimore, grand president of the Baltimore & Ohio Veterans' Association, and Arthur D. Gans, of the railway's executive offices in the Monumental City, arrived in Cincinnati to meet with the local committee in charge of arrangements. Baltimore & Ohio stations at Winton Place and Chester Park were gaily decorated for the event. Five solid trainloads of picnickers came from Baltimore, seventy-one cars from Chicago, twenty-three cars from St. Louis, twelve from Parkersburg, W. Va.; eight from Toledo, O.; six from Wheeling, W. Va.; four from Sandusky, O.; ten from Newark, N. J., and special trainloads also came from New York, Philadelphia and other points. Daniel Willard, president of the great railway system, was unable to be present. By his order every male and female worker who could be spared from their various posts in the organization were urged to be on hand. Each employee and family guest at the outing wore a ribbon, which had printed on it the name of his or her respective city or town. Every attendant was given a ticket of admission to Chester Park, with free tickets attached for rides on the whip and merry-go-round. Executives of the company purchased tickets for other rides, attractions and concessions at the park by the wholesale and distributed them generously thru the crowds. Hundreds of people arrived at the park before 10 o'clock in the morning and by noon, when thousands more came, Chester was a mass of humanity. Still more came in the afternoon and evening. For more than ten hours there was scarcely a moment of idleness for ticket takers, ride operators and concessionaires. Mayor Carrol and other Cincinnati officials participated in the serious services of the day.

### CONEY HOODLUMISM PUNISHED

Hoodlumism at Coney Island got a stern rebuke the other day, when six men convicted of making disturbances drew sentences of from thirty days to three months in the workhouse. This is one kind of argument that even the hardest of hard-boiled eggs (this being, we are informed, the accepted modern name of the species) can understand. Such prompt action by the police and the magistrates will do more than anything else to keep the city's great playground free from roistering. Nobody wishes to restrict fun or good-humored skylarking that does not interfere with the rights of others to enjoy themselves at the island. But it must be kept a place where anybody can go with his family and friends, protected from annoyance and interference. With the workhouse instead of a trifling fine as the alternative, it should not be hard for anybody to conduct himself properly. —NEW YORK MAIL.

### SPECIAL DAYS SWELL CROWDS FOR TWO PARKS

Spokane, Wash., Aug. 23.—Children's day, staged recently at Natatorium Park thru a publicity coup with The Spokane Daily Chronicle, set a new record for juvenile crowds, with 5,500 in attendance. Free tickets, distributed by the newspaper to those who submitted short stories, brought out the crowd, which had as many adults as children. The Chronicle also had to do with the recent mermaid show, concert and aquatic contest at Liberty Lake Park, which drew the biggest crowd of the year for that resort. The management of Natatorium Park, which is having a satisfactory season, has set September 1 as the closing day for the pavilion and plunge. The concessions, however, will be operated the following week, during the Spokane Interstate Fair, and on Sundays until the end of September.

### SUMMER AND WINTER POOL

Monroe City, Mo., Aug. 25.—Jasper Henderson will erect a swimming pool here at a cost of \$30,000. It will be 40x90 feet, with graduated depth from two to eight feet. Dressing rooms will line each side and hot baths are to be built for winter use.

In the afternoon, following a gay procession around the park, a banquet, attended by 600, was held on the veranda of the Chester Park Clubhouse and diamond-studded gold veterans' buttons were presented Messrs. Fries and Galloway.

The dance hall was crowded afternoon and night and, tho the day was unusually chilly for August, many of the visitors found enjoyment in the huge swimming pool at the park. The many special trains began their return trips late that night.

Pathe and other film companies took pictures of the celebration for their screen news service.

### DREAMLAND SOCIAL CLUB TENDERS FAREWELL DINNER

New York, Aug. 21.—Forty strange and wonderful people recently enjoyed the dinner given by the Dreamland Social Club, an exclusive organization formed during the summer among the performers employed by Sam Gumpertz at the Dreamland Circus Side Show, Coney Island.

The club includes barkers, porters and island officials as well as the many interesting freaks and interesting characters. Prominent among those attending the banquet were Carrie Hill, Henry Red Eagle, Madame Aboma, Baron Pauci, "Slats", the skeleton dude; Lillian Maloney, Ajax Peter, the armless wonder; Alice, the legless lady, and Lionel, the Hon-faced boy.

The banquet was of a farewell nature as many of the freaks were about to leave for fair dates and celebrations.

### PROPOSE BEACH FOR NEGROES

New Orleans, Aug. 25.—It is proposed to establish a bathing beach exclusively for colored people on the shore of Lake Borgne, near Chef Menteur, a short distance from Shell Beach. Colored citizens here are prepared to invest from \$75,000 to \$100,000 in the enterprise. It is said.

### THE MONTMARTRE TRIO



These well-known dance artists are filling an engagement at the Zoo, Cincinnati, being a feature of the "Zoo Nifties", an annual feature at that popular resort.

### FIRE DOES \$25,000 DAMAGE TO LAKE RESORT IN OHIO

Geneva-on-the-Lake, O., Aug. 24.—An estimate of \$25,000 has been made on the loss resulting from the fire of August 15 which razed Van's Bathing Pavilion and the adjoining refreshment and souvenir stand of Sidney Ramsey. For a time the blaze threatened to wipe out the entire resort. A lake breeze and the efforts of firemen from nearby villages prevented the fire from spreading to cottages, the Casino and Bird Cage dance pavilions, Post Office and concession stands. Origin of the fire has not been determined.

### RESORT CLEANUP IN SPOKANE

Spokane, Wash., Aug. 23.—First application of the new State law giving a county the right to refuse a license to a resort outside the corporate limits of any city will be used against the Badger Lake resort, of which Henry Hinkey is manager, according to Deputy Prosecutor Connolly of this county. A booze raid, netting several dancers and resulting in an attack on such resorts by local newspapers, was followed by the prosecutor's announcement.

### DICK JOHNS BUYS PARK

Coshocton, O., Aug. 25.—Having purchased the half interest in City Park from Harry Orr, Dick Johns, former manager of Tuscarora Park, is now sole owner of the local resort. Orr will quit the park business and return to his home in New Philadelphia.

### TO HONOR GUMPERTZ

New York, Aug. 25.—A testimonial banquet will be tendered Samuel W. Gumpertz prominent Coney Island showman, at the Hotel Shelburne September 17.

### MARDI GRAS TO CLOSE SEASON AT WHITE CITY

Chicago Resort Enjoying Biggest Year  
in Its History

Chicago, Aug. 25.—With the windup of a sixteen-day old fashioned carnival and mardi gras on September 10, White City will close for the summer. The season is reported to be the most prosperous in the nineteen years of existence of the South Side pleasure resort.

Many added attractions will feature the special celebration. Plenty of band music, confetti and masquerade parties are promised. The slogan for the affair is "Forget dignity and have a good time".

Prizes and free rides are offered for those who come to the park in costumes. The outdoor Garden Revue, which has been produced in four editions at White City this season, closes September 3. A cast of fifty people, including seven principals, take part in the production. New costumes have been provided for each edition. Two thousand free seats are provided for this show, which is a wonderful drawing card.

The ballroom and roller rink have had a great summer season and the bowling alleys are being prepared for a greater winter season.

### PALISADES PARK NOTES (Palisades, New Jersey)

Manager Tom Evans of the Evans & Gordon Freak Animal show left for Toronto last week. H. G. Dunne is now in charge. Hannah Filick, hostess of the park help dining room, does not mind the street car strike as long as no hunger strike is called. Jimmy Feathers has sold his "Rolls Nic" and Barney is sorry. Brother John has forgotten how to sing "Sleep, Baby Sleep".

Fred Luff has a great Dane which comes to the park each night to let Fred know that it is time to eat.

Sol Alper and wife are perusing touring maps with a holiday tour in view after the season closes.

Lester of the shooting gallery says the women are much better shots than the men. "That is why I am single," says Lester.

Jack Fox of Schwartz's palmistry parlor was yelling "Get your palm read" to a crowd the other day, causing an elderly gent to ask: "Tell me where I can get my nose red." And in Jersey at that.

George Bleasdale is now inside lecturer at the baby incubator.

Harry Mulcahy of the Fair and Carnival is the proud possessor of a new Moe Levy and looks like a Sheik.

Abraham Parker, better known as "the leader" here, can strum "Liza". He keeps the boys in good humor.

"Root Beer" Jennings, who also has high strikers, is popular with his employees. He has been in the game for many seasons and appreciates efficient help.

Candy Wheel" Dan, with the able assistance of Manrice Bogart, is doing a fine business. "Fort Lee Red" is on the sick list.

Sam Zwegl and his mamma dolls are getting plenty of play and keeping Jimmie Cowan busy.

Murray of the studio, Len, Ralph and Vincent have announced their intention of going south this fall.

Ike Wahl has resigned from the Schwartz forces and left to join his show.

Bronco Masha is still connected with the park and doing fine.

Perry Charles keeps busily handing out combination tickets and otherwise making himself generally useful.

Jack and Willie Hohenback keep the whip in fine shape.

The witching waves and racer have Manager Fred on the jump.

Daddy Simmons, with Old Venice, is holding the vanishing boats strong.

Jack Abrams and Billie Cook are cleaning up with their jewelry polishing stand.

Al Wilson and Curley are hustling agents at the music stand.

Marvelous Melville is handing the folks a thriller as a free attraction. Mel is there when it comes to putting on a real show.

### CONEY ISLAND CHATTER (Coney Island, New York)

"Mingle" of the silver-wheel squad says there will be no working for him this winter. He has accumulated a nest-egg of \$10,000.

Dan O'Connor claims there is nothing as good for rheumatism as the oil which John Griffin sells.

Dan McCarthy and family are enjoying a vacation at Honesdale, Pa.

Dick Sanders, Coney's famous walter, is reported to be profiting by the race meet at Saratoga.

Cabaret singers and waiters at Morgans are practicing hard for the baseball game with the Coney Island Athletics at the coming annual outing. Tom Franklin of the Morgans says he can pick the winners now.

Samuel Lewis is largely accountable for the enormous business being done at the silver show.

Sanny Gray of Steelbeach, and his wife will make the Florida trip at the close of the season here.

"Battling George", the barber of Seaside Walk, leaves shortly for Italy, where it is understood, he has a large estate to settle.

### CHARLES DRETZEL A HERO

New Orleans, Aug. 24.—Charles Dretzel, concessionaire at Spanish Fort Park, Sunday afternoon saved the lives of a father, mother and four small children when their boat capsized on Lake Pontchartrain due to a sudden squall. The family was moving all its earthly possessions across the lake in two small boats which sank and the contents lost. Concessionaire at Spanish Fort took up a substantial purse to enable the family to make a fresh start in the world.

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

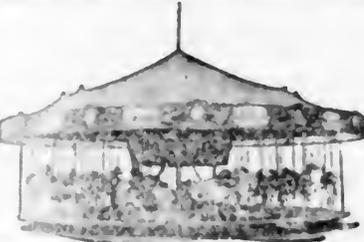
**"CASH IN" WITH**



**The New Automatic "Loop-the-Loop" Game**

For amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and coin return device. Thrilling sport! Everybody loves it—men, women and children! Each Whirl-O-Ball game is 12" x 20" and has an earning capacity of \$2.00 per hour. Moderate investment required. Write for catalog.

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Manufacturers of  
**PORTABLE "CATERPILLAR" RIDES**  
32-FT. TO 40-FT. PORTABLE CAROUSSELS,  
50-FT. TO 60 FT. PARK MACHINES,  
4-CYLINDER POWER PLANTS.

Write for Catalog. **NORTH, TONAWANDA, N.Y.**

**REYNOLDS ELECTRIC COMPANY**

**Snaps on—and Your Theatre Sign is Colored**

Then your electric sign stands out, attracts crowds to your theatre. **RECO COLOR HOODS** will bring extra profits to your box office. Write for bulletins.

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Mfgs. of Reno Motors, Flashers, Food Mixers.

**CATERPILLAR (Park Machine)**

For sale after Sept. 6th at a bargain. Machine is in perfect condition. Good reason for selling.

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537 Greenwood Avenue,  
Grand Rapids, Mich.

**PATENTS** promptly prepared. Trade-marks designed and registered. **Free INVENTION RECORDING BLANK** Please Vanderbilt 7212.

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**WANTED CATERPILLAR FOR AMUSEMENT PARK**

Season open until October 1, 1923. For particulars write W. W. FRACTION, 50th and Hayes St., N. K. Woodhatch, D. C.

**JUICE WORKERS TAKE NOTICE**

The best California Orange Formula on the market. Small self-addressed envelope and dime to pay for ad and I will send recipe, food and cheap.

**MAT PITTMAN,** Parkville, Ky.

**PLEASURE BEACH PUFFS**  
(Bridgeport, Conn.)

Harry Hope, who has been looking after the caterpillar for the Traver Engineering Co., has resigned and left for his home in Pennsylvania.

More than 8,000 parents and children took advantage of free transportation offered by the Park Company last week on "Children's Day". It was a wonderful afternoon for all.

Fred W. Pearce, general manager; Wm. Krug, Jr., treasurer; Albert J. Merritt, T. F. Murphy and L. C. Addison recently motored to Lighthouse Point and found everything is lovely there with the boys.

Joe Colihan, who installed the Caterpillar here, has resumed management of this popular device. Joe is glad to be back with the boys.

Manager Chew of the Pleasure Beach Bathhouse did a wonderful business during the late last week.

Mark Holmes, who owns the penny arcade, has installed twenty-five new machines, "Ducky", as all the boys know him, is continually getting more stuff to take care of his ever increasing business.

The recent Italian outing drew well. There was a band concert afternoon and evening and an elaborate display of fireworks. The next big Italian day will be September 9.

Gus Mucci, who has the pony track, was a visitor to Hampton Beach, N. H., last week.

Mr. and Mrs. Fred W. Pearce and Mr. and Mrs. A. Merritt, who were spending a few days at Pleasure Beach, have left for Detroit by motor.

Mr. and Mrs. E. M. Wilson recently entertained Mr. and Mrs. Daugherty from Brownsville, Pa. Mr. Wilson looks after the Skyrocket, the wonder coaster.

Capt. Corwell of the Henry Street Ferry gave a moonlight sail to the boys and girls of the rides. A wonderful time.

F. M. Gowell, of the Traver Engineering Co., was a recent visitor.

A record-breaking crowd greeted Mark DiVito's Orchestra Friday night, August 17, in the grand pavilion. Some 2,500 members of the Bridgeport Chapter DeMolay were on hand besides the regular patrons.

Ben Tinkham, manager of Pleasure Beach Rink, plans to put over some features on Labor Day. Ben has been getting a steady increase in patronage.

**ATLANTIC CITY NOTES**  
(Atlantic City, New Jersey)

Captain Young, founder of Young's Pier and for forty years a familiar figure at Atlantic City, can be seen daily attending the hauling in of the large net and explaining to visitors the many different varieties.

C. A. Hill, manager of Young's Pier, controls more amusement features perhaps than any other individual. Two orchestras in the dance parlors—Rensons' of Chicago and Fry's Million-Dollar Combination—moving pictures and six vaudeville acts keep Hill on the jump.

Carol Day, a member of the "I'll Say She Is" Company playing the Walnut Street Theater, Philadelphia, Pa., is an interesting week-end visitor of the boardwalk.

Mrs. Sam Tachen presented her husband with a wonderful nine-pound boy last week. Both doing fine.

Bob Harding, of the Manrice Abraham Music Publishing Company, is plugging songs here in effective style.

Bill Brown is noticeable early every morning on the boardwalk.

Ed Russell has a talented cornetist in his band in Count DeRasberry.

Dave Barnes can be seen often at Billie Page's concessions. He carries plenty of stock away.

Al Wohlman is instrumental in getting plenty of business for Joe Moore.

Ada Hurt, cousin of Belle Baker, well-known songstress, bids fair to become popular. She possesses a fine singing voice.

Montague Gilson is a frequent visitor of late.

Chick Barrymore is right there when it comes to boofing.

Drusilla Taggart is credited with having the prettiest bathing suit on the beach. Why not? It never gets wet.

Martin Sunshine and mate, doing fine with their mind-reading act at Rendezvous Park, will soon return to vaudeville.

Major Nowak, the diminutive oldster, is seen regularly in a rolling chair on the walk and seldom alone.

The Roof and Ross Revue has some real talent. Myrtle Flanagan, Marie Bonner, Clara Roof, Vera Healy and Rose Healy are genuine workers.

Billie Pace's star agent is attracting much attention from the fair sex.

Dr. and Mrs. A. Scattergood are preparing for their European trip, which begins soon after the season closes.

Thomas Pemberton contemplates having the door of his auto made larger.

"Toto", playing here last week, made a decided hit. His small brother is a real boofer.

**LUSSE SKOOTER**

To have a satisfied booster in every owner of a Skooter, Accomplished a feat not easily beat!  
And all through the season riders have been increasing, All are pleased to admit it makes a wonderful hit!  
And this adds to the proving that everybody likes skooting, The rocking and soaking for the thousands to please,  
Show the cars are built sturdy and stand it with ease.

To prove it to you that this is all true,  
Just visit a Skooter before the season is through.

**LUSSE BROS.,** 2803-05-07-09 N. Fairhill St., Philadelphia, Pa.  
One of the oldest builders of Amusement Machinery in the United States

**Our Aeroplane Swing**

still continues one of the leaders. It does not grow old. It still retains its drawing power with the public. We not only have it in the best resorts, but on the best locations in the best resorts. Large and beautiful for parks. Two sizes in the portable and a baby that carries 24 children at one time.

We still build the FROLIC.

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NEW SKILL GAMES, WHEELS, BALL GAMES, FLASHERS, Short Range Stuffed Cats, Base Ball High Strikers and Games of every description.

**WILLIAM ROTT**  
Inventor & Manufacturer,  
48 East 9th St., NEW YORK.

**GAMES OF SKILL** Decided by the Supreme Court of New York and the Chelsea Court of Massachusetts as being legitimate and not a Lottery or Game of Chance. Exciting to play. Shark proof. Women and children can win in competition with men, and are mechanically perfect and do not get out of order.

**THE BALLOON RACER**  
THE CONY RABBIT RACE. THE FOOTBALL GAME. THE IRON PIRATE. THE PUZZLER.  
Patented in U. S. A., England, Canada, South Africa and Australia.  
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**WIND UP YOUR SEASON WITH A REAL BANK ROLL!**  
Get that Newest, Snappiest Game of Skill

**"PARK YOUR OWN CAR"**

Write for our SPECIAL PROPOSITION, open just a few days.  
**E. J. KILPATRICK, Inc.** 1830 Lytton Bldg., CHICAGO, ILL.

**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.  
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**POPCORN AND PEANUT VENDERS**

You can get 5c per bag more for your goods by using Fancy String Bags, 3c each. Send for free sample.  
**SYDNEY KANN & CO.,** 315 Bates Street, Detroit, Mich.

**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.



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If You Cannot Go To Coney Island To See The

**FLOPPER RIDE**

SEND FOR CIRCULAR

**RALPH PRATT,** Dodgem Corporation, Lawrence, Massachusetts  
**MILLER & BAKER,** 3041 Grand Central Terminal, New York City

# Swimming Pools at Less Than the Cost of a Coaster

Absolutely pure  
says  
Health Officer  
at  
Hartford, Conn.  
Official report on  
Capitol Park  
Pool

## LYNCH BROTHERS CONSULTING CIVIL ENGINEERS

HOTEL GARDE, NEW HAVEN, CONN.

Designers and Builders of Perfect Pools

The finest pool  
in the world  
says N. Y. Mail  
in describing the  
pool at  
Olympic Park,  
Newark

### COASTER TO PAY PARK "NUT"?

New Orleans, Aug. 21.—A proposition has been presented to the Audubon Park commissioners looking to the installation of a roller coaster with a guarantee of \$2,000 a month in revenue to be applied to the upkeep of the park. In all probability the coaster will be installed.

Vanice 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, Aug. 20.—All the theaters are still doing a big business for the week just ending. The Pilgrimage play, "The Life of Christ", is doing better as the season progresses and in spite of the announcements of still more special events to come. The summer concert season at Hollywood Bowl continues to draw record business and has eclipsed that of any other summer concert season. Much credit must be given to the director, Emil Oberhofer, who in his untiring efforts has given to Los Angeles an orchestra that is replete with the artistic.

A movement is under way here to organize as in other cities what will be known as the "Community Chest", to henceforth eliminate the giving of shows under many auspices. One big event each year will be given to take care of all.

Simultaneously with the arrival in town of Townsend Walsh the banner brigade of the Ringling Bros. and Barnum & Bailey Circus has the city lined with banners, announcing its arrival for September 12, this time for five days.

Many letters of congratulation are being received by A. P. Gruner, secretary of the Pacific Coast Showmen's Association, upon the success of his anniversary magazine of said association. Consequently he is all smiles and the association is feeling its worth, as over 50 new members have joined the association in the first fifteen days of August.

The Western Coast cities have become prominent in the present month in extra celebrations on the pleasure piers. Redondo Beach had a great success of its Bathing Girl parade, Long Beach was next with a kiddies' parade on the 18th, and Vanice with its annual Bathing Girl Parade on the 19th.

Entries are coming in fast for the rodeo to be held in San Francisco in celebration of the revival of the celebrated "Tony Express" run from St. Joseph, Mo., to San Francisco. The dates are September 8 to 11. Over 1,000 entries are already in.

Hockwald's Famous Georgian Minstrels succeeded in packing Pantages Theater here to the doors all week. This organization has been before the public for over thirty years and is a great favorite on this coast. Arthur Hockwald will soon take a much-needed rest while the company is touring in vaudeville.

Louis Glassman is again up and doing. His sprained ankle has mended and Louis again is telling them their weight at the entrance of the Venice Pier.

Lemore Elie is working day and night at the Warner Bros. West Coast Studios in order to complete her screen version of "Tiger Rose" and is expected to finish in time to renew her theatrical engagements in New York the latter part of September.

Eva Tangway left Los Angeles for New York last week to open her coming season in vaudeville. During her stay here she had eleven wrinkles removed from her face and Eva is now as young in appearance and just as full of pep as in the days of her first successes.

Edw. Mozart and Mrs. Mozart left Los Angeles last week for a tour east for a rest. Mrs. Mozart will visit relatives while Ed will be on hand at the rodeo start in St. Joseph, Mo.

Ellnor Remick Warren, a Los Angeles girl, made the greatest kind of a hit last week singing the second and third movements of the Mozart D Minor Concerto. Her work was that of a finished artist and she fairly made the Hollywood Bowl ring.

Regina Quinn, formerly with Vitagraph and who has been off the screen for more than a year, has returned and will be seen in the Sam Woods production for Paramount, "His Children's Children".



THE KIND THAT CALLS FOR MORE  
Grape, Lemon, Loganberry, Cherry, Strawberry and Raspberry

## ORANGEADE

Boost your sales by using PURITAN BRAND. The brand you'll stick to once you've tried. Costs more than ordinary powders, but well worth it. Conform with all Pure Food Laws.

60-Gal. Size, \$1.90 per lb. 6 lbs. for \$10.50.

Terms: Cash with order, postpaid. Samples, 25c each flavor. All flavors, \$1.00. 8-oz. Package, \$1.10. 4-oz. Package, 65c.  
Long Distance Phone, Van Buren 6220.

PURITAN CHEMICAL WORKS, 3021 Van Buren St., Chicago

## PARKER'S EXPOSITION PARK HOUSTON, TEXAS

Now in course of construction. Actually located in the heart of a city of 200,000 population. Eight blocks from principal business streets and hotels and on the banks of Buffalo River. One of the city parks in the foreground of this park site. Deep water, 17 railroads and famous oil fields in close proximity makes this location most desirable for an Amusement Park. FREE GATE. Ready to negotiate for Coaster, Old Mill, Dancing Pavillion, Swimming Pool, Rides and Concessions to be ready for operation season 1924. Communicate with us.

PARKER'S EXPOSITION PARK, 101 Houston Avenue, Houston, Texas.



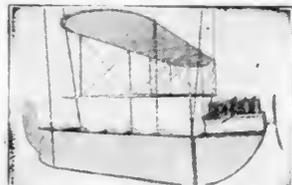
Over Fifty Years of Exclusive  
Carrousel Building

### DENTZEL CARROUSELS

Mechanically and Artistically Perfect  
WM. H. DENTZEL,  
3641 Germantown Ave., Philadelphia, Pa.

### H. F. MAYNES' New CATERPILLAR \$28,323.83 in 9 weeks

THE WORLD'S GREATEST RIDES. Have Beaten All Except the Biggest Coasters. THIS RIDE FOR PARKS ONLY



The Original Traver  
SEAPLANE

No Park complete without it. Carried 8,952 in one day.

Jahn A. Fisher's  
JOYPLANE

Greatest thrill yet devised. Often beat a \$5,000 Coaster.

BUTTERFLY

Prettiest ride ever built. Earned its cost in ten weeks.



Beaver Falls, Pennsylvania.

TRAVER ENGINEERING CO.

## "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. CAROUSEL WORKS, Coney Island, N. Y.

## NEW SKILL GAME

Bad throwing and horse racing combined. Fairs and Carnivals. Two games in one. Most fascinating game ever patented. Don't fail to see model at Coney Island. Sold by mail. Can be played contests or individual. Easy terms.  
ANDREW FOANS, 219 West 34th Street, New York City. Phone, 2840 Longacre.

The Municipal Players last week, at the Main Street Theater, put over another success. The players of the Los Angeles playground department gave a splendid performance of "The Scarecrow". This was their first performance in this new home. The cast included Condit Grady, Norman Low, Paul Vickers, Stoddard Atwood, J. G. Chelaw, Louis Phelan, Mary Shipman, Violet Davidson, Ora Johnson, Mabel Wilson, Gladys Meredith, C.

Irvin Davidson, J. G. Hinds, Jr.; Warren Washburn and Ross T. Dudley.

Eddie Polo is seriously ill in Mexico City, where he was on location making a serial film. He is reported suffering with acute appendicitis.

John S. Berger is sojourning at Arrowhead

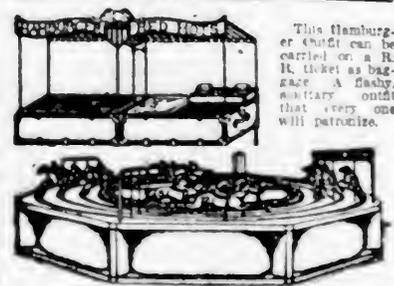
Lake, in the San Bernardino mountains, and after two weeks of this he is expected to start work on his fall celebrations, of which he has many.

In the presence of a very large crowd of friends John S. Blackwood, noted playwright, who died the past week, was cremated and the ashes will be scattered on the waters of the Pacific Ocean with impressive ceremonies. Hundreds of floral offerings lined the undertaking parlors from friends of the deceased.

Mmanuel Sanchez De Lara, conductor of the De Lara Grand Opera Company, will put on the last of his summer season operas at the Municipal Auditorium at Ocean Park the coming week or August 25. He has announced a new tenor, Henry Cantor, and Imogene Campbell, prima donna. "Cavalleria Rusticana" and "Pagliacci" will be presented. Another newcomer in the company is Harry Ershoff, Russian baritone. Anna Goodman also is a new addition. The season has been a great success, which insures another season next year only it will be postponed earlier so that more performances can be given.

Whitey Gillespie, who has the most shows at Long Beach, was the busiest man in Southern California in the interest of the Baby Show and Parade which is to take place Saturday.

The annual two-day convention of the California State Theatrical Federation was held here August 14-15. Delegates from over twenty states were present.  
(Continued on page 139)



This Hamburg-er outfit can be carried on a R. R. ticket as baggage. A handy military outfit that every one will patronize.

Write for particulars in regard to these and other money-making Skill Games.  
WILLIAMS AMUSEMENT DEVICE CO.  
3047-53 Larimer Street, DENVER, COLO.

## TRU-FRUITE

ORANGE AND OTHER DRINK FLAVORS

Delightfully different. Try and be convinced. TRU-FRUITE DRINKS are the actual true juices of the fresh fruits themselves, by a new exclusive process condensed to strong concentrates—NOT IMITATION, BUT REAL. Serve them to your delighted customers and your juice business will boom. Completed, ready to serve, by addition of only sugar, water and ice. One ounce of concentrate to one gallon of water. ORANGE, LEMON, LOGANBERRY, GRAPE, CHERRY, RASPBERRY, STRAWBERRY. Price, 12-oz. bottles, \$1.25 each. Dozen bottles, assorted if wanted, \$13.50. One-gallon Jug, \$10.50 each. In Five-Gallon lots, \$9.50 per gallon. Flashy signs furnished free.

Terms: Cash, or one-third deposit with order.  
Talbot Manufacturing Company  
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## THE CHILDREN'S ZOO

An interesting collection of strange Animals and Beautiful Birds.

Also a Troupe of PERFORMING PARROTS.

For rent to Parks and Department Stores, summer or winter.  
COLVIN, - - Ansted, W. Va.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.  
Address SIKKING MFG. CO., 1931 Freeman Ave. Cincinnati, Ohio.

## PLEASANTVILLE, N. J.

# AVIATION

## LEADING FOREIGN FLYERS

### Going After Honors in St. Louis Air Races

L. L. Carter, winner of the recent British Airplane Derby and at present the most talked about flyer in England, will be a contestant in the International Air Races at St. Louis October 1, 2 and 3. Assurance to this effect has been received by the St. Louis Air Board from a cable from the Royal Aero Club of London.

Carter's entry insures a thrilling contest for the Pulitzer trophy, the world's air classic for speed between the leading ace of America, Fred Goetz, France and Italy, Lieut. Russell Maughan, U. S. A., now holds the record set at Detroit last year, as well as the world's speed record established at Dayton, O., March 29, 1923. Both trophy and record are threatened by the foreign invasion, however.

Among the contestants in the Pulitzer trophy race which will be held at St. Louis field October 3, in addition to Carter, the Englishman and Lieut. Maughan, will be Brock-Papa and Mammol, the leading Italian ace, and Sadi Lacoer, holder of the French speed and altitude record. On August 8 the French aviator set the American altitude record for airplanes when he reached an altitude of 10,118 meters. It was officially stated by the Aero Club of France, associate's altitude of 10,118 meters works out to 33,500.47 feet, or thirty times the same as the record made by Lieut. J. Macready on September 28, 1921.

The United States Navy has entered Lieutenants S. W. Callaway and H. J. How, Ensign A. J. Williams and First Lieutenant L. H. Spaulding (Marine Corps). In this race the Army has not yet named its entries, in addition to Lieutenant Maughan, but it will have a strong personnel.

Information secured by the St. Louis Air Board concerning Carter is that he flies a Mars Bimot Gloucestershire racer, equipped with a 150-horse-power Napier-Lion engine, on the British Aerial Derby August 6, which he won. Carter made a speed of 102.4 miles an hour in this race. The plane has come 212 miles an hour in several trials, however. It is admitted the winner of the Pulitzer trophy race at St. Louis must fly faster than 200 miles an hour. At Detroit last year Maughan's fastest speed was 205. The Navy is building two new planes for this year's race which are expected to develop a speed of 250 miles an hour. The Italians have planes equipped with 150-horse-power Fiat engines, while Sadi Lacoer flies a Newport with Hispano engine of 200-horse-power.

In addition to the Pulitzer trophy race there will be eight other major events in the three days racing program, there being classes for all kinds of airplanes, including both military and civilian pilots. In the On-to-St. Louis race prizes will be awarded to pilots flying the longest distance to St. Louis to attend the races. Total prizes offered amount to \$12,000 as well as many cups and valuable trophies. The St. Louis Air Board is spending \$200,000 preparing St. Louis field, where the races will be held as a permanent airport.

### CRUIKSHANK HAS NARROW ESCAPE

Dick Cruikshank, parachute jumper, narrowly escaped death the first day of the Monroe (Mo.) Fair August 17 when a parachute failed to open. The Monroe Evening Times relates the story as follows:

Cruikshank, a "spot" dropper, picked out a place just in front of the amphitheater as a landing spot when he stepped off the airplane with his two parachutes ready for the double cutaway drop for which he has become famous. The first parachute behaved in the customary manner. This, however, is the one that the dropper allows to go free as he swings to the other one for a landing. He started to swing—one hand left the ring, and the other in the nick of time. Cruikshank realized that the strings had become tangled and that the second parachute was not in a position to open. With almost superhuman effort he saved himself from completing the act which he started, the dropper quickly made a grab for the original parachute and effected a safe landing on the infield, though he drifted from the spot he originally picked out. Cruikshank left the plane at a 1,500-foot altitude and the near accident took place in the first 50 feet of the fall.

"Well, it's all in the game," one of the Rainbow men shrugged as he discussed the incident. "If Dick had kept on with his normal movements and had not noticed the strings were tangled his form would have dropped like a plummet."

"The Great" Len Glass appeared daily in some of the real new thrills he has displayed during the International News reel and Pathe. Lieut. V. L. McIlvain, former army pilot and instructor in aviation during the World War, and Arthur Chester, veteran pilot, guided the planes.

### JUDGE HEARS MUFFLER CASE

Glens Falls, N. Y., Aug. 23.—Decision was rendered by Superior Court Justice Edward M. Ansell here following a hearing in the action brought by Henry W. Harnden, president of the Lake George Association, against Harry Hovey, pilot of a hydroplane, to enforce Section 1500-A of the Penal Code which provides that no motor boat or vessel shall navigate the waters of Lake George unless "reasonably muffled." After hearing a number of witnesses on each side and counsel for the complainant and defendant, Justice Ansell ordered briefs submitted. The complainant's witnesses testified that the hydroplane made a loud noise when flying, so much so that it was impossible to hold a conversation. The noise was characterized as very annoying and a nuisance. Justice Ansell declared it was immaterial how much noise the plane made while in the air. The plane, he said, was a vessel only while in the water before rising, and it was only at that time it came within the meaning of Section 1500-A.

# \$1,000 IN PRIZES FOR IDEAS

Detroit Winter Garden, WORLD'S LARGEST INDOOR AMUSEMENT PARK, will award prizes on 1st and 15th day of each month ranging from \$25.00 up, for ideas adopted by it to amuse and make its patrons laugh. You will receive at least \$25.00 if your suggestion is accepted. For particulars write

CONTEST MGR., 630-670 E. Forest Ave., Detroit, Mich.



## LET US PLAN WITH YOU—NOW FOR 1924

Philadelphia Toboggan Company  
Amusement Park Engineers

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COASTERS, CARROUSELS, MILL CHUTES

130 East Duval St.

Germantown, Philadelphia, Pa.

### SEE HOW THEY LAND WITH A

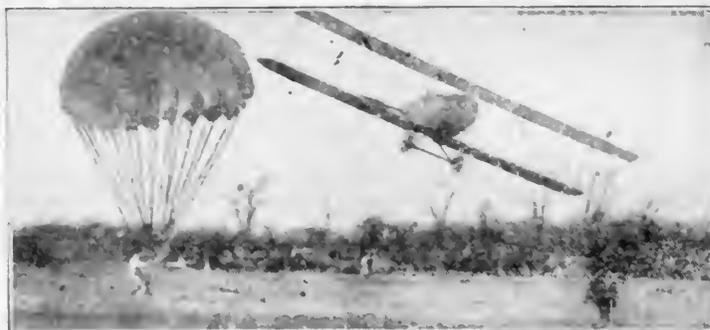
# NORTHWESTERN PARACHUTE

SURE, SAFE and SUPERIOR  
to any Parachute in the Flying Field Today.

## BALLOONS and PARACHUTES

### CONCESSION TENTS NEW AND USED PRICES RIGHT

## KATS—KAT HOODS—KAT TABLES



Cruikshank Landing With a Northwestern Parachute at Chicago

## NORTHWESTERN BALLOON & TENT CO.

W. F. MCGUIRE, Manager

Phone: Diversey 3880

1635 Fullerton Avenue, Chicago

### WILLIAMS AND AVANG COMBINE

Williams, "The Human Fly," has joined Avator Avang for the rest of the season and with their Curtiss Jenny will do passenger carrying and wing walking and other aerial stunts in Illinois during the fall and hop South for the winter to continue their activities. These daredevils are also climbing buildings. "The death of Harry Young in New York has made it a little hard for the human flies this year," writes Williams, "and I think it would be better if they would learn not to try to outdo the other fellow, but play the game as safely as possible. You can be played safe if you use good judgment. Harry Gardner and Polly Reynolds and myself, all of whom have been in the game for five years or more, have lived without accident."

### PLAN AIR MEET IN AKRON

Akron, O., Aug. 24.—Tentative arrangements for an air meet to be held in the vicinity of Akron during September were made Tuesday at a meeting of the aviators in the offices of the Advancement Aircraft Company. The time and place of holding the events will be decided later. It has been decided that the seven planes owned in Akron will contest in speed races over a triangular course of twenty-five miles, economy runs, climbing contests and alighting "dead" on the ground closest to a

mark. A similar program in a free for all, open to visiting planes from any county in the State, will also be held.

### AIRPLANE MANEUVERS DRAW RECORD CROWD

San Diego, Calif., Aug. 24.—Coronado Tent City was visited August 12 by one of the largest crowds in the last two years. A record was broken August 11 when the resort had the largest house count in its history. An airplane dive by Ben Thrash and fancy flying and wing walking by Thrash and Ed Herzog were events which attracted the crowds as well as representatives from Kinograms, Pathe, Fox and International, and the Pacific Coast manager of the Pacific and Atlantic Photos, accompanied by the P. and A. news editor.

### AVIATION NOTES

J. W. Robbins, Lawrence Blevins, Boeler Blevins and H. G. Long, almen of Kansas City, are negotiating with the business men of Moberly, Mo., to put on an air circus there September 1, and it is believed that the project will go thru. The almen recently gave a circus at Chillicothe and it was a big success.

"Dare-Devil" Reynolds, of Jerseyville, Ill., who has been a parachute jumper and balloonist twelve years, will make headquarters

in Quincy, Ill., this fall while filling engagements at fairs and under merchant association auspices. He filed a triple parachute jump engagement last week at Bushnell and is booked as a feature at several "dollar day" events. He has enlarged his balloon from 670 yards to 830, until it is one of the largest in use.

Claire La Belle, pretty parachute jumper, who was injured recently at the Cortland Fair, has been released from the Cortland Hospital, Auburn, N. Y. The girl, who is only twenty, is unable to explain how her foot became entangled in the wing. Luckily she escaped with only a broken leg.

### FAIRS AND FUN IN ENGLAND

(Continued from page 132)

to wonder where is the initiative of the local showmen.

This is also true of Hadley Woods, beyond Barnet, another North London holiday center which is singularly badly supplied with "fun of the fair" during the holiday months generally, altho Barnet Fair itself attracts showmen from all over the south country and they in turn bring many visitors out from the densely populated industrial parts of the city.

### The Eisteddfod

Bailey Hill at Mold is the site of this year's Eisteddfod, the great meeting of Welsh choral and literary people. The Reverend Evan Rees, whose non de posse is Goffan, is now Archdeacon and he crowned the bard on Tuesday. Twenty-six comedies were written in verse on the subject of "The Lonely Island," the successful one being "Ynfan" alias the Rev. Albert Evan Jones, of Penmaenmawr. Several choral competitions for choruses of various sizes have been held, the children's choir prize going to an English, the Blackburn St. John's Church boys' choir. Sir H. Walford Davies conducted "The Eilian" with the Eisteddfod Choir and British Symphony Orchestra, a fine performance, highly appreciated.

### Anglo-Swedish Week at Gothenburg

The Anglo-Swedish Week at the great Gothenburg Exhibition began, according to reports received in London, with every promise of success. A military musical parade was a feature of the opening and the Royal Artillery Band was chiefly concerned as representing England in the function. The pipers and drummers of the Royal Scots who had proceeded to Gothenburg with the artillery also took part.

### "Showman's Bluff"

Frederick Bowman and his wife were each fined \$10 at Greenwich on Tuesday for what the magistrate described as fraud. Bowman ran a show at Blackheath on Bank Holiday which gave this notice: "This is a warning to all English girls. A white woman tattooed from head to foot by a Chinese mania under the influence of dope. Doctors admitted free." Bowman's defense of "showman's bluff" did not convince the magistrate. Alice Bowman, who had also been advertised as the tattooed woman, will be a victim of the Belgians, was fined on the latter charge.

### Pit Pony Derby

A picturesque, if somewhat primitive, sporting event was held on Tuesday at Thorpe Hall, near Wakefield. Once a year the ponies of the Charlesworth collieries compete in a race which has all the essentials of a full-dress race meeting—with the possible exception of saddles.

The jockeys are pit-boys, clad in shirt and trousers—they ride bareback. A grand stand with accommodations for a thousand spectators is a matter of great boasting in the district. The five-furlong course is ringed with pit-props. The ponies are brought up from the subterranean pit-workings, some, indeed, rarely see daylight during their whole lives save on these occasions, but they betray real mettle and enjoyment of their sporting holiday. The Wakefield event has been copied in various other colliery districts, in most of which ponies are still used for underground draft purposes.

### The Aerial Derby

The 200-mile flight around London was over an almost triangular course, the chief points being Croydon, West Thurrock, Epping, Hertford, Brooklands, and so back to Waddon airbase, Croydon. It was won by L. L. Carter on a Napier-engined Gloster machine at an average speed of 102.4 miles an hour. This is Carter's second successful win of our premier aerial event. Flight Lieutenant London on a Sopwith-Hawker was second, losing by 10 minutes, 46 seconds from the Gloster, which flew the course in 1 hour, 2 minutes and 23 seconds.

### Out and About

Thousands of motoring enthusiasts were disappointed on Monday at Brooklands, motor track owing to the non-starting of the sensational American racers, the Miller and the Higham Special.

The king, with Prince George and the Duke of Connaught, was on board the king's yacht, The Britannia, at nine a. m. Monday in preparation for the big event of Cowes Regatta. The Britannia was last of four entrants for the race.

Captains MacMillan and Malins, who last year set out with Major Blake on a fight round the world, which had to be foregone owing to ill fortune, made a sensational dash to Gothenburg this week on a British fighter. This was a preliminary canter to another attempt at the world flight, it is understood.

William Wilson, one of the best known travelers of the Southern districts, was presented with a cigar box, inscribed "Presented to W. Wilson, Esq., as a small token of esteem and regard, by G. Tyrwhitt-Drake, circus season 1923." Tyrwhitt-Drake referred to Wilson's reintroduction of the free circus as a feature of the fair ground.

The Showmen's Guild has successfully agitated for reduced rail fare for its rolling stock, considerable cuts coming into operation as from the beginning of this month.

**GUARANTEED SOFT DRINKS**  
Orangeade, Lemonade and Limeade. Compound-  
ed in powder form from the PURE fruit prod-  
ucts—the kind that brings them back with a smile.  
Fully guaranteed under the Pure Food Laws.  
Price only \$2.00 Lb.; 5 Lbs., \$1.90, prepaid. Trial  
cups and prospectus to connoisseurs, 20c.  
Send to A. O. HARRIMAN, Mfr., 1820 49th  
St., Clere, Ill.

**Singer Bros.**  
**New Fall Catalog**  
 is now ready  
**Write for one!**  
**Free to dealers**  
**Singer Bros.**  
 536-38 B'way  
 New York

**PIPES**  
 by GASOLINE BILL BAKER

Where's the old vet., Frank Carr?  
 What's doin' for you, for the winter, Sasche?  
 Doc McLean should always be cheerful—he has forever with him the "Silver Cloud".  
 Report has it that Yiddle Gamelsner has again this season been working "t'form".  
 "Antwerp, O., looks like a real one," opined Wm. Standish—and he added: "This V. E. S. Comedy Company sure does 'bizness'."  
 Sorry, Bartone, also Conn, but the writer didn't know where you folks were until he got back at the desk.  
 It might be best to "look before you leap"—South for the winter. Cotton is selling at a high price, but—and a few more "buts".  
 "Where do you go from here?" might be considered a "fair" or an "unfair" question—it depends on the reason for the inquiry!  
 Among the folks in Cleveland not mentioned in a pipe last week are: Dr. and Mrs. Jack Crawford, Mrs. Lewis, Cecil, Maddigan and a lot of others.  
 Walter Dodge questions that since time is taken, or computed, from the planets, why is it that during so many different "times" in vogue one never hears of "planet time"? Possibly somebody will "plan-et".  
 The good, experienced pitchman needs nobody's sympathy. He is fully capable of taking care of himself. And far more honorably than the majority of his too enthusiastic fault-finders.  
 "E. H."—Write a letter to Eddie Oliver, care of Frank Shauler (concessionaire), Lakeside Park, Dayton, O., as he might give you the correct info on the stock you mention—no jobbers' ads on it lately.

J. E. Graham was a Billboard (Cincinnati office) caller last Tuesday morning. He came to Cincinnati to work billfolds in windows or doorways, but said he was told at the City Hall a ban was on to prevent this during the Fall Festival. He left town the same day.

Ricton "shot" the info that his show would this week play the Palace Theater, Lawrenceburg, Ind., and that next week he would arrive in Cincy for the winter—to continue with and enlarge his rooming-house business.

These pipes are being written several days before the start of the Cincinnati Fall Festival; therefore the boys in Cincy for the "oldies" cannot be detailed. At the writing it appears that the "exclusives" sold will be against many being on hand—to work. More about it next issue.

Bernaar MacFadden, physical culture exponent, and Sam Johnson, endurance runner, are said to be en route from New York to Portland, Ore., with a white car lettered "Health Builder". This said that MacFadden's lecture is along the line of being against some proprietary medicines.

E. H. Dresden pipes that he found business fair and weather fine in and around Fond du Lac, Wis., and good treatment at Hotel Calumet. Dresden infoed that he was headed for Oshkosh and will soon migrate toward Texas for the winter. Says he has a new act in pitchoom from which he expects excellent returns.

A fellow who signs himself "Inquisitive" asks: "Mr. Baker—What is there in it for pitching?" That question might depend on what a feller's pitchin'—horseshoes, a lot of good exercise; hay, three "squares" a day, along with a good sweating out; coppers or jits, the hoosegow, maybe; merchandise, mostly experience, for a novice!

One of the boys wants to know if the writer actually did have any "tents" or the "trouble" on his vacation? Nary a bit—not even ten minutes of it—and the water in the radiator didn't get cool during the entire two weeks—in fact, we (the family) didn't eat two meals in the same town (on the "go" continuously). Also took every hill on "high" (as well as nearly all the chuck holes) and am now again planted in Cincy—jollyin' myself along with remembrances of the care-free fun.

At a fire in Philly recently, in which an auction house was completely destroyed, Sam Lingerman's dummy, "Lobby", was afterward found without a scratch. Sam gives ventriloquial shows at local parties, clubs, etc., as well as lullies for auctions, stores and special occasions. He is remaining in his home town because of illness of his wife (Lucy—magician), who is reported as recovering from a nervous breakdown.

It seems, according to "later" reports, that some towns are being announced as closed when they are really open and that some fellows tell of "going to leave" when they actually have decided to stay. Such reports are treating the profession unfairly and are indeed cowardly. "Would be better not to say anything about the town being either open or closed, and let it go at that." "Bill" relies on the veracity of the boys and it is to no one's credit to make him (Bill) the "got" with misleading statements.

"Bill" received a dandy letter last week from Harry (formerly "Razor") Riley from Cleveland, O. Here's an oldtimer who is known to the boys of the road, throuth the country and this write knows that his friends among the jads are legion. Among other very kindly written remarks, Harry confirmed the report of several weeks ago that he has forsaken the ranks of specialty salesmen and  
 (Continued on page 142)

**BUY FROM Headquarters**

**\$15.00 Gross**  **\$15.00 Gross**  
 Our Famous Original Manos Jumbo Pen, white tipped cap, with nickel plated clip and beautifully lithographed folding box, imprinted with directions and guarantee

**Our Button Packages Always Get Big Money**



**4-PIECE DUPLEX BUTTON SET**, consisting of Duplex Front, Flat Tite Back and Snap Apart Links. Very good assortment. Wonderful sellers. From \$12.00 to \$15.50 per Gross Sets. Send in your order today.



**A SNAP TO CLOSE**



**7-In-1 Opera Glasses** (not made of tin or metal), made of Celluloid. **\$18.00 Gross**



**Superior Grade of Nickel-Finished Wire Arm Bands. Per Gross.. \$4.50**



**RUNNING MICE**  
 Good Quality  
**\$3.50 Per Gross**

One-half cash with order, balance C. O. D.  
**BERK BROTHERS**  
 543 Broadway, NEW YORK CITY.

**JUST LIKE THE ROOSTER CROWS—SOMETHING NEW EVERY MORNING!**

**The Great Noise Maker**  
**"CRY BABY"**  
 O Boy, some fun. Just squeeze me. Everybody wants one.



You all know the Button Package that is getting the money. Don't let them fool you. I have got cheap Button Packages, too.



Send and get my new Price List on Buttons, Fountain Pens and Specialties.  
**KELLEY, THE SPECIALTY KING, 21-23 Ann Street, NEW YORK CITY.**

**HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY**

Trade Mark	PRICES	Mark
59130—Fine Combs, 3 1/2 x 1 1/2	Gross, \$13.80	
59150—Fine Combs, 3 1/2 x 2 1/2	Gross, 24.00	
56314—Oressing Comb, 7 1/2 x 1 1/2	Gross, 15.00	
56312—Oressing Comb, 7 1/2 x 1 1/2	Gross, 21.00	
56313—Oressing Comb, 7 1/2 x 1 1/2	Gross, 21.00	
56638—Barber Comb, 6 1/2 x 1 1/2	Gross, 13.00	
56216—Pocket Comb, 4 1/2 x 1 1/2	Gross, 6.00	
Lestherette, 5 1/2 x 1 1/2	Gross, 1.50	
Metal Rims	Gross, 1.50	

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.  
**THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.**

**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 75c for sample with holder. Complete line.  
**J. G. GREEN CO., 991 Mission St., SAN FRANCISCO, CALIFORNIA.**

**COSTS \$2.50 PROFIT \$27.50**

That's what you make by transferring decalcomania mono, "ams on auto". Every motorist wants his car monogramed. A painter charges \$5.00 and you do as good work as you can do for \$1.00. No skill is required; no experience. Spare or all time. For free sample—send \$2.50 for outfit by AMERICAN MONOGRAM CO. return mail. Dept. 30 East Orange, N.J.

**SAMPLE FREE**

**Jazz Sport Silk Handkerchief**  
 Miniature Pair Ladies' Bloomers. Hot seller. Biggest hit. Sample, 50c, or combination set, \$1.00, prepaid, together with agent's proposition. Pillow Top to close out. Catalogue free. **GUSTAVE COHEN & BRO., 714 Broadway, New York.**

**WANTED STREET DEMONSTRATOR**  
 Would prefer one who is familiar with medicine. Must be able to attract and hold a crowd. Will pay salary and commission. **DR. H. CLEMMENS, 107 West 24 Street, Los Angeles, California.**

**LAYS FLAT on Home or Street**  
**RADIO**  
 WILL FIT ANY SAFTY BLAC.  
 63 West Chicago Avenue.

**SUPREME**  
 AGENTS—DEMONSTRATORS  
**FAIR WORKERS**  
 SUPREME NO-CEMENT WHITE RUBBER TUBE AND TIRE PATCH will get the money for you. The Patch that vulcanizes itself to the tube. Takes a minute to demonstrate. For particulars, exclusive territory and new prices write **SUPREME PATCH MFG. CO., 135 Winder Street, Detroit, Mich.**

**MAKE BIG MONEY!**  
 OPERATING OUR **Minute Picture Machines**  
 We carry a big stock of Black Back Cards, Mounts, Folders, Desks, etc., at lowest prices. Send for Catalogue and Price List. IT IS FREE.  
**JANESTOWN FERROTYPE CO., 1120 S. Halsted St., Chicago, Ill.**

**RUSSIAN, GERMAN, AUSTRIAN, SOVIET MONEY**  
 Wholesale sellers. Cheap, attractive, sales-boosting give-aways for Pitchmen, Agents, Stores. Great window attraction for merchants. Cheapest prices.  
**HIRSCHBONDS, 347 Hartspoint Ave., New York.**

**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. Free Candy Booklet. Free. Write for it today. Don't get it off!  
**W. HILLIER RAGSDALE, Drawer 42, EAST ORANGE, N. J.**

**MEDICINE MEN**  
 We have the best selling Herb Package on the market. Formula attached. Real medicinal qualities and backed by a bank draft guarantee.  
**OUR LINDIMENT AND NERVE TONIC TABLETS** are also strong sellers. Prices the lowest. Shipments made same day order is received. Our service is an important item to medicine men. Write for prices.  
**BECKER CHEMICAL CO., 235 Main St. (Established 1890) Cincinnati, O.**

**FREE**  
 OUR NEW  
**WHITE STONE**  
 and wholesale jewelry catalogue mailed to your address absolutely free, postage paid. Send us your address today.  
**It Tells You How To Get the Money**  
**KRAUTH and REED**  
 Importers and Manufacturers  
**335 W. Madison St., CHICAGO**

**Opportunity To Secure Fine Location**  
 FOR AMUSEMENT PARK AND ALLOTMENT PROPOSITION.  
 Lake Erie Reelan, 200 acres, practically surrounded by water. Sand beach, fishing, boating. \$75,000.00 and bank references required. Address: **OWNER, Box 76, The Billboard, Cincinnati, Ohio.**

ELECTRIC LIGHTED VANITY CASES - THE SPANGLER KIND AT LOWEST MFRS. PRICES.



Large Rectangular with 8 Mirrors, with light, beveled mirror. Size 8 1/2 x 6 3/8.

By the Doz., \$57.00 Sample, \$5.00. Octagon shape, 7 1/2 x 5 1/2 in. Reinforced strap. Center tray, six gold-rimmed mirrors, one beveled or omitted. Most for a practical light.

Beautifully lined, brown or black. By the Dozen, \$54.00 Sample, \$5.00. Repeat shape, genuine leather, black, brown or gray. Size 7 1/2 x 5 1/2. With light. By the Dozen, \$25.00 Sample, \$2.25. Keystone shape, imitation leather. Black only. Size 7 1/2 x 5 1/2. With light. By the Dozen, \$13.25 Six Dozen lots, 11.75 Sample, \$1.50. Send for complete Catalogue.



SNAPPY NOVELTIES

Table listing various novelties such as balloons, squawkers, whips, parasols, and miscellaneous novelties with prices per gross.

ED. HAHN - "He Treats You Right" 222 West Madison St., CHICAGO, ILLINOIS

Our Button Packages Are the Talk of the Town



Order by numbers. Combination, No. 1, \$9.00 Gross; No. 2, \$11.00 Gross; No. 3, \$13.50 Gross; No. 4, \$12.50 Gross; No. 5, \$15.00 Gross; No. 6, \$16.50 Gross; No. 7, \$18.00 Gross; No. 8, \$14.00 Gross.

"BEST-YET" Fruit Jar Opener EVERY Housewife buys - Sells on Sight. Our \$2.00 an hour, 30 sales in 32 mins in only three hours by inexperienced man.

PAMCO - LEMONT, ILL. REAL MONEY Latest KEY CHAIN Made

Duplex Key Chain 2 in 1 Holds the main key Separate from the Rest Strength 60 lbs. H. SILBERMAN & SONS 328 Third Street, MILWAUKEE, WIS.

LATEST NOVELTY in Balloon Funny Face with Feather, \$6.50 per Gross. The latest Song Printed Balloon No. 70, "Yes, We Have No Bananas Today", \$3.75 per Gross.

CAN MAKE MONEY WITH THESE GOODS Nail Files, Par Gross, \$1.75, \$2.00, \$2.50. Court Plaster, Par Gross, 1.50. Sachet, large also, Par Gr., 1.75. Sachet, small also, Par Gr., 1.50. Needle Hooks, Par dozen, 7.00. F. G. H. New York. Deposit required on C. O. D. orders.

MAKE BIG MONEY SELLING EARL'S LITTLE WONDER EARL'S CUTWELL POCKET PENCIL SHARPENER



B. G. EARL & CO., 56 E. Randolph Street, CHICAGO, ILL. Phone Dearborn 1760

CLEAN UP WITH "Brazel Specials" Le-po, the Trained Metal Frog, Gross \$7.50. Best Jap Flying Birds, with Sticks, 5.25. "GEE-WHIZ", Paper Folding Trucks, 100, 4.00. Flying Pigeons, with Sticks, Gross, 4.00.

BRAZEL NOVELTY MFG. CO. 1700 Ella Street, CINCINNATI, OHIO

"I have averaged \$7000 Per Year for Three Years - Have Made Over \$90 PROFIT in One Day" That is the statement of Frank DePries, one of our live-wire representatives. Keeton of Mississippi made \$252 on his first sale. Vickers of Alabama made \$118 in one week. Constant quit a \$6,000 job to come with us.

AGENTS WANTED THE FYR-FYTER COMPANY 1710 Fyr-Fyter Bldg., Dayton, Ohio. We need more men like these, because the demand for our Super Fyr-Fyter is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

SELLING EARL'S LITTLE WONDER

Our No. 143 Gold-Plated, Self-Filling Fountain Pen, clip attached, complete with pencil, extra leads and case-year guarantee, in a display box, \$3.99 per Dozen Sets. Not sold in less than dozen lots.

Our No. 142 Gold-Plated, Self-Filling, Mounted Fountain Pen, new style pen with pencil, in fine display case, at \$6.00 per Dozen. Not less than dozen sold.

Our No. 141 Gold-Filled, Mounted Self-Filling Fountain Pen, with soft gold point, pencil and pencil pen, complete in a beautiful display box, \$1.25 per Set, \$12.75 Dozen Sets.

Our No. 140 Special 21-Piece French Ivory Manicuring Set, in attractive leatherette case, 90c Apiece, \$10.80 a Dozen. Not sold in less than dozen.

House of Myer A. Fingold, 32 Union Square, NEW YORK CITY. PAPER MEN Experienced Farm Paper Men wanted by well-known, long-established farm paper, to work States of Maryland, Virginia, West Virginia, North and South Carolina, Kentucky and Tennessee. Liberal proposition and BEST SERVICE. Address: CIRCULATION MANAGER, Box 1236, Richmond, Va.

Every Man Wants the "HATBONE" A backbone for soft hats. Keeps your hat in shape. No sagging and sinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c. JUNG-KANS MFG. CO. Calumet Advertising Novelty Co. 1397 Green Bay Ave., Milwaukee, Wis. Thank you for mentioning The Billboard.

# K. K. K. PENNANTS

PATENT PENDING.

Street and Novelty Men are cleaning up with them. Thousands sold at K. K. K. meetings all over the country. RED, WHITE and BLUE PENNANTS, 30x12 inches, with 100% AMERICAN, printed on both sides.

Sample, 50c Doz. \$3.00 Gross, \$35.00

25% deposit on all orders, balance C. O. D.

TOY DOLL BALLOON COMPANY, WILLARD, OHIO

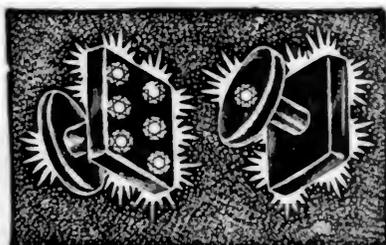
## THREE WHITE STONE SPECIALS

Lucky "7" Cuff Links. These Dice Cuff Links are made of highly polished black ivory, green and magenta, with seven fiery-cut flashing White stones. Per Pair, 50c. Per Dozen \$5.00

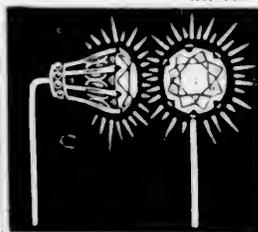


No. 333—Imitation Platinum Set, with extra fine 2-karat White Stone Brilliant. Fancy engraved shanks. Heavy top mounting. Sample, 50c Each. Per Doz. \$4.00

No. 333. No C. O. D.s without deposit. Write for our White Stone Circular. Every number a Live One. S. B. LAVICK & CO., INC. 404-406 South Wells St., CHICAGO.



No. 711



No. 1383—1-karat Platinoid Finish. Sample dozen 75c. Per gross, \$6.75

No. 1383

## Gotham Comb Co., Inc.

136 E. 26th Street, NEW YORK CITY.

AMBERINE COMBS. Our New Line Now Ready.

No. 68—Amber Coarse and Fine Dressing Comb, 7 1/2x1 1/2. \$20.50 Gross.

No. 68 1/2—Amber All-Coarse Dressing Comb, 7 1/2x1 1/2. \$20.50 Gross.

No. 65—Amber Barber Comb, 7x1. \$13.80 Gross.

On all orders of \$25 and over, 2% cash discount. Send \$1.00 for complete line of amber samples, prepaid. 25% deposit required on all orders.



All Combs Are Stamped in Gold "Durable". No. 356—Amber Pocket Comb, 4 1/2x1. \$6.50 Gross. No. 14—Amber Fine Combs, 4x1 1/2. \$13.80 Gross. No. 15—Extra Large Amber Fine Comb, 4 1/2x1 1/2. \$27.00 Gross. Leatherette Slides, Metal Rims, \$1.50 Gross.

## AUTOSTROP RAZOR and CASE FREE

Pay regular wholesale price for Strip and Blade.



Complete set of Model C Autostrop Razor Outfit, with Blade and Strip. Sample, 60c. Per Doz. \$4.50, 6 Doz. Lots, \$4.00 Per Doz.

STANDARD CUTLERY HOUSE—WHOLESALE

Razor Blades, Safety Razors, Hair Clippers, Shaving Brushes, Combs, etc. Price List on request.

443 S. Dearborn Street, CHICAGO, ILL. SALESMEN WANTED. Will Split Profits.

Patent applied for.

## KNITTED TIES SPECIAL

\$3.25 Doz. EMBLEM TIES

Silk poplin, embroidered silk with Lodge Emblems, \$4.00 Doz., \$39.00 Gross.

JEWEL TIES

Silk Neckties, with silk stripes woven into material. Cut silk knitted style. \$4.00 Dozen, assorted.

Sample Assortment 3 Neckties, \$1.50.

ELKS Harry N. Leinkram

8 East 23d Street, New York City.

## HIP POCKET NOVELTY CARDS

Postcard Men, Novelty Dealers, Street Workers

We have the biggest hit of the year. This card is a knockout. Send two-cent stamp for FREE SAMPLE. H. & H. NOVELTY, 40 East 19th St., New York City.

## BIG MONEY EASILY MADE

Applying gold transfer initials to automobiles, trunks, bags, etc. Experience unnecessary. Free samples and lowest prices. BALCO, 296 Harrison Ave., Boston, Massachusetts.

## Big Money For You!

We have a proposition whereby you can make 200% to 600% profit selling our line of beautiful, hand-colored Photo Medallions, Photo Buttons, Photo Jewelry, Photo Advertising Novelties, etc. Original process. Tremendous demand. Immediate cash appeal. Four-day service. Lightweight selling case. Don't delay writing. Impossible to find a better paying proposition. We especially want I. A. S. S. salesmen.

PERRY PHOTO NOVELTY CORP.

Section 22, 360 Bowery, New York, N. Y.

## RAINCOATS

FULL LENGTH \$1.50 Each

LADIES' \$2.00 MEN'S \$2.00 BOYS' \$1.50

APRONS, \$3.00 per Dozen.

OUTFIT FREE

Salesmen and Agents write at once.

EASTERN RAINCOAT CO.

913-921 Roosevelt Road, CHICAGO, ILL.

## Whistling Demonstrators, Get This!

The E. Z. FLUTE

A patented whistle, is a big seller. It is a 10c and 25c item.

S. DRESSLER, 193 Flatbush Ave., Brooklyn, N. Y.

## AGENTS—SALESMEN PHOTO-MEDALLIONS

You can make \$20 to \$25 daily selling our

Send for our New Catalog and Revised Price List. MEDALLION NOVELTY CO., 208 Bowery, New York City.

## AGENTS WANTED

Agents making \$20 per day using Gillette's French Liquid Auto-Top-Covering. New process, makes old auto top look like new in 30 minutes. Water proof, sun proof, dust proof. "Formula", any address, on receipt \$2.00. Full instructions, A. M. GILLETTE, 120 E. Claiborne Avenue, New Orleans, Louisiana.

## PIPES

(Continued from page 140) has joined the forces of the medicine men. He also let out the information that he intends going to California for the winter and may drive thru Cincy en route.

A full-page advertisement (also a large headed news article) in The Evening Reporter-Star, Orlando, Fla., August 20, announced that Maurer & Company, realtors, and Frank Halthoux Company, realtors, have consolidated into the Florida Homes and Land Company, to deal extensively in real estate. A. Phil Maurer is president of the firm and Frank Halthoux (yes, the good-natured, bustling Frank, formerly—for years—the road), vice-president. The pictures of both these executives, also seven others of the staff, appeared in the ad. The address is 18 North Orange avenue, Orlando.

Regarding his meanderings, Ed Foley shoots it thus: "I have been working towns out of Coshocton, O., for two weeks and have found business very good in my line—herbs, cement and cleaner. Newcomerstown, on Saturday, was excellent. Ithrelesville, Port Washington, West Lafayette, Plainfield, Keene and Conesville are all open and good for street work. On account of the heavy automobile traffic here (Coshocton) His Honor, Mayor Tish, will not issue any license or permits to work on the streets on Saturday, but will do so on the other five days of the week. I will spend one more week here, then go to my home in Cambridge, O., and from there to the State fair at Wheeling, W. Va., Labor Day week."

R. B. Duff "shoots" from up Maryland way: "I see that some friend wants a pipe from me. All right; here goes: Did you ever reflect, not to say meditate, on some of the names of 'sheep' workers? Have you ever heard of 'Alto Smith, Deary' 'Brownhead', 'Bill Neck', 'Duncan', 'Montana Slim', 'Bill Lillibridge', 'Speedy' Hays, 'Kentucky Legs', 'Cow Head', 'Harry Fry', 'Leather Head', 'Williams', 'Cook', 'Charlie Adams', 'Ice Water', 'Wilson', 'Stepping', 'Stopeck', 'Kid', 'Durham', 'Crip', 'Nicholson', 'Hawk-Eyed', 'Harry Henderson', 'Handsome', 'Harry Ford' and 'Five-Dollar' 'Bill Harrison'? (Of course, I need to know.) I almost forgot to mention 'Doctor' Duff, from Birmingham! How's that for a pipe, friend?"

R. (Dick) Winters wants to return favors to Ray Cummins and Perry, the penman, and would like to hear from them to 1154 Lake street, Chicago, Ill., in care of Ed Ruth, Dick adds: "I have made Illinois, Indiana, Michigan and Ohio and found them very fair. I have seen a few of the old-time men and a lot of come-latelies. Do you ever hear of Jim Brown, the gummy Duke, of Providence, of ability years ago? Also Bill Clelland, James Sloane, Humpy Jay, Bill Elliott, Big or Little Walsh, all of Boston? Or Dr. Hope, Dr. White, Dr. Slagle, Dr. Craig, Dr. Foster, Bill Cody, Dr. Lattee, Harry B., etc.? I hope they all do well and that finally they will find a place where 'all towns are open' and readers —'nix'!"

Evidently Walter C. Dodge, the corn remedy man, now at Albany, N. Y., is a strong believer in the "brotherhood of man"—he clipped the following from some paper (title not given—to credit) and sent it to Bill for reproduction: "... Ernest L. Sawyer advertises in The London Daily Express: 'On the day it is proved that the grafting of an eye can be performed with a reasonable certainty of success, I shall be willing freely to share my gift of sight with any poor English man, woman or child who is blind, whose advisability of whose case is recommended by a responsible authority.' There is always hope for a world that has generous humanitarians like Sawyer, forerunners of a day when the brotherhood of man will be so worldwide that generosity like the gift of an eye to an unfortunate fellowman will be customary. Life is never any more miserable than humanity makes it."

Ray Adams infoes that he recently quit his "seller" job at home and joined it at the Big Fun Show No. 2 and continued his letter thus: "He is a real man to work for and it's a shame the way he has been 'stung' by some people who call themselves 'medicine show actors'. He showed me where he was 'stung', three times, for from fifteen to eighty dollars. He did not know me, so he would not advance money for expenses; but I know him and came on anyway and now he says my credit is good with him. I wish we could clean up and do away with parties that say they need money, or tickets, and are never heard from afterward by the management. Can't someone figure it out? Policemen and detectives get onto all forms of crooks and schemers and blackmailers, etc.—perhaps some of them could 'put one over' on such swindlers. I am doing blackface and producing here and it's a pleasure to be with the show. We all double driving trucks and cars on moving day—I went on the nut to start for new tires for my auto."

From an oldtimer, but a new pipe shooter, Mack of soap and slum, now at Los Angeles: "There are plenty of towns in California to work, but nearly all high readers. But I find they are not 'gamed' out—mostly 'soldiers' work them and the majority of the soldiers are 1922 or 1923 workers. Just three weeks ago I worked Whitten, along with seven others, and I was the only one to pay the reader—five dollars. I split time with Doc Dale, a very nice corn worker, and we held the crowds nicely. It's about time for Sydney Hirsch to 'shoot' from Denver—but suppose he's busy picking corners, as I hear Denver is off color. Sunday is our best day out here—the beaches are good. Where are Frank Burr, Niles Dunn, Lonsdale, Hine, Snyder and Matthews, who wintered in Denver in '21 and '22? Burr probably remembers the night we made a pitch to good business at a little town in Kansas while the colored folks were eating ice cream in the restaurant. I saw Emmet Abernethy, an ex-pitchman from Colorado, here the other day. He is in the oil game and getting far larger takings than half dollars. Where's Curly Warwick—last I heard of him he was working oil? If any of the boys has the address of Albert Williams, or his brother (of Venice, Calif.), please send it in to Pipes. The other day I saw a fellow making

(Continued on page 144)

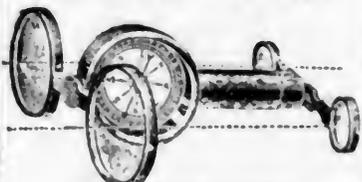
## ALL LEATHER, \$24.00 PER GROSS



Only 30 gross left to close out, at \$21.00 per gross, in black, brown and mahogany. Send for our new illustrated circular showing 8 popular styles of pocket-books, ranging in price from \$18.00 to \$22.00 per gross, in the famous tan glazed alligators and black and tan calves. Makers of the high-grade 7-in-1 all leather books.

A. ROSENTHAL & SON, Mfrs., 804 Washington Street, Boston, Mass.

## PITCHMEN'S GOODS



### REDUCED PRICES

No. 769—White Celluloid Scoops, Gross \$18.00 No. 4671—lms. Razors, Black Handles, Doz. 2.90 SPECIAL—Domestic Black Handle Razors, Dozen 2.90

No. 534—Old Reliable Bill Field and Memo. Book Comb, Gross, 5.00

No. 899—Glass Cutter Knives, All clean goods, Gross, 15.00

Serpentine Garters, The Best Made, Gross 7.50

E. H. 3-Place Button Combination, Gross 14.50

### NEEDLE BOOKS

ARMY AND NAVY—Contains 5 Papers Silver Eyes and a full Pad of Darning Needles, \$6.00 Gr. ASCO NEEDLE BOOK—Contains 4 Papers Silver Eyes, 1 Large Paper Gold Eyes and a full Pad of Darning Needles, \$7.50 Gross.

REINDEER NEEDLE BOOKS—Same contents as ASCO Book, \$7.50 Gross.

FORTUNE WALLET—Beautifully finished, Contains 50 high-grade Gold Eyes of assorted sizes, \$8.50 Gross.

ASCOWALLET—Glazed Paper Folder, Contains 100 high-grade Gold Eyes of assorted sizes, \$8.50 Gross.

25% deposit required with all C. O. D. orders.

## ED. HAHN

"He Treats You Right"

222 W. Madison St., CHICAGO, ILL.

## If you use self-filling

### FOUNTAIN PENS or PENCILS, RAZORS,

German Self-Filling Jumbo, chased barrel better worker than Austrian, fitted with 14k plated pen point, in cartons, with clips \$15.00 per gross, complete. Positively best buy on the market.

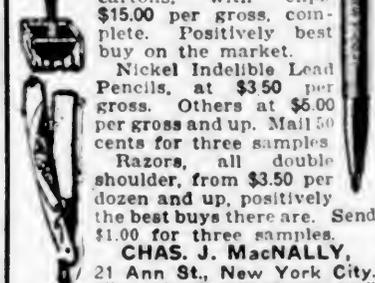
Nickel Indelible Lead Pencils, at \$3.50 per gross. Others at \$5.00 per gross and up. Mail 50 cents for three samples.

Razors, all double shoulder, from \$3.50 per dozen and up, positively the best buys there are. Send \$1.00 for three samples.

CHAS. J. MacNALLY,

21 Ann St., New York City.

"House who will eventually serve you."



## 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.



Just arrived from CHAS. FRESH CHINESE HORN NUTS, \$2.75 per Gross. Do not deposit with C. O. D. orders.

Two sprouted plants and set of five colored pictures, use with all orders for 3 gross or more. Sample Dozen, 50c.

C. F. MCGARVEY, 828 Milwaukee Ave., Chicago

## MEN AND WOMEN EARN

Large daily profits selling "Stick-On" Window Lock

Wanted on every window; sell at sight; big repeat sells 10¢ each. Write for price and free sample

STICK-ON WINDOW LOCK CO., 18-22 Hudson St., New York City.



**AGENTS** 500% PROFIT  
**Genuine Gold Leaf Letters**  
 GUARANTEED TO NEVER TARNISH

For Store Fronts, Office Windows, Bank Windows, Office Doors, Panels, Window Signs, Trucks, Automobiles and Glass Signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start without previous experience.

**\$60.00 to \$200.00** A WEEK

You can sell to nearby trade or travel all over the country. There is a large demand for Window Lettering in every town. Write today for free sample and full particulars. Liberal offer to General Agents.

**METALLIC LETTER CO.**

439 North Clark Street, CHICAGO

# Circus Men, Distributors, Carnival Men, Salesmen, Street Fair Men, Agents

**\$200.00** A WEEK  
 EASY  
 ALL OR PART TIME

Here's a great proposition. Practically sells itself. Sales records show it sells to eight out of every ten automobile owners to whom demonstrated. Demonstrating takes one minute. Sales possibilities without limit. One man sold 56 in one and one-half hours in a small town (profit \$24.00). A school boy sold 35 one afternoon (profit \$52.50). Exclusive territories given. SELLS FOR \$2.50. Easily within reach of all. Your profit 100% and up.



SPOT LIGHT.



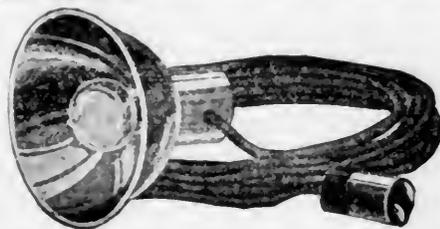
TIRE REPAIRING.



UNDER HOOD.



TONNEAU LIGHT.



**"STICK A LITE"**  
 Trade Name Registered.

Every Auto Owner Needs One

The greatest motorist help ever. Has a powerful electric magnet in the base which holds it in any desired position without attachments. Can't wear out. Sticks tight on any iron or steel part of car, leaving autoist's hands free for work—therefore the name "STICK A LITE". When selling the "STICK A LITE" you have absolutely no competition—it is protected by Letters Patent. Easily attached. Fits into any socket on car. Long cord gets all around.

**Special Offer for Prompt Action**

Send your name and address for details, or if you prefer, send \$2.00 for demonstrator and all necessary material to start work. We will refund your deposit on return of the demonstrator within 30 days, or return it to you on receipt of your first order. ACT NOW. TERRITORY GOING FAST.

**Premier Electric Company**

Established 1905.

3812 Ravenswood Avenue,

CHICAGO, ILLINOIS



Sample, 25c.

**Men's Rubber Belts, \$13.50** Per Gross

With high-grade Roller Bar Adjustable Buckles, or \$14.00 per Gross, with Best Lever Clasp Buckles. These Belts come in brown, black and gray, various styles and sizes. We are the largest rubber product distributors in the country and our Belt and Buckle is sold quicker than any other on the market.

**MEN'S COMPOSITION RUBBER KEYHOLDERS, \$12.00** per Gr. \$3.00 deposit required with each gross ordered, balance C. O. D. 1125-27 S. Main St. AKRON, OHIO

**OSEROFF BROTHERS, Rubber Product Distributors,**



**TOY BALLOONS**

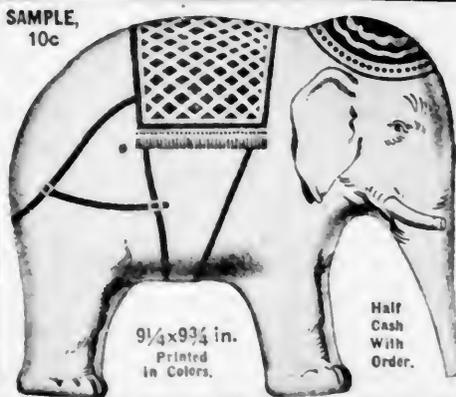
From Factory to You!

Boost Your Balloon Business With Our New FAST-COLOR TRANSPARENT GAS BALLOONS. Brilliant clear colors and fine dependable material. These absolutely will not come off on heat or fire. You can make big money, too, with our new "FUNNY B'LIONS" and MULTI-COLOR DECORATED SERIES, a hint of which is given by the illustration above. You get better value from us because we supply you direct from our factory, eliminating the middleman's profit. Send us your order today.

No. 70 Gas Transparent	Gross, \$3.00
No. 70 Gas, 100 cm. in circumference	3.50
No. 120 Gas, Transparent	6.50
No. 120 Gas, 150 cm. in circumference	9.00
No. 150 Gas, Transparent	1.75
No. 60 Gas, Opague	2.25
No. 70 Gas, Opague	2.75
No. 60 Gas, Two-Color	2.75
No. 70 Gas, Two-Color, Patriotic Designs	3.25
No. 20 Gas, Mottled	3.75
No. 20 Gas, Mottled	3.50
10" x 14" 6" mesh cuts one side, 25c	
10" x 14" 6" mesh cuts two sides, 50c	
10" x 14" 6" mesh cuts special type setting, 50c	
10" x 14" 6" mesh cuts two sides, 75c	
<b>MULTI-COLOR DECORATED BALLOONS.</b>	
Decorated, printed in three colors in white or black. Italiana. Four numbers. Per Gross	
No. 60 Gas	\$3.75
No. 70 Gas	4.25
<b>"FUNNY B'LIONS"</b>	
Chubby Face, pictured above, and Smiley Face, a clown number. Per Gross	
Complete with Ears & Pictures	\$7.25
With Patented Valve	8.00
Without Ears attached	4.25
Without Ears, but with Valve	5.00

We offer many other popular styles. Get our complete price list and booklet illustrated in colors. Sample outfit containing complete assortment sent postpaid upon receipt of \$1.00.

**THE GREGORY RUBBER CO.,**  
 144-146 N. Union St., Akron, Ohio.



Half Cash With Order.



**\$17.00 Gross.**

We are Needle Specialists, handling a complete line of leatherette and plain Needle Books, Wooden Needle Cases, Machine Needles and every kind of Needle for every purpose. We defy anyone to under-estimate us. Circular FREE upon request.

**NEEDLE BOOK SPECIALTY CO.,** 2 to 20 East Fourth St., New York City

**RUBBER NOVELTIES**  
**\$8.00** Gross

Elephants, Camels, Clowns, Negroes, Policemen. They inflate and deflate. FLYING BIRDS. Large, blue and yellow, with 36-in. decorated sticks. Per Gross... \$4.25

**BALLOONS.**  
 70 Two Colors, Gross, \$2.00  
 60 Transparent and Decorated, Gr., 2.00  
 70 Transparent and Decorated, Gr., 3.00

**CELLULOID BUTTONS.**  
 50 Line Camie Buttons. Fifty good sayings. Thousand... \$10.00

**G. EPSTEIN,**  
 158 Park Row, NEW YORK CITY.

**NOVELTIES CONCESSIONAIRE SUPPLIES**



**THE GOOD FLYING BIRD.**  
 with long decorated sticks, packed half yellow, half blue, very best quality. Per Gross, \$5.75. The fanciest and fastest-selling Whip, celluloid handles. There is no better Whip on the market than ours—30-inch, per Gross, \$7.50; 33-inch, \$8.50. Shell Purses, 10¢ each, fresh stock. Per Dozen, \$3.65. Beaded Bracelets. Per Dozen, 55¢. Talking Chinamen. Per Dozen, 80¢. No. 70 Trians, Animal Balloons, Gross, \$3.75. The good Swiss Warblers. Per 100, 60¢. Write for 1923 Catalog. 25¢ deposit with all orders, balance C. O. D. H. SILBERMAN & SONS, 328 Third Street, Milwaukee, Wis.

**AGENTS**

Monogramming Autos, Trunks, Hand Luggage, etc. by transfer method is the biggest paying business of the day. Great demand; no experience necessary. Over 50 styles, sizes and colors to select from. Catalog showing designs in exact colors and full particulars free.

**MOTORISTS' ACCESSORIES CO.**  
 MANSFIELD, OHIO

**MAGAZINE MEN**

We are open for a few good, clean producers on various trade publications, clothing, garage, clocks and suits, grocery bakery, plumbing and heating, machine shop, laundry, taxicab, tin-smith, printers, etc., etc. Write for particulars.

**TRADE PERIODICAL SERVICE CO.,**  
 1400 Broadway, New York City.



**STAR GOGGLES**  
 Gauge Side Shield Cable Temple Amber Lenses.  
 DOZ., \$2.25. GROSS, \$24.00.



**"7-in-1" OPERA GLASS**

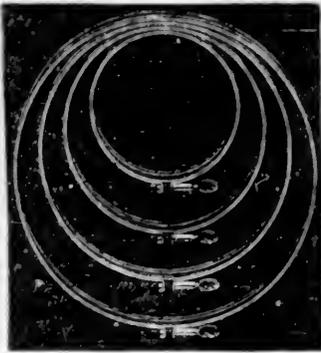
DOZ., \$2.00. GROSS, \$23.50.  
 Made of Celluloid.  
**NEW ERA OPT. CO.**  
 17 No. Wabash Ave., Chicago.



**MILITARY APEX**  
 Imitation Gold Large Round, Clear White Celluloid Lenses. All numbers.  
 DOZ., \$3.00. GROSS, \$35.00.

Tell them you saw their ad in The Billboard.

PARISIAN PERFECT ADJUSTABLE HOOPS



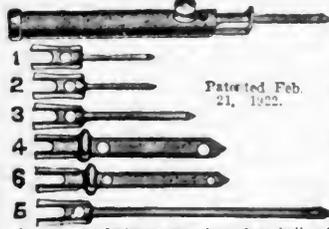
Just what you want. Note the thumb screw. Flat headed and long enough to set the necessary pressure to tighten the hoop. O H I H O W EASY.

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANARD.



Patented Feb. 21, 1922.

Our new, ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery, from the finest silk thread to all sizes of yarn and carpet rags. The Original PARISIAN ART NEEDLE is made of nickel silver and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. NOTE IMPROVEMENT ON SHANK OF POINT! THE GAUGE WILL NOT SLIP!

OUR NEW REDUCED PRICES WILL INTEREST YOU: Needles with 4 Points, Numbers 1, 2, 3, 4, \$20.00 per 100, in 100 lots.

Send \$1.00 for sample of our Needle, complete with 6 different size points, enclosed sample of work, full instructions and particulars. Hester still, send \$2.25 for agent's complete working outfit, consisting of one 6-point Needle, one full-size Pillow, designed in colors; four balls of Perle Cotton, and work started, showing you how it is made.

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO., 914 North Rush St., Chicago, Ill.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

- PILLOWS, per Dozen . . . \$2.50
RUNNERS, per Dozen . . . \$4.50
CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 8 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

CARNIVAL and CONCESSION MEN



B58-Italian Shell Bead Chains, 48 inches long. Gross, \$7.80.

5-gross lots or more, \$7.50 gross.

SPECIALS

- No. 5153-Flying Birds, Best Grade, Long Decorated Sticks, Gross \$ 5.50
No. 5152-Flying Birds, Cheaper Grade, Bead Outside, Gross \$ 4.60
No. 5173-Scissors Toys, Gross 2.75
No. B87-Roll Rattles, Gross 2.75
No. B83-Paper Parasols, Gross 7.50
No. B396-Surprise Snake Pistol, Gross 13.20

PITCHMEN

- No. 912-Duplex Collar Button Set, Gross \$ 4.95
No. 910-Dot Back Collar Button Set, Gr. 2.25
No. B97-Snap Link Button Set, Gross 6.00
No. B98-Snap Link Button Set, Gross 7.50
No. 1404-White Stone Scarf Pin, Gross 4.00
No. B422-Bill Fold Memo. Book, Gross 6.00
No. B640-Indelible Automatic Penell, Gr. 5.00
No. B267-Waldie Armbands, Gross 5.00

In addition to above Specials, we carry a full line of Rubber Ballcoons, Air, Gas and Whistle; Rubber Balls and Tape, Toy Whips and Canees, Noise Makers, Paper Hats and all the latest Novelties for Novelty Stands and Fish Ponds.

For Wheel Men we carry a large assortment of Silverware, Carnival Dolls, Japanese Baskets, Overnight Suit Cases, Mantel Clocks, Aluminum Ware, Manicure Rolls, Pearl Handle Intermediate Pieces and many other suitable items. Bicycle Wheels, 60 to 240 numbers; Serial Tickets for same.

Write today for our Catalogue. It is free to dealers only. We do not sell consumers. No goods shipped C. O. D. without cash deposit. Prompt service. Try us.

SHRYOCK-TODD NOTION CO.,

822-824 N. Eighth Street, - - ST. LOUIS, MO.

WE START YOU

We import and distribute Office to Office and House to House Specialties that sell on sight.

We need live-wire Salespeople, also District and State Distributors. Exclusive territory given. Write for our Catalogue.

"A DOZEN QUICK SELLERS" All Live Ones and Money Makers.

FLEMING SALES COMPANY, 1834 Broadway, New York City



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 Time to Connect. \$50.00 Gross—Sells for \$1.00 a Smash—Two Samples, Postpaid, \$1.00.

Currier Mfg. Co., Inc., 1001 Central Avenue, Minneapolis, Minn.

A Big All-Year Money Maker

Make 10 to 20 Postals, genuine black and white plateless, and tintypes with a Day-Dark Camera. \$11.99 and up. No dark room, flash or waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2x3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2x2 1/2, 65c per 100; \$6.50 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$1.50 per 1,000. Developer, 30c per package. Something new! Daydark Tintype solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tints or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.



PITCHMEN and MEDICINE WORKERS ELECTRIC BELTS

for Trampers and Hustlers making one to six-day

50% Profit, \$1.00 for Demonstrator. Get our complete NET Price List of Money-Golders.

THE ELECTRIC APPLIANCE CO., Inc. 1891, Burlington, Kansas.

KINEMATOGRAPH

Sample, 50c, with quantity price. Shows attractive pictures, \$2.00 brings 10 big selling Novelties, including a Kinematograph. FRANCO-AMERICAN NOVELTY COMPANY, 1383 Broadway, New York City.



YOU CAN MAKE MONEY and build up a permanent business selling Geiger's Health Builder in your city and surrounding territory. Geiger's Health Builder purifies the blood, strengthens the nerves, tones up the system, and is a reliable remedy for most of our common ills. It is made from Nature's herbs and roots and tastes good. Sells at \$1 a package. Costs you 36 cents; 23 packages, postpaid, \$10. GEIGER CO., 6540 N. Maplewood Ave., Chicago, Illinois.

PIPES

(Continued from page 142)

a sneak pitch with Mexican jumping beans and an old 'sod' came along and said: 'Hey, feller, who is pulling the string?' I suppose he had bought one of the 'bumpty-dumptyles.'

Rex Bagley piped from Syracuse, N. Y.: 'I have not done a thing the past couple of weeks on street work, as I have been working on some securities for a Rochester house and fared nicely. About six weeks more of it and I will then journey to California slowly. I have been much surprised at the caliber of some recent pipes and wondered if it was ignorance on the part of the writers or a 'bum steer', as the factories here can all be worked—if the worker works clean. Utica has not been closed. In fact, there are but few closed towns in this State. Fisher and myself worked at Jamestown, on the streets, on a permit issued by the mayor—not on private property. Salamanca was open a month ago, and a good spot. I worked at Elmira myself on Saturday (July 14). It seems that if some of the 'newly arrived' pitchmen would use the brains they possess they would quickly understand why a town is open to some and closed to others—it has been explained in 'Pipes' many times. I worked Baldwinville five weeks ago. Met Bert Kilby, an old-time med. man, who is now proprietor of the Seneca Hotel, and the welcome is on the mat for streetmen. How many of the boys remember Kilby?

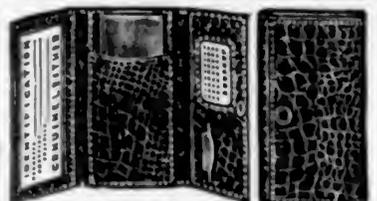
Dr. George M. Reed pipes from Courtland, N. Y.: 'I left Columbus, O., July 21. Drove to Wheeling, W. Va., where I worked the market. Then worked Wellsburg, W. Va., and Belleair, O.; then drove to Altoona, Pa., and worked out of there a week. Then to Elmira, N. Y.—worked at shops—and from there to Oswego on Saturday—worst bloomer I ever made. Worked the Whitney Point Fair last week and Norwich on Aug. 18. Found business good at Norwich—but 'grittin' concessions, oh, boy! And there were all kinds of State police on the grounds. Met McWilliams and his 'department store on wheels' there—a fine fellow and a clean worker. The fair secretary said that McWilliams and I made too much noise. Mack asked him: 'Have you got the gritters?' Also met Mr. and Mrs. Arthur Milligan, subscriptionists. I also met that old-time notions man, Doc Hess, at Elmira—Doc is one of the boys who always has a smile for his brother pitchmen. Met 'Slim' Peters, the pen and button man, here this forenoon. Sam Elliott is with me, driving the car and passing out med. We expect to work eight more fairs in New York and Pennsylvania and will

(Continued on page 116)

SAME SUPERIOR QUALITY



No. 97—GENUINE FINE BLACK LEATHER B. In Billbooks, Smooth Grain. Not to be compared with others for less money! Stamped "WARRANTED GENUINE LEATHER" POSTPAID Sample, 35c PER DOZ., \$2.00 PER GROSS, \$19.50 WITH OUTSIDE SNAP FASTENER, DOZEN, \$2.15, GROSS, \$20.50.



PER GROSS \$22.00—Sample, Postpaid, 35c

WARRANTED GENUINE FINE LEATHER 7-11-1 BILL BOOKS, ALLIGATOR GRAIN, as shown. Not to be compared with others for less money. Has full leather pockets and OUTSIDE SNAP FASTENER. No. 8-10—Black, Doz., Postpaid, \$2.15; Gross, \$22.00. No. 8-11—Herring Bone, Doz., Postpaid, \$2.65; Gross, \$28.00. Write for lists, 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.

\$258 PROFIT EVERY WEEK

That's Berger's profit from his standing order. Bentley of Phila. says: 'Ye Gods, come seller, I made \$215 today.' Carnegie of S. D. writes: 'Making \$1,000 a month. More than ever before.'

These are not unusual. Every man who handles this amazing new invention is cleaning up. And no wonder! Salesmen make fortunes with it. The Oliver Oil-Gas Burner does away with dirty coal and wood, filling, carrying, chopping, making, emptying, shoveling and worry about coal shortages at high prices by turning any stove, heater or furnace into a Gas Burner. Oliver is set in any stove in one minute—turns on and off with a valve—and gives 3 times the heat of coal or wood. Cheaper too. Burns 9 1/2 lbs. of oil and 1 1/2 lbs. of kerosene, the cheapest fuel there is. Gives as much or little heat as needed. Great health protection.

Sells Itself That's why housewives all over the country are clamoring for this amazing new invention. That's why salesmen are cleaning up on the Oliver. Big Profits Quick It isn't hard to sell a thing that everybody wants. And the Oliver makes an instant hit with everyone because just by the turn of a valve—like a gas stove—it gives instant heat.

No Experience Needed to Make Big Money You do not need to be a high-powered salesman. The Oliver's amazing features sell it for you. That's why Oliver Salesmen make big money. You, too, can use this secret of making big money easily. Do not wait until someone else in your community gets in ahead of you. The big winter season is just ahead. Write at once for our offer.

Write for Full Offer, Now We are not making an extravagant claim about this. We don't have to. We want to give you the facts. Writing will not obligate you in any way. And our entire quality price will regulate our offer in time to get an exclusive territory franchise free with private selling rights—if you can't hot hurry. Write at once if you want to get in on this big money seller before winter sets in.

OLIVER OIL-GAS BURNER & MACHINE CO. Oldest and largest manufacturers of Oil Gas Burners in the World 2173-You Oliver Building, St. Louis, Mo.

The Great American Toy Dirigible Balloon

Inflates and performs like the big ones. A real knock-over. Sell over FIVE HUNDRED balloons in Chicago. A big clean-up. Get busy and send for a sample order today. Per Dozen, 85c. Par Gross \$9.50. Sample and Catalog, prepaid, 25c. 25% cash with order, balance C. O. D.

M. K. BROS., 1118-1120 S. Halsted St., Chicago

\$50 A Week EVENING. 1 made it. Still startup tells how. Order Business, looking for articles worth \$2. ABB SCOTT, Coboes, New York.

Agents, Distributors and Carnival Men

For Service, Co-operation, Quality and Prices, the Universal Leather Goods has never been surpassed.



We are the originators and manufacturers of the Night Light Vanity Case, and for that reason we are able to quote straghtaway low prices.

We are for you with you and always at your service. Write for sample of our Special, at \$12.50 per Dozen. Quality stamped. This electrically equipped Vanity Case has proven one of the greatest money makers. Extra special price of \$12.00 per Dozen, in 6 dozen lots. \$8.00 per lot, 12.25. Catalog mailed free on request.

UNIVERSAL LEATHER GOODS CO., 442 N. Wells Street, Chicago, Ill.

**FAIR WORKERS! BIG MONEY IN PARADISE BIRDS. FAIR WORKERS!**



Nearest to the genuine article you have seen. Little or no competition with this line. One glance and you have a sale.

Look these birds over before selecting your line for the fairs.

Full and Beautiful, With Bird's Head, Complete.

**\$18.00 Dozen**      **\$30.00 Dozen**  
Sample \$2.00      Sample \$3.00

The goods come packed in individual boxes, insuring safe delivery.

Specify if you want black or yellow.

Cash with order for samples. Dozen lots one-third with order, balance C.O.D.

**JOS. WEISSMAN, Mfr. 26 Bond Street, NEW YORK CITY**

Costumers, Producers Etc., Are Invited to Inspect This Line. These Imitation Birds Present a Startling Effect Over the Footlights.

**WHEELMEN**

Paradise Birds go strong on wheels, and you have the "Ex" when you handle this line.

**SALESBOARD OPERATORS**

Here's a new line for you. Paradise Birds are a knockout. They have all of the old line premiums stopped. Order a pair of samples and look them over.

**FLYING BIRDS NOVELTIES BALLOONS**

- Best Make Utensils, Long Sticks, Gross.....\$ 6.50
- Best Make Utensils, Short Sticks, Gross..... 4.00
- Best 25 Translucent Balloons, Gross..... 4.00
- Red, White and Blue Cloth Parasols, Per Dozen..... 4.00
- Balloon Makers, Per Dozen..... 1.00
- Parasols, Glass Handles, Per Gross..... 1.25
- Jap. Hair Combs, Per Gross..... 2.00
- One Doz. Assorted Aluminum Goods, Dozen..... 10.00
- Prize Paper Parasols, Per Gross..... 5.00
- 100 Assorted Novelty Toys, Per Dozen..... 7.00
- 100 Assorted Novelty Toys, Per Dozen..... 85
- 100 Assorted Novelty Toys, Per Dozen..... 8.00
- No. 2-100 Assorted Cakes, Gross..... 6.50
- No. 2-100 Assorted Cakes, Gross..... 4.25
- No. 2-100 Assorted Cakes, Gross..... 1.50
- Balloon Mfr. Best of the Market, Per Gross..... 4.25
- Balloon Mfr. Best of the Market, Per Gross..... 4.00
- 250 Assorted State Paper Hats, Per 100..... 6.50
- 100 Assorted Novelty Hats, Per 100..... 6.50
- Any and Nary Needle Books, Per Dozen..... .75
- Fruit Baskets, Baskets, Aluminum Goods, Wheels, 1923 Illustrated Catalogue Free.

TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.

**NEWMAN MFG. CO.**

1289-93 West 9th St., Cleveland, Ohio

**PAPERMEN!**

Most liberal proposition for men that will produce in Louisiana, Mississippi and vicinity. Two publications. Write Jim Delaney.

**WOMAN'S HOME REVIEW**

722 Union Street, NEW ORLEANS, LA.

**Agents and Salesmen MAKE BIG MONEY SELLING "TAKE ME HOME PACKAGE"**

THE GREATEST SELLING ITEM ON THE MARKET. Each package contains merchandise valued at \$2.00, and sells handsily at a bargain price, \$1.50. Some packages contain genuine Gillette Razors, a Man's Watch, Ladies' Lingerie, Opera Glasses, Leather Belts, Silver Vanity Cases and a wide selection of other useful items. Our Balloons include 20 Big Flashes in each 100 packages. Send 50c for sample package and prices on quantity lots.

NEW YORK STATE TRADING GOODS CO., 53 East Houston St., NEW YORK

**SOME THERMOMETER!**

18 INCHES WIDE, 80 INCHES LONG.



**JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK**

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

**\$180.00 FOR A DAY AND A HALF WORK**

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go free for each one—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS. THE CHANEY MFG. CO., BOX B, SPRINGFIELD, OHIO.

**MEDICINE MEN**  
Make Your Connections With **THE VETERAN HOUSE** OF SUPPLIES  
QUALITY speaks for itself and SAVY SERVICE CANNOT BE BEATEN.  
Write for prices while you can have protection on territory.  
**Savoy Drug & Chemical Co.**  
175-172 N. Halsted St., CHICAGO, ILL.

**NEW SIGNS**  
RESTAURANT  
NEXT TO HOME THIS IS THE BEST PLACE TO EAT  
ONLY PURE FOOD SERVED HERE  
PLEASED CUSTOMER IS OUR BEST RECOMMENDATION  
WE SERVE A REGULAR DINNER  
OUR FOOD IS GOOD & PRICE IS REASONABLE  
THESE SIGNS ARE EMBOSSED IN FOUR COLORS NOT PRINTED  
500 different stock signs for every kind of store, office or shop. \$20 a day easily made.  
SEND \$1.00 FOR WORKING OUTFIT  
No C. O. D. or free samples.  
**AGENTS 300% PROFIT**  
**NATIONAL DISPLAY CO.**  
18 WEST 34<sup>TH</sup> ST. NEW YORK

**Yes, We Have Them**  
In response to the many inquiries from our Agents and Patrons, we wish to state that we have  
**Silk Knitted Ties**  
of a higher quality than our line regularly advertised here.  
Extra Quality. None Better.  
**\$3.75 doz. \$36.00 gross**  
Staple High-Grade.  
**\$3.50 doz. \$32.00 gross**  
Our Special Low Priced Cannot Be Beat Line.  
**\$3.00 doz. \$30.00 gross**  
In various attractive designs and a number of beautiful colors. 25% deposit, balance C. O. D. or send full amount and we will prepay all charges.  
Send your order direct to our plant.  
**MAC MFG. CO.**  
MONTCLAIR, N. J.

**Sell Shirts**  
Sell Madison "Better Made" Shirts, Japanese a Nightshirts direct from our factory to wearers. Nationally advertised. Easy to Sell. Exclusive patterns. Exceptional values. Non-experience or capital required. Large steady income assured. Entirely new proposition. Write for Free Samples.  
**MADISON SHIRT CO., 808 Broadway, N.Y. City**

**NOW READY!!!** Be the first in your territory to handle our Famous **KING TUT** (Patsley) **WOMEN'S WATERPROOF APRONS.** Size 34x36.  
**\$3.60 per doz. \$40.00 per gross**  
Sample 50c. prepaid.  
**"AUNTIE MAY" WOMEN'S WATERPROOF APRONS.** Size 34x36.  
The best on the market. We are now ready to ship our new patterns. Twelve different designs and several patterns to choose from.  
**PRICE, \$1.60 PER DOZEN. \$40.00 PER GROSS IN GROSS LOTS.** Sample Apron, 50c. prepaid.  
3-1 BAGS, \$3.25 per Dozen, \$35.00 per Gross. **PLYMOUTH BAGS,** size 14x15, \$5.25 per Dozen, \$60.00 per Gross. Immediate shipment. 25% deposit. Over forty-five other fast sellers. Write for catalogue.  
**CENTRAL MAIL ORDER HOUSE,** 223 Commercial St., Dept. B, Boston, Mass.

**25-Year White Gold Filled**  
  
With Ribbon and Box, \$4.00 up. Others, \$1.80 up.  
Write for free information.  
**LEON HIRSCH CORPORATION**  
37-39 Maiden Lane, NEW YORK CITY.

**TRAY'S SALVE**  
**AGENTS--**  
All or Part Time Combined Salve and Lintment Money-Back Guarantee  
100 pct. Commission Particulars - Sample Free  
**Nealeigh & Co., Indianapolis, Ind.**

**PEDDLERS and AGENTS YOUR SUCCESS IS ASSURED**  
A new rubber-lined raincoat with an extra cap and a lining that you ever saw. This cap will give you the most success to help sell the coat. With a 25% deposit, 20% deposit is required on all orders. The balance is sent C. O. D. Order of the Caps and Coats today. **AMERICAN RAINCOAT COMPANY, 605 St. Clair Ave., Cleveland, Ohio.**

**DISTRIBUTORS CREW MANAGERS**  
Make up to \$200.00 weekly selling water power **WORLD BEATERS**; greatest kitchen convenience on the market; good profit in every sale; a sale in every home; no experience needed; we direct you just how to proceed. Write **A. BRUNS & SONS,** 50 C. Ralph Ave., Brooklyn, N. Y.

**MEDICINE MEN, DEMONSTRATORS**  
**STREETMEN and FAIR WORKERS.**  
Please send us your name and address. We have the berry. Cost 2c and sells for One Dollar. A full line of Medicine for Medicine Shows. Send today for price list. **THE SUTER PHARMACEUTICAL COMPANY,** Dept. 808, Altoona, Pennsylvania.

**STREET MEN and DEALERS, TAKE NOTICE!**  
Manufactures **"Pete"**  
The Trained Frog  
Fastest Selling Novelty on the Market.  
Write for Prices. Sample, 15c each.  
**The LePo Novelty Co.**  
2056 East 4th Street, CLEVELAND, O.

**100% PROFIT GUARANTEED**  
Make 100% profit, selling our Silk and Fancy Knit Men's hachweas, from 50 cents up. Guaranteed perfect. Complete assortment, \$2.85 per doz. up. Wonderful values. Money back if not satisfied.  
**WEPTEEN KNITTING MILLS**  
70 C East 12th Street, New York

**SALESMEN, AGENTS** Represent us in your territory, selling line of Knit and Cut Silk Neckwear. Profitable and pleasant. **FULTON KNITTING MILLS CO., Lancaster, Pa.**  
**CONCESSIONS WANTED FOR BLOCK PARTY.** Held by American Legion Post 39, at Bradford, Pa., Sept. 8 to 22. Straight rental. Address **JAMES S. McKEEVER,** Post Commander, or **ANTHONY WALLY,** Finance Officer.

When writing to advertisers mention The Billboard. Is your subscription to The Billboard about to expire?





DIRECTORY

(Continued from page 147)

FITTED LEATHER CASES

Jayvee Leather Spec. Co., 371 Canal St., N.Y.C.
FLAGS
Chicago Canvas & Flag Co., 127 N. Dearborn, Ch.

THE CHICAGO FLAG & DECORATING CO.

Manufacturers of Flags and Decorations for All Occasions.
1315 South Wabash Avenue. CHICAGO, ILL.

C. E. Lindh, Inc.

512 N. 9th, Philadelphia, Pa.
FLANDS AND DECORATIONS

John C. Dettre & Co., Inc.

Oaks, Pa.
FLAGS AND FESTOONING

Annin & Co.

49 Easton St., New York City.
Fabricius Merc. Co., 1823 Wash. ave., St. Louis.

FLOAT BUILDERS

Millard & Merrifield, 294 W. 8th, Coney Island, N.Y.

FLOWERS, FEATHERS & MARABOU

Aaron Michel, 15 W. 38th St., New York.

FOUNTAIN PENS

Standard Pen Co., Evansville, Ind.

FUR TRIMMINGS AND BANDINGS

Aaron Michel, 15 W. 38th St., New York.

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Diamond Game Mfg. Co., Malta, Ohio.
H. C. Evans & Co., 1528 W. Adams, Chicago.

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H. A. Carter, 490 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

GASOLINE LANTERNS, STOVES AND MANTLES

Waxham Light Co., R. 15, 550 W. 42nd St., N.Y.

GLASS BLOWERS TUBING AND ROD

Kimble Glass Co., Vineland, N. J.; Chicago, Ill.; New York, N. Y.

GLASS DECORATED NOVELTIES

Lancaster Glass Co., Lancaster, Ohio.

GOLD LEAF

Hastings & Co., 517 Filbert, Philadelphia, Pa.

GREASE PAINTS, ETC.

(Makeup Boxes, Cold Creams, etc.)
Zauder Bros., Inc., 113 W. 45th St., N.Y.C.

HAMBURGER TRUNKS, STOVES, GRIDDLES

Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

HAIR FRAMES, ETC.

R. Scheanblum, 17 W. 42nd, New York.

HINDU BOOKS

Hindu Publishing Co., 205 Buena ave., Chicago.

HORSE PLUMES

H. Schaembs, 10111 89th, Richmond Hill, N. Y.

ICE CREAM CONES

Alco Cone Co., 450 N. Front, Memphis, Tenn.

ICE CREAM CONES AND WAFERS

Cake Cone Co., 715 Victor St., St. Louis, Mo.

CONSOLIDATED WAFFER CO.

Consolidated Wafer Co., 2622 Shields Ave., Chi.

ICE CREAM CONE MACHINERY

Kingery Mfg. Co., 420 E. Pearl, Cincinnati, O.

INDIANS AND INDIAN COSTUMES

W. H. Barton, Gordon, Neb.

INSURANCE (Accident and Health)

Lois Anona Cummins, Box 71, Montebello, Cal.

INSURANCE (Life)

Kilpatrick's, Inc., Rookery Bldg., Chicago.

INVALID WHEEL CHAIRS

G. F. Sargent Co., 135 E. 35th St., N. Y., N. Y.

JEWELRY

Singer Bros., 536 Broadway, New York.

KNIVES

Hecht, Cohen & Co., 201 W. Madison, Chicago.

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American Gummed Label Co., Dover, N. J.

LAMPS

Aladdin Mfg. Co., Muncie, Ind.

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C. E. Beckhart & Co., 315 National, Milwaukee.

LAWYERS

C. C. McCarthy & Co., Williamsport, Pa.

LAWYERS

Reesman, Barron & Co., Inc., 121 Greene, N.Y.

LAWYERS

Leon A. Berezniak, 7 W. Madison, Chicago.

LAWYERS

F. L. Boyd, 17 N. LaSalle St., Chicago.

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J. Frankel, 224 North Wells St., Chicago, Ill.

LIGHTING PLANTS

Little Wonder Light Co., Terre Haute, Ind.

LIGHTING PLANTS

Waxham Light Co., R. 15, 550 W. 42nd, N.Y.C.

LIGHTING PLANTS

Windhorst Supply, 1431 Chestnut, St. Louis.

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Adams Press, 210 Broadway, New York City.

MAGIC GOODS

Chicago Magic Co., 140 S. Dearborn St., Chicago.

MAGIC GOODS

A. P. Felsman, Windsor Clifton Hot. Lobby, Ch.

MAGIC GOODS

Petrie-Lewis Mfg. Co., New Haven, Conn.

MAGIC PLAYING CARDS

S. S. Adams, Asbury Park, N. J.

MAGIC PLAYING CARDS

Aladdin Spec. Co., 102 N. Wells, Chicago.

MAGIC PLAYING CARDS

H. C. Evans & Co., 1528 W. Adams, Chicago.

MAIL ADDRESS

(Office Service)

MARABOU TRIMMINGS

G. Shumway, 2816 N. 28th, Philadelphia, Pa.

MARABOU AND OSTRICH

Direct From Manufacturer

MARABOU AND OSTRICH

BEN HOFF, 3 Great Jones St., New York.

MASKS

Newark Mask Co., Irvington, N. J.

MEDICINE FOR STREETMEN

Amogen Chemical Co., San Antonio, Tex.

MEDICINE FOR STREETMEN

Becker Chemical Co., 235 Main St., Cin'ti., O.

MEDICINE FOR STREETMEN

Cel-Ton-Sa Rem. Co., 1011 Central ave., Cin., O.

MEDICINE FOR STREETMEN

De Vore Mfg. Co., 155 E. Naghten, Columbus, O.

MEDICINE FOR STREETMEN

Nu-Ka-Na Remedy Co., Jersey City, N. J.

MEDICINE FOR STREETMEN

The Puritan Drug Mfg. Co., Columbus, O.

MEDICINE FOR STREETMEN

The Quaker Herb Co., Cincinnati, O.

MEDICINE FOR STREETMEN

Dr. Thorner Laboratory, Carthage, Illinois.

MEDICINE FOR STREETMEN

Washaw Indian Med., 329 N. Brighton, K.C., Mo.

MERRY-GO-ROUNDS

C. W. Parker, Leavenworth, Kan.

MEXICAN DIAMONDS AND RESUR-RECTION PLANTS

Mesleau Diamond Imp't Co., D.S. La-Cruces, N.M.

MINIATURE RAILROADS

Cagney Bros., 395 Ogden ave., Jersey City, N.J.

MINSTREL JOKES AND GAGS

Dick Ubert, 521 W. 159th St., New York.

MINT CANDY, COMPRESSED

Radio Mint Co., 1652 Central ave., Cin'ti., O.

MOVING PICTURE SUPPLIES AND ACCESSORIES

Movie Supply Co., 844 So. Wabash, Chicago.

MUSIC COMPOSED & ARRANGED

Chas. L. Lewis, 429 Richmond St., Cincinnati, O.

MUSIC PRINTING

Rayner, Dalheim & Co., 2054 W. Lake, Chicago.

MUSICAL BELLS & SPECIALTIES

Stark, W. P., 3804 LaSalle ave., St. Louis, Mo.

MUSICAL GLASSES

The Otto Zimmerman & Son Co., Inc., Cin., O.

MUSICAL HARPS

R. H. Mayland, 54 Willoughby, Brooklyn, N.Y.

MUSICAL INSTRUMENTS

(Automatic and Hand Played)

Crawford-Rutan Co., 1013 Grand, K. C., Mo.

MUSICAL INSTRUMENTS

Headquarters for Every-thing in Music.

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(Continued on page 150)

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At Liberty—Organiste, Sept. 10. Experienced picture player. Large library. Union. BELLE BARKLEY, 165 Wisconsin St., Kenosha, Wisconsin. sep8

At Liberty, Owing to Disappointment. Trombone. Union. Experienced Vaudeville, pictures. Address CY CRANFORD, 82 E. Pembroke St., Tinsela, Illinois. sep1

At Liberty—Real, Live Tenor Banjo Player. Union. Doesn't sing or double other dance instrument, but does play real banjo with lots of syncopation, jazz strokes, etc. Age 23, single, good appearance and pleasant personality. What have you to offer? Can join good proposition on wire. R. J. BEAVER, 1129 13th St., Modesto, California.

At Liberty Sept. 1—Trumpet Player. Prefer first-class picture or vaudeville house. R. D., 606 So. Washington St., Kokomo, Indiana.

At Liberty Sept. 1—Harry L. Van. "Trix With the Stix." Young, union, tuxedo, Dance Drummer and Entertainer. HARRY L. VAN, 819 So. Michigan St., South Bend, Indiana.

At Liberty Sept. 15—A-1 Dance Trombonist. Can cut the stuff for hot bunch. Young, neat, reliable. Read, fake, improvise. Rhythm, novelty mute effects, pep. Don't misrepresent; I don't. A. F. of M. Address C-BOX 80, care Billboard, Cincinnati.

At Liberty—Violinist, Doubling Eb Alto in Band. Desires to locate in good-size town. Embark in some mercantile on a small scale, music as side line. Invites correspondence from reliable parties. Middle States preferred. Address VIOLINIST, care The Billboard, Kansas City, Missouri. sep8

### Roumanian Players on French Stage

FOR the first time Roumanian artists have appeared on a French stage to play a Roumanian drama in their national language. This initiative was not without danger. The Parisian public is sometimes singularly lazy when it is put in presence of unconsuetured foreign manifestations. French authors are loved and welcomed in Roumania. The curiosity and sympathy provoked in Paris by these Roumanian representations lacked in promptness and extension. It is a pity. All those who were actually present at the performances could not do otherwise than take the most vivid interest in these spectacles and greatly admire the powerful acting, the pathetic sincerity of the Roumanian comedians. The play given by the Bucharest company on the stage of the Theatre de l'Œuvre was entitled "La Passion Rouge". Its author is M. Mihail Dobul. It is a work in which the tragic vein reaches wildness. It is the exasperated conflict between the habits of daily social life and the unchained instinct which pursues its immediate exigencies beyond treason and grief. It is a disconcerting mixture of delicacy and ruffianism. There is a reminiscence of certain Tolstoyan dramas and an evocation of some of Ibsen's pieces. "La Passion Rouge" was played remarkably well. Mme. Elvire Popesco, the director of the troupe, played the redoubtable Topliana, the beautiful and intelligent student girl. She was a revelation to Parisians. No actress has more authority and variety. She passes with great ease from the most captivating grace to the most pitre violence. The gentleness, the sweetness, the sprightly coquettishness which she displays in certain scenes make a striking opposition with the moral and physical forfeiture which at the end finish the miserable destiny of Topliana. Very few artists can claim such dexterity. Moreover, Mme. Popesco is beautiful. Her partners were equally talented. M. Mihalcesco composed the personage of the odious Sblitz with such relief and vigor that he was loudly applauded. M. Iancovescu, who interpreted the equivocal Ildy, is a first-rate actor. Mlle. Stancesco was charming as the honest and sweet Crina. —S. H., in The New York Mail.

At Liberty—BB Bass, front model, doubling Saxophone. Experienced all lines. Young. Union. Address A-1 BASS, 219 Royal Ave., Rockford, Illinois.

At Liberty—Clarinet, Double Cello, for theatre. Address J. D. SPEARS, General Delivery, Milwaukee, Wisconsin. sep8

At Liberty—Clarinetist. Experienced on all chairs. Concert band only. Prefer to travel. Double excellent Union. Have solos. Young, neat, congenial. VIOLIN, C-BOX 78, Billboard, Cincinnati.

At Liberty—Clarinet, on Account of theater cutting orchestra. Experience and reliable. Union. CLARINETIST, 822 Main St., Wheeling, West Virginia. x

At Liberty—Drummer. Experienced in vaudeville and pictures. Desires a good, steady theatre job. Drums, bells, and tympani. Union, married. Write JOHN L. AIKIN, 923 1/2 Main St., Richmond, Indiana.

At Liberty—Hot Dance Trumpet. Read, fake, improvise. Union, tuxedo, young, neat, reliable, experienced. Write or wire JAMES M. VINCENT, Hillsdale, Mich.

At Liberty—Man and Wife. Violinist and pianist. Experienced in vaudeville and pictures. Piano leader also organist. V. L. HANKINS, 9 Made St., Brazil, Indiana.

At Liberty Oct. 1—Clarinetist, doubling Alto Saxophone. Novelty work considered. B. BIDDICK, Montfort, Wisconsin.

At Liberty—Tenor Banjo Player (Vegan). Can double Tenor Sax. To locate or travel with good dance orchestras. Four years' experience. Union, Tuxedo. W. C. ZOELLER, Franklin Grove, Illinois. sep1

At Liberty—Trumpet, for first-class vaudeville or picture house. Experienced and capable. R. M. McKEE, 526 Wall St., Joplin, Missouri.

At Liberty—Trumpeter, for first-class theatre. Experienced and reliable. High-class vaudeville or pictures. Nothing less than 8 months considered. O. RUNKEL, 90 1/2 11th St., Milwaukee, Wisconsin.

At Liberty—Violinist-Director. Prefer theatre with feature pictures with eight piece orchestra. Solo work. Large library. Reliable. Married. Perfect timing. Twenty years' experience. Wire or write. C-BOX 51, care Billboard, Cincinnati, Ohio.

At Liberty—Violinist. Experienced. Twelve years in pictures and vaudeville. JACK BANDA, 1195 E. 12th St., Cleveland, Ohio. sep1

At Liberty—Violinist of Ability and experience. Double Clarinet Union, college man, congenial, good personality. Prefer high-class dance orchestra or hotel work. Will consider vaudeville act. C-BOX 79, care Billboard, Cincinnati.

At Liberty—Violinist. Union. Leader or side. Experienced in vaudeville, pictures, road shows. VIOLINIST, 1708 N. 13th St., Sheboygan, Wisconsin.

At Liberty—Violinist. Real musician, 20 years' all-round experience. M. P. show, dance, cafe, hotel and vaudeville. No exaggeration whatever. Strictly legitimate. Can double Alto and Bass Drum if necessary. GEO. E. RAUSCH, Gen. Del., Minneapolis, Minnesota.

Band and Orchestra Leader. Violin and Trombone. Would like to locate where I can direct band and orchestra and teach string, reed and brass instruments. Competent, reliable and experienced in concert and theatre. For further information address STANLEY, care The Billboard, Kansas City, Missouri. sep8

Banjoist—For Dance Orchestra or vaudeville after September 6. Read spots. Photo and references on request. "HANK" KARCH, Joe Sheehan's Orchestra, East Market Gardens, Akron, Ohio.

Banjoist, Standard and Tenor, wants engagement with first-class orchestra; location or road. Make own arrangements for banjo, playing in perfect harmony and rhythm. Soloist upon standard banjo. Fifteen years' teaching and playing experience. Union. Top proposition only; others lay off. Give full particulars first letter. At liberty October 1. A. J. C., 16 Prospect Court, Brattleboro, Vermont.

Bartola Player—Other Organs considered. Young, reliable, experienced, union handy man around theatre. J. PAUL JONES, Box 126, Lees Summit, Missouri.

Cellist at Liberty September 1. Union and thoroughly competent in all respects. Only first class engagement considered. Address C-BOX 70, care Billboard, Cincinnati, O.

Cellist at Liberty Sept. 15—Union, experienced in all lines, big tone. Write or wire CELLIST, 3812 Westminster, St. Louis, Missouri. sep1

Clarinetist—First-Class. Union. Experienced in pictures and vaudeville. Wire. CLARINETIST, Fairmont Theatre, Fairmont, West Virginia.

Clarinetist—Experienced All lines, vaudeville, pictures. Would like engagement with reliable theatre orchestra. Union. JOHN STEVENS, 1619 Baltimore St., Kansas City, Missouri.

Clarinetist at Liberty—Ten years' experience in pictures and vaudeville. Union. Write to CLARINETIST, 3960 B. Evans Ave., St. Louis, Missouri. sep1

Competent and Reliable Organist, gentleman, twelve years of most practical experience in picture and solo playing, desires location in Middle Western city. Minimum population, 100,000. Union. Large library, up to date, covering all needs. Extensive memorized repertoire, comprising all kinds of usable music. Play any make, but must have good organ, kept in good condition. State make, hours and highest salary. Address ORGANIST, 3440 N. Meridian St., Indianapolis, Indiana.

Cornet Wants Location. Theater or stationary dance orch. Young. Have tuxedo. 5057 Delmar Blvd., St. Louis, Mo. sep1

Dance Trombone, Doubles Alto Sax and Piano, after Sept. 3. Read, improvise, sweet and pretty or likum; anything you want on trombone. Fake other two. Thirty-two weeks on present job. Desire change, timable or near preferred Young, neat, union and a gentleman. Only permanent location and regular money considered. Address TROMBONE, 613 N. Main St., Dayton, Ohio. x

Director and Violinist. Union. First-class man. Pictures, vaudeville, all branches. Fine library. Nothing but first-class proposition considered. Don't misrepresent. DIRECTOR, C-Box 77, care Billboard, Cincinnati.

Drummer—Read the Spots, Rehearse, thoroughly familiar with band and orchestra. Work either drum. Want to locate; band, dance or pictures. At Liberty about Sept. 15. C-BOX 68, care Billboard, Cincinnati, O.

Drummer and Tenor Singer wishes position with located orchestra for winter. Closing with the Sycanathine Five Sept. 1. H. C. LEACH, 2119 Ohio Ave., North Youngstown, Ohio. sep1

Drummer—Troupe or Locate. Also Bass Drummer, late of K. L. King's and Sm. H's Scotch Highlanders' Band. Union. MILAN (RED) MYLER, Marshall Theatre, Manhattan, Kan., until Sept. 1.

Drummer-Xylophonist at Liberty Sept. 1. Desires permanent engagement. Experienced all lines. Young, neat, reliable, union. Have fine outfit. Know how to use them. DRUMMER, 2910 W. 15th St., Coney Island, New York.

Eb Alto Saxophonist, Doubling Dixieland Clarinet and Baritone Saxophone. Open for engagement Sept. 1. Experienced in dance and road work. ATKINS, care Billboard, New York.

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Organist—Theatre and Con- ...

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**S**IR CHARLES HAWTREY, who died recently, may not be remembered as long as Irving or Toole. He could not create as strongly and richly as they did. He nearly always acted the same man, as Mrs. Patrick Campbell has nearly always acted the same woman, in essentials, and rumor has said that the man was rather like Hawtrely himself. He became dear to a great many English playgoers because this type that he acted most was itself very English; not the main English type, but something weaker and softer, and yet weak and soft in a manner characteristically English, with the humorous nonchalance that the average Englishman is apt to value so highly either in a Wellington or in a raffish waster. He acted with real wit and yet with a wit which could puzzle nobody, not ever the dullest. A clever artist and man, he yet had the knack of always seeming to be on the side of the brainless good fellows as against all highbrows and intellectual Olympians. A product of a great public school and a great university, he remained throughout his career completely uninterested in the best drama of his time and apparently unaware of the larger movements which were transforming the stage. But he showed business shrewdness in going to Germany for farcical material at a time when we hardly had any farces that were not adapted from French ones. "The Private Secretary", copied from a very German essay in knockabout fun, was one of the theatrical "best sellers" of the past half century, and, the rather a waddling old goose of a play, it can lay a golden egg yet. Hawtrely's acting never had the sovereign quality which, in artists like Bernhard and Duse, makes little of frontiers and strikes with the same astonishment and admiration the public of Paris, London and Rome, of Buenos Aires and New York. It was one of those wines which cannot conquer whole worlds, but yet have a real quality of their own, expressive of the soil and air that went to their making, and good to consume on the spot, like the Dole that gets a glow of its own in the terraced vineyards that look at Mont Blanc from the slopes of the Vaud, or the Asti so curiously sweetened with hanging against the southern face of the Alps. Not Bordeaux, nor Champagne, but still a rare and genuine vintage. —**MANCHESTER GUARDIAN.**

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(Continued on Page 154)

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WANTED—Merry-Go-Round, Ferris Wheel, Whip, also Musical or Minstrel Show. Must be clean and good. September 3-7, Ray County Fair. R. E. BRADY, Richmond, Missouri.

WANTED—For Gratz (Pa.) Fair, Sept. 25 to 28. Free Attractions, Bar Teams and good Acts in front of grand stand; also good Show for Town Hall at nights. HARRY SMITH, Gratz, Pennsylvania.

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OPERATE A TIRE REPAIR SHOP—Big profits. Oldham made \$2,200 in four months. Evans average \$100 week. We teach you and furnish full equipment for \$100.00. Write quick. HAYWOOD'S, 1321 South Oakley Avenue, Chicago.

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WE START YOU IN BUSINESS, furnish everything, men and women \$30.00 to \$100.00 weekly operating our "New system Specialty Candy Pastories" anywhere. Opportunity lifetime; booklet free. W. HILLYER RAGSDALE, Drawer 98, East Orange, New Jersey.

WE'LL FURNISH OUTFIT, start you in permanent business with \$50.00 weekly possibility. Full or part time. Pleasant home work. You can do it on a table in your parlor. TANGLEY COMPANY, 203 Main, Muscatine, Iowa.

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CIGARS—Buy from the manufacturer. 50 Tampa Brush Paid Smokers sent postpaid anywhere for \$1.35. JOE CORBETT, 1102 Franklin St., Tampa, Florida.

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Wanted—Wanted—Wanted—Rides and Concessions for second annual American Legion Carnival, staged at Byron, Ill., two days, Sept. 11th and 15th. Good attendance. Write H. C. McNAMES, Box 17, Byron, Illinois.

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FOR SALE—C Melody Saxophones, Drummer's Outfit, Eric Street, Toledo, Ohio.

FOR SALE—Song Bell, 2 1/2 octave, Deagan, A-110, good condition. Price, \$15. WALT HOWE, Grand Theatre, Moberly, Missouri.

FOR SALE—Saxophone, C Melody, low pitch, silver plated, gold bell, brand new instrument, \$65.00. Will send for examination on receipt of \$2.00 to cover express. D. JOHNSON, 923 Cornelia Ave., Apt. 1-B, Chicago, Illinois.

FOR SALE—Leedy 4-octave Marimba, on wheel rack, with trunk; Deagan No. 352 Marimba, 3 1/2 octave, 14 wheel rack. Both instruments like new. LYNN HILLIERS, Sandusky, Ohio.

PENZEL CLARINETS, Boehm 17-7, Albert 15-5; low pitch York C Melody Saxophone, silver plated, 1 case, gold bell; Buffet Clarinet, 15-4; 10 Buescher C Melody, silver, gold bell. In case; never used any (LORO) BATES, Quincy, Illinois.

TEN-TUNE STREET PIANO, historical fire-rod feature. HOPPER, Corning, New York.

VERY FINE BOEHM BB CLARINET, new, L. P. (17-7), made special, 1000, tuned, \$85.00. Same H. P. "Robert", used, \$15.00, two B. Carmina, L. P. (15-4), \$10.00, \$16.00, two Buescher Saxophones, B. 10-1, L. P. 2 Soprano, C. O. D. Trial, H. E. MANNESTROM, 1001 N. 2nd, Columbus, Ohio. (Repossessed and Repairing, used Reeds—\$4.00, name instrument. Mailed promptly.)

XYLOPHONE, Deagan No. 811, carrying case, \$45.00. DRUMMER, 275 Pearl, Japan, Missouri.

\$400.00 BUYS nearly a 10-wheel Player All Cal. Hope. SAM V. DAVY, Marshalltown, Iowa. sep8

PARTNERS WANTED FOR ACTS

(NO INVESTMENT) 3c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Male Pianist Free Sept. 5.—Excellent performance, references, Jazz, classical accompaniments. Feature solo, Piano, Age 21. PIANIST, 812 East Ave., York, Nebraska.

LADY for singing talking act. Send photo. M/LT WILLIAMS, 31 Grand St., Brooklyn, New York.

PARTNER WANTED—By middle-aged lady. All-around talent, good piano, good voice, with few ideas, capable of making a hit as well as the others. C-BOX 83, care Billboard, Cincinnati, Ohio.

WANTED—Lady Partner who can sing character; built in vaudeville; musical comedy; playlet (age between 20-35); steady, reliable, personable. State all particulars in first letter. J. A. HENNESSY, care Billboard, New York. sep1

WANTED—Young Lady Partner, by Musical Comedian, Professor Vocalist, GEORGE GAGE, Gen. Del., Mount Pleasant.

WANTED—Operator who understands Blue Light, for all road music shows. No money required. HAND, 1 N. Missouri Ave., Atlantic City, New Jersey.

WANTED—Vaudeville Partner. I am 23, good appearance, 5 ft. 4, good voice, ready-made. Would be best to act. R. A., care Billboard, Chicago.

SALESMEN WANTED

5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

WANTED—Heater for Southern California. Wonderful opportunity. Build a permanent local business. Write FISHER, 531 Germaln Bldg., Los Angeles. sep1

SCENERY AND BANNERS

4c WORD, CASH. ATTRACTIVE FIRST LINE. 6c WORD, CASH. NO ADV. LESS THAN 25c. Figure at One Rate Only—See Note Below.

ARTISTIC, MODERN SCENERY, Day Drops, Banners, Posters, 100s at greatly reduced prices. Save big money. See it demonstrated for real prices and catalogue. ENKEBOLL SCENIC CO., Omaha, N. sep15

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING) 2c WORD, CASH. NO ADV. LESS THAN 25c. 4c WORD, CASH. ATTRACTIVE FIRST LINE. NOTICE:

No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing taught in the Studio. Figure at One Rate Only—See Note Below.

MOTION PICTURE PIPE ORGAN and Piano Play-Back. Excellent value and especially by theater operators. Possibility of greatly reduced prices. See advertisement for particulars. Address THEATRE, care Billboard, New York City. sep8

PROF. RIDGE'S DANCING SCHOOL, Ballroom, 847 Madison St., St. Paul, Minn. 50 Grove Avenue, Detroit, Ill. Stamp for reply.

2ND-HAND SHOW PROPERTY FOR SALE

4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A Bargain—For Sale, a Good lot of useful Show Property for small 1st city entertainment company. Stored in N. J. town road can be seen at any time. Address, by mail only, H. W. TAYLOR, Room 337 Knickerbocker Theatre Bldg., New York City.

Big Sacrifice—Around the

World Around the Game. Eight foot in diameter, used only 1000 weeks. Cost in \$100.00. Also heavy Likal Tent, 11 ft. x 11 ft. Q. L. K. size, \$12.00 for both. NORTHRUP, 206 S. Illinois Ave., Quincy, Ill., N. Y.

For Sale—Herschell-Spillman

Carousel, two-breast track machine with top, Wurlitzer organ. Ready for show. \$100.00. Write or wire E. I. SWARTZ, Electric Park Carnival, Canton, N. Y.

For Sale—Stationary Shooting

Gallery, including 3 Winchester Rifles, New Water Fountain and Halls. Everything good condition. Price, \$75.00. T. H. MASSEY, Smithfield, Virginia.

Large Heavy Griddle, Tents,

Commercial Lantern, other goods cheap. KORB STORAGE WAREHOUSE, 124 Scott St., Covington, Kentucky.

BALLOONS, Parachutes, Inflators, Rope Ladders, Specials your weight. THOMPSON BROS., HALL-LOON CO., Aurora, Illinois. sep8

BAND COATS, Gray \$1.50; Pants, \$1.50; Hanner \$1.50; Banding Shoes, \$1.50; bundle Mirel \$1.50; Tuxedo Suits, \$15.00; Coats, Vests, \$8.00; Dress, \$10.00; Trow, Comedy, 25 Costumes \$1.00. WALLACE E., 950 Oakdale, Chicago.

BLACK ART OUTFIT FOR SALE—To pay average charges. Address FRANK LEHIG, Philadelphia. sep1

CAOILLAC HOUSE CAR, complete equipment for touring outfit for wildcatting or overland show; good as new, cheap. FOSTER, 4117 Delmar, St. Louis, Missouri.

COOK OUTFIT—10x12 Counter Top, serve 3 sides; Grids, gas wire, 3 burners, 5-gal coffee urn, 1000 ft. gas pipe, knives, forks, etc. DETROIT BIRD STORE, Detroit, Michigan.

DO YOU KNOW our Arkansas Kids, Cats and Owls are coming a-voxy at you? There's a reason. They will be the same for you. Classy Flappers, \$10 the doz. No time to dicker. \$50.00 deposit. TAYLOR'S BAMB SUIP, Columbia City, Indiana.

FOR FAIRY PARKS, Beaches, Carnivals, Picnics, all arrangements, best, cleanest and cheapest ride, Jazz Shows. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—10x11-You-Win Watch-a-La, in 1921 Tux. hinge frame; flash, slum, three burners, lights, large tank, everything complete and in A-1 condition. With \$200.00, will sacrifice for \$100.00. 25% cash. Name C. O. D. RAY POLTIER, 1136 Harry St., Green Bay, Wisconsin.

FOR SALE—Test, 20x11, gable end, seven-foot wall porch, stored in Chicago, \$75 complete. FRANK BORTH, Norfolk, Virginia.

FOR SALE—New Tone Calliope, 43 whistles, hand-played, 12-11, P. Cushman engine and blower; all new and full, excellent condition. Cost \$700.00; bargain, \$425.00. No time to dicker. \$50.00 deposit. Name C. O. D. GLASNAPP, Litchfield, Minn. sep8

FOR SALE—Wire Walking Dog and Rigging, Rolling Baskets, new, \$1.00. Trained Poodles, Carbide Lights, Crack Pipes, Show Property of all kinds. J. E. BONE, Anna, Ohio.

FOR SALE—One Jazz Bo Swing. This Swing is in good condition and has twelve seats. Is in operation on beach in New Jersey. Make offer. Address W. B., 75 Speedway Ave., Newark, New Jersey.

FOR SALE—1 Troupe of 4 Doves and all props. 1 Secret Penn, new Jazz Swing, Doll Rack, Air Rifle Shooting Gallery. HARRY SMITH, Gratz, Pa.

FOR SALE—Candy Press and Sunoco Ice Cream Sandwich Machines, Hamburger Trucks, Waftle Irons, Omelet Press, Gas Juice Juice Equipment, Tanks, Broom. OLD SHAWAN'S STORE, 1227 West Orange Ave., Philadelphia, Pennsylvania.

FOR SALE—Stark's Glass Show, complete, 20x10 feet, front, floor, property, boxes, globes, spinning wheel, saw, all apparatus necessary to the glass show business. Good condition. A bargain. Retiring, old age. W. A. STARK, Box 1, Stuart, Iowa.

FOR SALE—One Murphy Shooting Gallery, complete, 400 guns. Worth \$200.00, \$200.00 takes it. J. G. BOUTELLE, 102 Jackson St., Toledo, Ohio. sep8

FOR SALE—New young Buck Somersault Dog, few children, and Troupe of 4 nice young Doves, all props, ready for work. Wanted, Working World, something on that order. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE CHEAP—4-cage Pig Slide, ball condition, five or ten pigs. Only on the road for a few weeks; good as new. Money-order for fair and make. JES. P. MCHUGH, 411 West Frank Street, Kalamazoo, Michigan.

FORD OWNERS—Have Attachment for operating your 60-71 tractor in connection with mowing plow. Also generators for sale. VERNE THOMPSON, 55 Locust St., Aurora, Illinois. sep8

OVERLAND MOVIE SHOW—Films, Truck, two Machines, Motor, Universal Light Plant, Air Dome, etc. cheap. All or any part. 344 Hickory St., Hinsdale, Illinois. sep1

PORTABLE SKATING RINK FOR SALE—Complete set up and doing business in Pennsylvania town of twelve thousand. Equipment like new. Act quick. Address BOX 322, New Kensington, Pa.

PULLMAN BAGGAGE CAR (combination). Finest in the world. 12 in. fastest, or will trade for Baggage Car less than seven feet. GEO. E. ENGESSER, St. Peter, Minnesota. sep1

RAY SHOW PROPERTY EXCHANGE—Second-hand property closed during the summer while Ray has his stay on his summer trip. RAY SHOW PROPERTY EXCHANGE, 1339 So. Broadway, St. Louis, Missouri.

ROOT BEER BARRELS. H. MCKAY, 563 W. Madison St., Chicago. sep22

STAIRWAY CAR, 72-foot, full vestibule, 2 rooms, steel structure, 6-wheel trucks; run in fastest frame. \$1,000.00. 391 Carroll, St. Paul, Minnesota.

WHITE TOP, 30x30, well roped, in good condition; 7 ft. sidewalk, new, used four weeks; side poles and 18 ft. top. Price, \$150.00. Illinois. Half Lady and 18 ft. top. \$25.00; Three-Headed Lady and 18 ft. top. \$35.00; Hairy Man, double-deck Hammer, \$10.00; Wild Bear and Monkey Family, 6 ft. \$10.00. For both: 1 Metal Portable Pitta, small for animals, \$10.00 each; one Flat Wagon, about 25 ft. long, in good repair, \$20.00; a real buy. Reason for selling, in other business. MR. OSCAR KRETSCHMER, 651 So. Camp Ave., Detroit, Michigan.

20x40 SQUARE END TENT, 7-ft. side wall, used 6 weeks, \$150.00; tent like new. DETROIT BIRD STORE, 829 Michigan, Detroit, Michigan.

SONGS FOR SALE

30 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

BEAUTIFUL UNPUBLISHED SONG for sale. "Love". Hear offer accepted. Song Poema also, \$5 to \$100. G. E. SAUNDERS, new address, 4327 Milford St., Detroit, Michigan.

FOR SALE—5,000 copies of Sheet Music, two dollars per hundred assorted. Fancy colored covers. LEADER STORE, Troughkeepsie, New York.

GET IT FOR YOUR American Legion Post. "The Call of the World". Medium cost. In great demand. Also others. Send for list. ARTHUR L. FANSHAW, Playwright, Billboard, Cincinnati, Ohio.

HOKUM SONGS—Real, regular hits. List free. JIMMY BERT STEVENSON, Billboard Pub. Co., Cincinnati, Ohio. sep29

JUST OUT—Soldiers' Home March, song, band, orchestra. MVERS MUSIC HOUSE, Utica, N. Y.

TATTOOING SUPPLIES

(Oxigen, Machines, Formulas) 40 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

DESIGNS, 18x21 sheet, \$1.00; Machines, \$2.50; Artists' Guide, \$3.00; Photos, Men or Women, extra good, \$1.00 doz. Colors, etc. Ask for Supply Books, "WATERS", 1950 Randolph, Detroit. sep22

BEST COMBINATION MACHINE, \$2.50; 18 sheets Bestima, \$5.00; Current Transformers, \$10.00; Needles, \$2.00; Switchboard, \$3.50. Colors, WAGNER, 208 Hovsey, New York. sep15

SPECIAL—Tattooers' Needles, No. 12 Sharps, \$1.25 per 1,000 up. Can supply any make. "WATERS", 1950 Randolph, Detroit. nov3

TATTOOERS ATTENTION—Apparatus for removing tattoos by electricity. No tattooing machine. Patents pending. \$75.00, prepaid. Weight 3 lbs. Improved Tattooing Machines, all Supplies. Lowest prices. IMPORTING SUPPLY, 526 Main, Norfolk, Virginia. sep15

SANITY AND STAGE SCENERY

(By H. I. BROCK, in New York Times)

THE time has come to remind ourselves—against an oncoming new season of the drama—that even for the scenic artist the play is still the thing. Scenery in the theater is designed—and should be permitted and encouraged—not as an independent artistic expression, but as an aid to the illusion of the play. Properly it has no other purpose or pretext, and a stage setting is good exactly in proportion to its success in lending illusion—creating atmosphere, as they say.

The means is secondary. The arrival thru the means at the end is the only test. Realism, impressionism, symbolism, expressionism, the new art of nothing much at all, or antique abundant stage carpentry—each is equally useless unless the trick is turned.

Of late our metropolitan stages have more and more been set by well advertised persons prodigiously self-conscious of an art which must not be denied. This art—whatever else it does or doesn't—has utterly refused to hold the mirror up to nature or to man-made familiar fact. The facsimile of the actual had, to be sure, so cluttered up the stage as these men found it that they have had, even for their extravagances and affectations, a colorable excuse and a certain welcome. But it is not to be blinked that, equally with the facsimilists of the actual, their imaginative splinters have, in the concern with the means, managed too frequently to miss the end.

Their art has been for its own art's sake—or that art's reclame in public print. And just as before, we who sat in front could not see the mimic scene for the carpentry and the cabinetwork, so of late we have been inordinately distracted from the action and conversation of the characters by the effort of solving the puzzle of the stage picture. It puts a severe strain upon an undisciplined imagination to try (as it were) to infer a complete mastodon out of the concrete jawbone of an artistic ass.

Diligent and erudite delvers have made it plain to all of us that Shakespeare, who had so little Latin and so much less Greek, used scant allowance of scenic gear at the Blackfriars or the Globe in Southwark. Presumably, however (from the still reverberating echoes of Elizabethan applause and Jacobean laughter), he made that little count—as on the wily side of his art he made the utmost of every classic syllable. The Greeks also did it known and advertised used a certain parsimony of stage furniture—and made up for it with the powerful line and the painted mask.

Much later the polite interior dramatists of Sheridan's school for scandal and pretty wit encouraged the prevalence of period furniture (furniture of their own period, it was), and upon that beginning was builded cumulatively all the stage art of Sir Henry Irving, Sir Herbert Tree and our own David Belasco. To such point all this arrived that even the fourth wall was at last grudgingly omitted from the perfect pattern of a perfectly appointed room that the stage had come to be. It really seemed that the audience might have to be contented with looking thru a life-sized latticed casement—or at the most generous thru a wide French window with practicable solid wooden shutters considerably left open.

Sir Herbert Tree, an enthusiastic showman if not always a superlative actor, was meticulous in the article of what is called realistic detail. For his "Henry VIII" the velvets in which Queen Catherine's Court was tricked out and trussed up were so heavy that poor little play-acting maids of honor almost fainted with the weight of the imposed magnificence.

THEATERS FOR SALE

50 WORD, CASH. NO ADV. LESS THAN 25c. 70 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR SALE OR RENT—Grand Theatre playing road shows, pictures. All equipped. BOX 369, Lincoln, Illinois.

PICTURE THEATRE, modern, equipped with two Powers 8-A 150 capacity; lots and building, 10,000; in heart of the big all-city district and given new oil field; \$7,500.00 if sold at once. Building alone worth 10 (other business requires all my time. \$1,000.00 cash, balance \$100.00 per month. Sold to first reliable party. No time for lengthy correspondence. WM. HOFFER, Ft. Snelling, Texas.

SENECA THEATRE, located between Albany, Ga., and Luthan, Ala., town 2,000 seating capacity, 150; ample stage facilities. Want some good attractions this fall. Write SENECA THEATRE, Blakely, Georgia. sep8

THEATRE FOR SALE—Three-story brick building in centre of town of 10,000. All streets paved. Seating capacity, 1,500. Now used for road shows and motion pictures. Only one in town. Four improved highways radiating into rich and thickly populated sections. No theaters in several adjacent towns. Apply E. G. PATDOT, New Iberia, Louisiana. sep8

THEATRICAL PRINTING

40 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Curtiss, Continental, Ohio. Price list. sep29

Partner Wanted With \$2,000

to put new skill game on the market. Patent applied for. Low production cost. Can be played anywhere. Particulars. F. BURROW, Hotel Vendome, So. Hill St., Los Angeles, California. sep8

WANTED—Partner with equipment for picture Theatre, good location. Write CHAS. RHEA, East Bernstadt, Kentucky.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

Philadelphia Mail Address,

office service, \$3.00 monthly. SHUMWAY, 2816 North 28th

100 Noteheads and 100 Envelopes,

beautifully printed, tinted background, not over four lines, \$1.25. SANOR'S PRESS, Box 421, Kankakee, Illinois.

COMMERCIAL JOB PRINTING—Highest Quality workmanship, reasonable prices. COMMERCIAL PRESS, Oswego, New York. sep1

GOOD PRINTING CHEAPER—Prices per 1,000, pre-paid: Envelopes, Letterheads, \$1.50; Imitation Type-written Letters, \$6.00; Circulars, 3 1/2x6, \$1.25; 6x9, \$4.00; 9x12, \$7.00. Folders, Booklets, etc. Our prices are all lower. CLARENCE D. HERR, R. D. 8, Lancaster, Pennsylvania.

HEADQUARTERS for good hand and foot power Printing Presses, Type and Supplies. Big bargains. LANDIS, Richmond, Pennsylvania. sep8

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. sep1

LOOK—500 Bond Letterheads or Envelopes, \$2.25; 1,000 Colored Tenthings, 4x9, \$1.80; 5,000, \$8.00; 7,000 Heralds, 6x18, \$3.85; 5,000, \$17.00; 500 Tack Cards, \$10.00; all prepaid. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

NEW IDEA in Social Stationery. Samples free. SUNCO, Mohawk, N. Y.

NEW LOW PRINTING PRICES—Ask for list. SERVICE PRINTERY, 601 Plume St., Norfolk Va. sep22

YOUNG LADY PARTNER for novelty athletic act

and physical culture posing. Must have a nice form. Weight about 125. Prefer blonde. Send photo. Address W. WALDAHOS, care Hagglebeck-Wallace Circus.

YOUNG MAN has three thousand to invest in some good scheme or proposition, small or large. State amount needed. WALTER SEYMOUR, Willow Grange, Womog, Pennsylvania.

WANTED TO BUY, LEASE OR RENT

30 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Plays Bought and Sold. T. E. CROSBY, Play Broker, 1605 Broadway, New York, New York. sep29

Want Corona Typewriter With case in first-class condition. Must be cheap for cash. DICK GRADY, 1552 Eastern Ave., Covington, Kentucky.

Wanted—Two Tenpinette Al-leys. Must be good condition and cheap. Full particulars. T. H. MASSEY, Smithfield, Virginia.

ARCADE MACHINES of all kinds wanted for cash. HERMAN GLICKSBERG, 124 So. 3d St., Brooklyn, New York. sep8

HAND BELLS, three octaves or larger, for four men to play. Must be in tune and good condition. State make, lowest cash price, and if willing to ship C. O. D. subject to examination. I. O. RUNNER, 5527 Lake St., Chicago.

WANTED—Extra Large Trunk. JAY HERSHBERGER, Kokomo, Indiana. sep1

WANTED—80 feet 8-ft. second-hand Slide Wall. CHAS. BRISTOL, Russell's Point, Ohio.

WANTED—Used Handuffs and Magical Apparatus. Write ANTHONY RICKETTI, 2651 Earp St., Philadelphia, Pennsylvania.

WANTED—Small-size Corn Popper, Stereopticon Slides, Printing Material. Send description and price. EMERSON SHOP, 635 Bower Street, Elkhart, Indiana.

WANTED—15-inch gauge R. R. Outfit. Send particulars to MONTAGUE R. R. CO., No. 109 Jefferson St., Burlington, Iowa.

WANTED—Mills O. K. Meat Venders, Ben-Hura and other makes. F. D. ROSE, 301 Main St., Gloucester, Massachusetts. sep15

WANTED—Second-hand Deagan Uns-Fon. R. G. KITTEL, Weaubleau, Missouri.

WANTED TO BUY—Used Piano-Accordion. Want agency for reliable firm. ANDREW KOSOLA, Ironwood, Michigan. sep1

WANTED TO BUY—Tympani, Ludwig or Leedy make; also set of Chimes. BOX 61, Meridian, Miss.

WANTED TO BUY—Shooting Gallery, new or second-hand. Must be reasonable. FRANK E. POSEY, Box 1053, Dozora, Pennsylvania.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

PERFECTO, ECONOMIC, BLISS outfits and Supplies, including Limes, Pastels, Chrome, Ebery, Jags and Tubing. List free. NATIONAL EQUIPMENT CO., 109 West Michigan Street, Duluth, Minn. sep1

FILMS FOR SALE—NEW

60 WORD, CASH. NO ADV. LESS THAN 25c. 80 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

California Rodeo and Life of Jesse James, INDEPENDENT FILM EXCHANGE, 177 Holden Gate Ave., San Francisco, California. nov3

FINE NEW 4-REEL COMEDY, "It Might Happen to You", starring Billy Mason, new print \$150.00. GLASNAPP, General Delivery, Fargo, N. D.

FILMS FOR SALE—2D-HAND

50 WORD, CASH. NO ADV. LESS THAN 25c. 70 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Anything You Want in Film? We have it. Super Special Features, Serials, Westerns, Comedies, Cartoons, Scenics, Chaplins and Weekly Events. Prices below the lowest. Don't buy until you see our sensational film list. MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. sep29x

Features, Short Subjects—In good condition. Prices right. ANDERSON & BALSLEY, Hawthorne, Colorado.

(Continued on Page 158)



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 August 27-September 1 is to be supplied.

- Chalfonte Sls. (Jefferson) New York 30-Sept. 1.
Champion Trio (Crescent) New York
Chapman's Raggs (Seventh St.) Minneapolis.
Chang Hua Trio (Palace) Cincinnati; (165th St.) Cleveland 3-8.

- Abbott & White (Proctor's 125th St.) New York
Adams & LaBelle (Princess) San Francisco
Alden & Smith (Keith) Toledo, O., 30-Sept. 1; (Orpheum) Cincinnati 3-8.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. Week Aug. 27. 81st St. Theatre, New York City. Direction Pat Casey Agency.

- Archie Grooms (Lions) London, Can
Arrell, Franklin & Co. (Princess) Montreal
Arno & Yarnall (Seventh St.) Minneapolis; (Orpheum) Sioux Falls, S. D., 3-5; (Liberty) Lincoln, Neb., 3-8.

- Babb, Carol & Syrell (Keith) Boston.
Patl. Ernest R. (Hennepin) Minneapolis.
Babe & Mabel (Lafayette) New York
Barker & Jackson (Palace) Indianapolis 30-Sept. 1.

- Conley, Harry, & Co. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 3-8.
Coun & Hart (Orpheum) Boston.
Connell & Larson (Grand) Atlanta, Ga.
Connelly, Irwin, & Jane (Golden Gate) San Francisco; (11th St.) San Francisco 6-8.

- Dancy Marie (Maryland) Baltimore.
Daly & Craig (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 3-8.
Dance Fraternal (Crescent) Brooklyn
Dancers, Eddie (Luna) Pantages Park, N. J.
Darcy, Joe (Hamilton) N. Y., 30-Sept. 1.

- Flashes of Songland (Orpheum) Boston.
Flying Henrys (Hipp) Baltimore.
Flynn's, Josie, Min-Grela (State-Lake) Chicago.
Foley & Lature (Pantages) San Diego, Calif.; (Hoyt) Long Beach 3-8.
Follies Girls (Daly) Worcester 30-Sept. 1.
For City's Sake (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 3-8.
Ford, Mabel & Co. (Brighton) New Brighton, N. Y.

- Galliarini Sisters (Pantages) Kansas City.
Galletti & Kohn (Hipp) Cleveland.
Gardner, Bert & Mary (Keith) Dayton, O., 30-Sept. 1; (Palace) Indianapolis 3-5; (National) Louisville, Ky., 6-8.
Gates & Finley (Wagon) Birmingham, Ala.
Garrison, Jones, & Co. (Main St.) Kansas City.
Gautier's Toy Shop (Pantages) Kansas City.

- Hager, Lawrence, Tenor (Liberty) Terro Haute, Ind., 27-Sept. 1.
Hall, Ermine & Brice (Orpheum) Brooklyn.
Hall, Sel. & Co. (Lincoln Sq.) New York
Hall, Al K. & Co. (Fordham) New York 30-Sept. 1.
Hall & O'Brien (La Salle Garden) Detroit 27-29; (Hamona Park) Grand Rapids 30-Sept. 1.
Hall & Dexter (Capitol) Hartford, Conn., 27-29; (Palace) Bridgeport, Conn., 30-Sept. 1.
Hall, Bob (Keith) Lowell, Mass.; (Orpheum) Brooklyn 3-8.
Hall, Leona, Revue (Loew) Toronto.
Hallizan, Wm., & Co. (Keith) Washington; (Keith) Atlantic City 3-8.
Halls, Frank & Ethel (Poli) Wilkes-Barre, Pa., 27-29; (Poli) Scranton, Pa., 30-Sept. 1.
Hampton & Blake (Pantages) Vancouver, Can.; (Pantages) Bellingham, Wash., 3-8.
Hardy Bros. (Poli) Scranton, Pa., 27-29; (Poli) Wilkes-Barre, Pa., 30-Sept. 1.
Harmon & Sands (Bonlevard) New York.
Harmony Land (Avenue B) New York.
Harris & Vauch (Keith) Toledo, O., 30-Sept. 1.
Hartley, Lon & Grace (Loew) Ottawa, Can.
Hashi & Osei (Emery) Providence, R. I.
Havel, A. & M., Co. (Palace) Bridgeport 30-Sept. 1.
Hawkins, Low (Keith) Toledo, O.; (Palace) Cincinnati 3-8.
Hayes, Grace (Proctor) Newark, N. J.
Hayworth, Vera, & Co. (Loew's State) Chicago
Healy & Garmola (La Salle Garden) Detroit.
Heath, Frankie (Palace) New Haven 27-29; (Palace) Waterbury, Conn., 30-Sept. 1.
Heather, Blossom, Entertainers (Orpheum) Galesburg, Ill.
Heather, Josie (Pantages) Seattle; (Pantages) Vancouver, Can., 3-8.
Hector (Fordham) New York 30-Sept. 1.
Hedley Trio, Jack (Pantages) Salt Lake City; (Orpheum) Ogden, Utah, 3-8.
Herbert, Hugh, & Co. (Temple) Detroit; (Shea) Buffalo 3-8.
Herman & Briscoe (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 3-8.
Herman, Al (Orpheum) Cedar Rapids, Ia.; (Orpheum) Omaha 3-8.

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

THE CONLEYS

TIGHT WIRE AND IRON JAW ARTISTS. With Bob Morton Circus Co., Shrine Circus, Meridian, Miss., August 25 to September 1; Vicksburg, Miss., September 3 to 5, Shrine Circus.

- Corn & Hart (Orpheum) Boston.
Connell & Larson (Grand) Atlanta, Ga.
Connelly, Irwin, & Jane (Golden Gate) San Francisco; (11th St.) San Francisco 6-8.
Conroy & O'Donnell (Pantages) Vancouver, Can.; (Pantages) Bellingham, Wash., 3-8.
Cook, Olga (Keith) Riverside, N. J.
Cook, Mortimer & Harvey (Keith) Boston.
Cooper & Seaman (Regent) New York 30-Sept. 1.
Corne & Hummer (Bushwick) Brooklyn.
Cornell, Leona & Zippy (Pantages) Los Angeles; (Pantages) San Diego 3-8.
Cornwall's Angels (Pantages) Los Angeles; (Pantages) San Diego 3-8.
Conch & Verdi (Broadway) New York; (Regent) New York 3-5.
Cosmopolitan Trio (Maryland) Baltimore, Md.
Coster & Rose (Palace) Rockford, Ill., 27-29; (Orpheum) Madison, Wis., 30-Sept. 1; (Orpheum) Bayonet 6-8.
Cox, Hazel (Keith) Philadelphia 3-5.
Creswick & Cushman (Avenue D) New York.
Crafts & Haley (Crescent) Springfield, Mass.; 27-29; (Poli) Worcester, Mass., 30-Sept. 1.
Cresighton, B. & J. (Orpheum) Davenport, Ia.; (Palace) Peoria, Ill., 6-8.
Crittenden, Doug (Strand) Washington.
Crimmwell, The (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 3-8.
Crouch, Chas & Co. (World) Omaha; (Pantages) Kansas City 3-8.

- DuBarry, Mme (Grand) St. Louis.
Dubois, Wilfred (Pantages) San Francisco 3-8.
Duel Bekerekiarto (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 3-8.
Duponts, The (Strand) Washington.
Eddie & Grace (State) Newark, N. J.
Edmonds, Wm. (Orpheum) Sioux City, Ia.; (Orpheum) Winipeg 3-8.
Edwards & Beasley (Golden Gate) San Francisco; (Orpheum) Sacramento 3-5; (Orpheum) Fresno 6-8.
Eicko & Kero (Loew) Montreal.
Eight Maseots (Palace) Cincinnati.
Eight Blue Demons (Orpheum) San Francisco; (Orpheum) Oakland 3-8.
Eileen (Pantages) Spokane; (Pantages) Seattle 3-8.
Eckert & Francis (Orpheum) Joliet, Ill.; (Majestic) Bloomington 6-8.
Elliott & Johnson Revue (Grand) Atlanta, Ga.
Elly (105th St.) Cleveland; (Palace) Cincinnati 3-8.
Elroy Sisters (Ramona Park) Grand Rapids, Mich.; (Keith) Atlantic City, 3-8.
Eppnett & Lind (Hipp) Baltimore.
Erford's Oddities (Proctor's) New York 30-Sept. 1.
Esper & Dutton (Orpheum) Des Moines, Ia.
Everybody Strip (Orpheum) New York.
Exposition Jub. Four (Hamilton) New York 3-5; (Columbia) Far Rockaway 6-8.
Fibbons, Three (World) Omaha; (Pantages) Kansas City 3-8.
Farnum, Frank, & Co. (Jefferson) N. Y., 30-Sept. 1; (Fordham) New York 3-8.
Farroll & Carley (Ramona Park) Grand Rapids, Mich.
Fay Rash Trio (State) Buffalo.
Faynes, The (Keith) Toledo, O., 30-Sept. 1; (Palace) Indianapolis 3-5; (National) Louisville 6-8.
Fein & Tennyson (Pantages) Bellingham, Wash.; (Pantages) Tacoma 3-8.
Fejer's, Jo, Orchestra (Hennepin) Minneapolis; (Orpheum) Brooklyn 3-8.
Ferns, Bob, & Co. (Orpheum) Boston.
Fields, Sally (Delaney St.) New York.
Fifer Bros. & Cirilo (Golden Gate) San Francisco; (11th St.) San Francisco 3-8.
Fisher Irving (Orpheum) San Francisco; (Orpheum) Oakland 3-8.
Flizgibbons, Bert (Palace) New York.

WIG REAL HAIR, Imported. All Characters \$125 Each and Up. Irish, Dutch, Hebrew, Silly Kid, Comedian. Catalog free. G. KLIPPERT New York. Cooper Square.



Polly A. Oz (Palace) St. Paul; (Orpheum) Minneapolis 3-8.
Polk Bros. & Co. (Stat St.) New York.
Porter & Co. (Keith) Chicago.

Raffles (Majestic) Chicago.
Raymond, Emma, & Co. (State) Newark, N. J.
Reed & Bator (Keith) Philadelphia 3-5.

Ridgway, Fritz & Co. (State-Lake) Chicago.
Right & Wagon (Keith) Portland, Me.
Rinaldi (Pantages) Los Angeles; (Pantages) San Diego 3-8.

Ritter & Knapp (Pantages) Minneapolis; (Pantages) Edmonton, Can. 3-8.
Rogers, W. & M. (Pantages) Toronto; (Imperial) Montreal 3-8.

Rohrer & Gold (Strand) Washington.
Rogers, W. & M. (Pantages) New Haven, Conn. 27-29; (Poll) Bridgeport, Conn. 30-Sept. 1.

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Rogers, W. & M. (Pantages) New Haven, Conn. 27-29; (Poll) Bridgeport, Conn. 30-Sept. 1.

Sparks, Ned (Orpheum) San Francisco; (Orpheum) Oakland 3-8.
Spectacular Seven (Pantages) San Francisco 3-8.

WALTER STANTON
The Great Rooster. Week Aug. 27. Fair, Crawfordville, Ind. Third Season.

Stanton, Val & Ernie (Brighton) New Brighton, N. Y.; (Maryland) Baltimore 3-8.
Starrs of the Future (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 3-8.

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Starrs of the Future (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 3-8.

Washington, Betty (Keith) Lowell, Mass.
Watts & Hawley (Jefferson) New York 3-5; (Hamilton) New York 6-8.

Watts & Hawley (Jefferson) New York 3-5; (Hamilton) New York 6-8.
Wayne Clifford Trio (Majestic) Milwaukee.
Wayne & Warren (Proctor) Yonkers, N. Y. 30-Sept. 1.

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Concessionaires!

Wheel Men Giveaway Prize Package Men Shooting Galleries

FLASH up your stands—Increase your sales—Ask us about our advertising tie-ups and latest prices on Chesterfield—the best advertised cigarette in the world.

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Immediate deliveries of Chesterfield 10's and 20's. Wire or write for name of our nearest jobber. Full particulars from

LIGGETT & MYERS TOBACCO CO. Concession Department 212 Fifth Ave. New York

Cramer, Joseph; (Fair) Decatur, Ill. 27-Sept. 1. Castellos, Roding; (Fair) Des Moines, Ia. 27-Sept. 1; St. Paul, Minn. 3-8.

OSCAR V. BABCOCK PERFORMING THE DEATH TRAP LOOP

The largest and most sensational thrill act in the OUTDOOR AMUSEMENT WORLD TODAY. Beautifully illuminated and elaborately costumed. Direct from a successful tour of the Orient, where it created a furor. Now arranging bookings for the 1923 season at Parks, Fairs, Celebrations, Home Coming, American Legion Affairs, etc. Write or wire me at per route in this issue. Permanent address, 33 Marlborough Street, Winthrop, Massachusetts.

Collier, May; (Elks' Fair) Willimantic, Conn. 27-Sept. 1. Conleys, The; (Shrine Circus) Meridian, Miss. 27-Sept. 1; (Shrine Circus) Vicksburg 3-8. Coyle Bros.; Royal Marine Museum; Savannah, Mo. 27-Sept. 1.

DePhil & DePhil

Greatest and Most Artistic Aerial Sensation in the Outdoor Amusement World. Care Billboard, New York.

DeWaldo; Sank Center, Minn., 28-30; Hibbing Sept. 1-3; Plainview 5-7. Bolerty, Dore; (Devil) (Ohio State Fair) Columbus Aug. 27-Sept. 1. Elmer's, Prince; Circus Side-Show; (Fair) San Luis Obispo, Calif. 27-Sept. 3.

THE HELLKIVISTS "HUMAN TORCHES"

A SENSATIONAL HIGH AND FIRE DIVING ACT, performed by a lady and gentleman. Diving from dizzy heights with bodies all ablaze into a flaming tank. Also featuring the world's highest Handstand Dive. "Once seen, never forgotten." Is what they all say about this wonderful diving act. Address JOHN C. JACKEL, INC., 1583 Broadway, New York, New York.

Hellkivists, The; (Paragon Park) Nantasket Beach, Mass., Indef.
Hickville, Rollins, Brownlee's; (Fair) De Pere, Wis., 28-29; (Ideal) Fond du Lac 30-Sept. 1; Appleton 2-5.

INSURANCE Sensational Outdoor Act— Accident and Health Policy protects all over the world. CHAS. G. KILPATRICK'S AGENCY, Rookery Bldg., Chicago, Illinois.

King's, Jack, Wild West; (Fair) Columbus, O., 27-Sept. 1.

THE FLYING LARAZOLAS

Working? Yes, for The Kansas City Vaudeville Agency, Kansas City, Missouri.
Lieberman, Rube; (Fair) Des Moines, Ia., 27-Sept. 1; (Fair) Hamlin, Minn., 3-8. Maxwell Trio; (Celebration) Sheridan, Mo., 27-Sept. 1.

What Do You Think of This Issue?

THE Fall Special issue of The Billboard has taken its place among the regular special numbers, such as the Christmas Number and the Spring Number. This is proven by the demand for this year's edition, which necessitated printing 101,000 copies. When you have read your copy you will agree with the general verdict: The Billboard serves the greatest number at the least cost. One dollar sends The Billboard for three months. There is no better way in which to remember a friend than to order a subscription.

Please send The Billboard for.....months to
You will find enclosed \$.....in payment. Please start with the Fall Special.
At all news stands, 15 cents.

Taylor & Co., Howard (Pantages) Edmonton, Can.; (Pantages) Calgary 3-8.
Telephon, Tangle (Pantages) Kansas City.
Theater Grottesk (Davis) Pittsburg; (Hipp.) Cleveland 3-8.

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Wyatt's Scotch Lads & Lassies (National) Louisville, Ky.; (Palace) Cincinnati 3-8.
Wyeth & LaRue (Palace) Brooklyn.

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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.)

Atkinson's Circus; Tipton, Calif., 29; Delano 30; Saco 31; Bakersfield Sept. 4.

ALFRENO (Swartz) Greatest of All Comedy and Sensational High Wire Acts. Address MRS. A. A. SWARTZ, Manager, care The Billboard, or 253 Fulton St., New York.

Babcock, Oscar V.; (Spanish Fort Park) New Orleans, La., Indef.
Black Bros.; (Fair) Loveland, Col., 27-Sept. 1; (Fair) Longmont 4-7. Campbell's Casting; (Fair) Merrill Wis., 27-Sept. 1; (Fair) Elkhorn 3-8. Christensen, Aertal; Paulding, O. 27-Sept. 1; (Moose Celebration) Steubenville 3-8.

Nelson, Bob, & Olive; (Picnic) Milwaukee, Wis., 31-Sept. 1; (Fair) Athens 1-6. Newholes & Sa'Lean; (Fair) Lawrence, Kan., 27-Sept. 1

Marvelous MELVILLE

Producing the World's Greatest Open Air Attraction. Care Billboard, New York.

Payne, Jack; (Fair) Mankato, Minn., 27-Sept. 1; (Fair) Concordia, Kan., 2-8. Raymond, Roy, & Mildred Mason; (Fair) Hornell, N. Y., 27-Sept. 1; (Fair) Wheeling, W. Va., 3-8. Rich, Harry; Knoxville, Ill., 27-Sept. 1; Rhineland, Wis., 3-8.

HARRY RICH

THE MAN WHO FLIRTS WITH DEATH.

Highest Aerial Act on Earth. Address: MISS ETHEL ROBINSON, 202 South State Street, Chicago, Ill. Telephone, Wabash 5486.

Robinson's, John G., Elephants (Luna Park) Coney Island, N. Y., indef. Rogers Bros.; (Capitol Beach) Lincoln, Neb., 3-8. St. Julians, The Three; (Fair) Rice Lake, Wis., 27-Sept. 2; (Fair) Arion, Ia., 3-8. Thurber & Thurber; (Luna Park) Coney Island, N. Y., indef. Uncle Hiram & Aunt Lucindy Birdseed; (Fair) Bay City, Mich., 27-Sept. 1; (Fair) Canton, O., 3-8. Vincent, Earl, Balloonist; Clarksburg, W. Va., 3; Backhamon 4-6. Waltons, The; (Luna Park) Coney Island, N. Y., indef. Webb, Captain, George; (Fair) Jackson, Minn., 27-29; (Fair) Worthington 30-Sept. 1. Wilbats, The; (Fair) El Paso, Ill., 27-Sept. 1; (Fair) Elkhor 3-8. Williams & Bernice; (Fair) Lawrence, Kan., 27-Sept. 1.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Hopper, De Wolf, (opera Co.; Carlin's Park) Baltimore, Md., July 2, 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.)

All-Star Entertainers, Jack Shepard, mgr.; (Morry Garden Academy) Memphis, Tenn., indef. Allen, Prof. Jean, Band; (Fair) Bolivar, Mo., 27-Sept. 1. Alpert's S. Band; Marion, Va., 27-Sept. 1. Arabians, The, Orch.; (Teria Marine Hotel) Staten Island, N. Y., indef. Bachman's Million-Dollar Band; Edinburg, Ill., 20; Decatur 30; Mt. Vernon 31; Mattoon Sept. 1-2. Baker's, Julia, Broadway Ladies' Orch.; (Wildwood Crest Pier) Wildwood, N. J., June 30-Sept. 10. Barnard's, Barney, Band; (Palais de Dance, Wagona Beach) Bay City, Mich., indef. Basile's Band; (Dreamland Park) Newark, N. J., indef. Bear Cat Orch., C. A. Christian, mgr.; (Terrace Gardens) Appleton, Wis., indef. Bennett's, Joe, Orch.; (Alaskan Roof Garden) Memphis, Tenn., until Oct. 1. Bentley's, Bill, Orch.; H. H. Rankin, mgr.; (Manhattan Beach) Cedar Rapids, Ia., indef. Berquist, Whitey, & Orch.; A. H. Linder, mgr.; (Cabin Ballroom) Aurora, Ill., May 30, indef. Blue and White Orch.; (Blue Grass Park) Lexington, Ky., indef. Bon Ton Orch., Alex R. Smith, mgr.; (Arcadia) Owen Sound, Ont., Can., indef. Brook's Band; Unionville, Mo., 27-Sept. 1; Albion, Ia., 3-8. Brownlee's, Heekle, Follies Band; (Dennis Resort) Spread Eagle Lake, Wis., indef. Buhl's, A. J., Orch.; (Highland Park) Quincy, Ill., indef. Capitol Dance Orch., B. M. Westbrook, mgr.; (Auditorium Pavilion) Keansburg, N. J., indef. Chicago Harmony Kings, Geo. B. Rebrick, mgr.; (Ontario Lake Park) Oswego, N. Y., May 19, indef. Clark's, Ray, Orch.; (Park Lake) Lansing, Mich., May 5-Sept. 10. DeCola's Band; Greenup, Ill., 27-Sept. 1. Dexter's Serenaders; (Union Park) Dubuque, Ia., Aug. 27-Sept. 3. Dixie Serenaders, Tom O'Kelley, mgr.; (Linger Longer Lodge) Raleigh, N. C., indef. Duncan's Mill 12th Band; (Stone Park) Sioux City, Ia., indef. Emerson's, Wayne, Orch.; (Fort Stouhen Hotel) Stouhen, Ont., until Sept. 1. Fink's Band; (Fair) Lawrence, Kan., 27-Sept. 1; (Fair) Ottawa 3-11. Fingerhut's Concert Band; (Fair) Lexington, Ky., 27-Sept. 1. Fingerhut's, John, Band; Vandergrift, Pa., 19-18. Frisco, Night Hawks, Bill Tracy, mgr.; (Sunset Plouge Park) Tulsa, Ok., indef. Goff's Carolina Serenaders, Billy Cooper, dir.; (Lake Michigan Park) Muskegon, Mich., indef. Hanson's Royal Garden Players; (Eagle Point Pavilion) Cass Lake, Mich., until Sept. 3. Harris, Al, Band; Owatonna, Minn., 27-Sept. 1. Harris Bros.' Orch. Ave Harris, mgr.; (Crystal Palace Dance Hall) Galveston, Tex., indef. Hartigan Bros.' Orch.; Cleveland, O., 27-Sept. 1; Detroit, Mich., 3-8. Holland's Champlain Five; (Lake Champlain) Whitehall, N. Y., until Sept. 21. Hoyt's Band; Sherbrook, Que., Can., 27-Sept. 1. Jolly Six Jack Sims, bus, mgr.; (Long Beach, Lake Manitoa) Rochester, Ind., indef. Kavanagh's Society Entertainers; (Dance Inn) Geneva, N. Y., until Sept. 3. King's K. L. Band; Des Moines, Ia., 27-Sept. 1. Kesham, Tom, Orch.; (Lagon Resort) Salt Lake City, Utah, May 12-Sept. 3. Landry's, Art, Orch.; (Hotel Ottawa) Ottawa Beach, Mich., indef. Lowe's, Ben, Synopators; (Remy's Dansant) New York City, indef. MacBride's, John A., Orch.; (Green Park Hotel) Green Park, N. C., until Sept. 15.

Mack's Orch.; Waterloo, Ia., indef. Maddaloni's, Bell, Orch.; (Natural Bridge Hotel) Natural Bridge, Va., until Sept. 15. Maestros Dance Orch., Con White, dir.; (Lake Rousseau) Banonese, Vt., until Sept. 25. Mainpin's, Rex, Orch.; (St. Anthony Hotel) San Antonio, Tex., June 1, indef. Malinoff's, Bob, Orch.; (Buckroe Beach, Va.), indef. McDowell's, Adrian, Dixie Synopators; (New Princess) Honolulu, Hawaii, indef. McNally's, James, Orch.; (Ocean Echo) Salisbury Beach, Mass., indef. McSparrow's Band; Bedford, Ind., 27-Sept. 1. Morris, Joe, & His Pat. Orch.; Lake Lawrence Beach, Ia., indef. Nasov's Band; Schenectady, N. Y., 27-Sept. 1. Noel's, Carl, Band; Urbana, Va., 27-Sept. 1. Nues, C. H., Orch.; (Held Elder Resort) Indian Springs, Ga., indef. Original Kentucky Six, Jos. E. Hoffman, mgr.; (Joyland Park) Lexington, Ky., May 26-Oct. 1. Ovelly's, Harold, Society Entertainers; (Duquesne Winter Garden) Pittsburgh, Pa., indef. Passadone Band, Jim Shields, mgr.; (Willows) Okanont, Pa., indef. Richardson's, Harry, Kings of Synopation; (Hong Kong Inn) Ashbury Park N. J., indef. Riverview Orch., Claude M. Morris, mgr.; (Riverview Pavilion) Kilsbourn, Wis., April 15-Oct. 15. Royal Hussars' Band; Romeyerte, W. Va., 23-Sept. 1; Staunton, Va., 3-7. Royal Jacksons; (O. J. Benjamin) Terre Haute, Ind., indef. Sousa and His Band; (Willow Grove Park) Philadelphia, Pa., 5-Sept. 15. Spindler's, Harry, Orch.; (Fall Festival) Cincinnati 25-Sept. 8. Synopating Five Orch., H. E. Hayworth, mgr.; (Avon Park) Youngstown, O., until Sept. 1. Thomas's, Wm., Penetionians; (Garden) Flint, Mich., until Sept. 1. Tivoli Band; (Tivoli Ballroom) Racine, Wis., indef. Tripp's, Bill, Orch.; (Lakeside Park) Flint, Mich., indef. Turner's Serenaders, J. C. Turner, Jr., mgr.; (Carnis Royal) Worcester, Mass., indef. Vactor's, John, Band; (Queen) Abilene, Tex., indef. Victor's, James P., Band; (Luna Park) Coney Island, N. Y., May 15, indef. Virgula Entertainers; (Lakeside Park) Macon, Ga., indef. Warner Seven Aves, Thomas M. Brannon, bus, mgr.; (Piedmont Driving Club) Atlanta, Ga., indef. Willet's, Jack, Orch.; (Winter Garden, Le Claire Hotel) Moline, Ill., indef.

BURLESQUE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

COLUMBIA CIRCUIT

All Aboard; (Gayety) Buffalo 27-Sept. 1; (Gayety) Rochester 3-8. All in Fun; (Hurtig & Seaman's) New York 27-Sept. 1; (Yorkville) New York 3-8. Bathing Beauties; (Hyperion) New Haven, Conn., 27-Sept. 1; (Poli) Watertown, N. Y., 3-5; (Stone) O. J. Benjamin 6-8. Bon Tons; (Grand O. H.) Canton, O., 30-Sept. 1; (Columbia) Cleveland 3-8. Bostonians; (Gayety) Washington 27-Sept. 1; (Gayety) Pittsburgh 3-8. Breezy Times; (Miner's Bronx) New York 27-Sept. 1; (Casino) Brooklyn 3-8. Brevities of 1923; (Olympic) Cincinnati 27-Sept. 1; (Capitol) Indianapolis 3-8. Bubble Bubble; (Empire) Brooklyn 27-Sept. 1; Perth Amboy, N. J., 5; (Trenton) Trenton 6-8. Chickles of 1923; (Casino) Brooklyn 27-Sept. 1; (Empire) Paterson, N. J., 3-8. Coop's Jimmy Reue; (Gayety) St. Louis 27-Sept. 1; (Gayety) Kansas City 3-8. Dancing Around; (Capitol) Indianapolis 27-Sept. 1; (Gayety) St. Louis 3-8. Follies of the Day; Layoff 27-Sept. 1. Giggles; (Waldron's Casino) Boston 27-Sept. 1; (Hyperion) New Haven 3-8. Happy-Go-Lucky; (Gayety) Rochester, N. Y., 27-Sept. 1; (Colonial) Utica 6-8. Happy Days; (Hermann Blecker Hall) Albany, N. Y., 30-Sept. 1; (Colonial) Utica 6-8. Hastings, Harry, Silk Stocking Reue; (Orpheum) Paterson, N. J., 27-Sept. 1; (Empire) Newark 3-8. Hippity Hop; Layoff 27-Sept. 1; (Casino) Philadelphia 3-8. Hollywood Follies; (Colonial) Utica, N. Y., 30-Sept. 1; (Van Clurke) Schenectady 3-5. Jig Time; (Miner's Empire) Newark, N. J., 27-Sept. 1; (Miner's Bronx) New York 3-8. Let's Go; (Empire) Toledo, O., 27-Sept. 1; (New Gayety) Dayton 3-8. Marlon's, Dave, Own Show; (Olympic) Chicago 27-Sept. 1; (Star & Garter) Chicago 3-8. Monkey Shines; (Yorkville) New York 27-Sept. 1; (Empire) Providence, R. I., 3-8. Nifties of 1923; (Columbia) New York 27-Sept. 1; (Empire) Brooklyn 3-8. Queens of Paris; (Gayety) Pittsburgh 27-Sept. 1; (Court) Wheeling, W. Va., 3-5; (Grand O. H.) Canton 6-8. Radio Girls; (Columbia) Cleveland 27-Sept. 1; (Gayety) Buffalo 3-8. Record Breakers; (Palace) Baltimore 27-Sept. 1; (Gayety) Washington 3-8. Runtin' Wild; (New Gayety) Dayton, O., 27-Sept. 1; (Olympic) Cincinnati 27-Sept. 1; (Gayety) Monroeville, Pa., 27-Sept. 1. Talk of the Town; (Gayety) Boston 27-Sept. 1; (Columbia) New York 3-8. Temptations of 1923; (Star & Garter) Chicago 27-Sept. 1; (Gayety) Detroit 3-8. Town Scandals; (Gayety) Detroit 27-Sept. 1; London, Can., 3-5; Hamilton 6-8. Vanities; (Gayety) Kansas City 27-Sept. 1; Layoff 3-8. Watson, Billy, Reef Trust; (Empire) Providence, R. I., 27-Sept. 1; (Gayety) Boston 3-8. Watson, Shidnz Billy; (Gayety) Omaha 27-Sept. 1; (Olympic) Chicago 3-8. Wheel of Girls; Layoff 27-Sept. 1; (Empire) Toledo 3-5. Williams, Mollie, Own Show; (Empire) Toronto 27-Sept. 1; Layoff 3-8. Wine, Woman and Song; (Casino) Philadelphia 27-Sept. 1; (Palace) Baltimore 3-8. Youthful Follies; (Stone O. H.) Birmingham, N. Y., 30-Sept. 1; (Hurtig & Seaman's) New York 3-8.

MUTUAL CIRCUIT

Band Box Revue; (Lyceum) Columbus, O., 30-Sept. 1; (Empress) Cincinnati 3-8. Broadway Belles; (Empress) Cincinnati 27-Sept. 1; (Empire) Milwaukee 3-8. Dancing Fools; (Gayety) Louisville, Ky., 27-Sept. 1. Fads and Follies; (Empire) Hoboken, N. J., 3-8. Flirts and Skirts; (Star) Brooklyn 27-Sept. 1; (Lyric) Newark, N. J., 3-8. Folly Town; (Empire) Hoboken, N. J., 27-Sept. 1; (Gayety) Brooklyn 3-8. French Models; (Lyric) Newark, N. J., 27-Sept. 1; (Huron) Philadelphia 3-8. Georgia Teachers; (Empire) Cleveland, O., 3-8. Hello Ladies; (Girls) Grand Rapids, N. Y., 27-Sept. 1; (Majestic) Seaboard, Pa., 3-8. Helter Skelter; (Wilmington) Del. 3-8. Hits & Bits; (One Nighters) Sept. 3-8. Joy Riders; (Academy) Pittsburgh 27-Sept. 1; (Park) Youngstown, O., 3-5; (Lyceum) Columbus 6-8. Lullin' Them; Layoff Sept. 3-8. London Gayety Girls; (Cadillac) Niagara Falls, N. Y., 30-Sept. 1; (Garden) Buffalo 3-8. Make It Poppy; (Penn Circuit) 3-8. Miss Venus; (Olympic) New York 27-Sept. 1; (Star) Brooklyn 3-8. Moonlight Maidens; (Gayety) Brooklyn 27-Sept. 1; (Hoyall) Boston 3-8. Oh, Joy; (Majestic) Seaboard, Pa., 27-Sept. 1; (Nesbit) Wilkes-Barre 3-8. Round the Town; (Academy) Pittsburgh 3-8. Sancy Bits; (Folly) Baltimore, Md., 3-8. Snappy Snaps; (Empire) Cleveland 27-Sept. 1; (Cadillac) Niagara Falls 3-8. Stop Lively; (Olympic) New York 3-8.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Baldwin Stock Co.; (Daval) Jacksonville, Fla., June 18, indef. Blaney Players; (Fifth Ave.) Brooklyn, N. Y., indef. Bonstelle, Jessie, Stock Co.; (Garrick) Detroit, Mich., indef. Booth, Joyce, Players; Andy Wright, mgr.; (New Princess) San Antonio, Tex., indef. Broadway Players; (Broadway) Grand Rapids, Mich., until Sept. 16. Brown, Leon E., Players; (Priscilla) Lewiston, Me., May 28, indef. Bryant, Marguerite, Players; Chas. Kramer, mgr.; (Oakford Park) Jeannette, Pa., Sept. 2, indef. Burgess, Hazel, Players; (Roosevelt) West Hoboken, N. J., indef. Burns-Kasper Players; (Idora Park) Youngstown, O., indef. Chicago Stock Co., Chas. H. Bassam, mgr.; (Lakemont Park) Altoona, Pa., July 16, indef. Colonial Players; (Colonial) Pittsfield, Mass., May 21, indef. Conn's, Law, Comedians; Versailles, Ind., 27-Sept. 1. Courtney, Fay, Stock Co.; (Hanna) Cleveland, O., indef. Dayton Players; (Victory) Dayton, O., indef. Elitch Garden Players; (Elitch Gardens) Denver, Col., indef. Forsyth Players; (Forsyth) Atlanta, Ga., indef. Garrick Players; (Garrick) Washington, D. C., indef. Gordinier Stock Co.; (Princess) Ft. Dodge, Ia., Sept. 2, indef. Gordinier Players; Clyde Gordinier, mgr.; (Orpheum) Sioux Falls, S. D., indef. Harder-Hall Players; (O. H.) Bayonne, N. J., indef. Hastings, Jane, Stock Co.; Adam W. Friend, mgr.; Canton, N. Y., 27-Sept. 1. Hawkins-Hall Stock Co.; (Auditorium) Kansas City, Sept. 2, indef. Heifer's Comedians; Shattuck, Ok., 27-Sept. 1. Kelly, Sherman, Players; Superior, Wis., indef.

LIFE INSURANCE

\$1,000 to \$1,000,000 Straight or Endowment. Best Companies CHAS. G. KILPATRICK'S AGENCY, Rookery Bldg., Chicago, Illinois.

Kramer, Ella, Stock Co.; (Heshey, Pa.) indef. Kurtz Players; (Kurtz) Bethlehem, Pa., indef. Lavern, Dorothy, Stock Co.; (Orpheum) Madison, Wis., indef. Lee, Mona, Players; Grant City, Mo., 27-Sept. 1. Lewis, Genevieve Worth Co.; Dave Holman, bus, mgr.; (Lyceum) Memphis, Tenn., Sept. 2, indef. Lutzinger Stock Co.; (Jefferson) Portland, Me., indef. Lyric Stock Co.; Hamilton, Ont., Can., indef. Lyric Stock Co.; (Lyric) Birmingham, Ala., June 18, indef. Lytle Players; Andy Wright, mgr.; (Empire) San Antonio, Tex., indef. Majestic Players; (Majestic) Utica, N. Y., April 2, indef. Majestic Players; (Majestic) Houston, Tex., indef. Marks, May Bell, Stock Co.; R. W. Marks, mgr.; (Christies Lake, Ont., Can., June 4, indef. Marmarack Players; J. F. Marlow, mgr.; (Regent) Lansing, Mich., June 3, indef. McLaughlin, Robert, Players; (Ohio) Cleveland, O., May 5, indef. Mordant, Hal, Players; (Regent) Muskegon, Mich., indef. Morgan, Edward, Players; (Whitton Park) Pittsburgh, Pa., indef. Morocco Stock Co.; (Morocco) Los Angeles, Calif., indef. Nestled Key Players; Columbus, Kan., 27-Sept. 1. North Bros' Stock Co.; Wichita, Kan., indef. Orpheum Players; (Orpheum) Duluth, Minn., indef. Park, Elma, Players; (Royal) San Antonio, Tex., Sept. 2, indef. Park, Edna, and Her Players; P. M. Barrett, bus, mgr.; (City Park Theater) Alexandria, La., indef. Peruch Stock Co.; (Victory) Charleston, S. C., indef. Pickett Stock Co.; Clint Dodson, mgr.; Danville, Va., indef. Playhouse Players, Inc.; (Playhouse) Wilmington, Del., indef. Pull Players; (Court Sq.) Springfield, Mass., indef. Pull Players; Hartford, Conn., indef. Pull Players; (Grand) Worcester, Mass., indef. President Players (President) Washington, D. C., Aug. 27, indef.

Proctor Players; Troy, N. Y., indef. Regent Stock Co.; (Regent) Kalamazoo, Mich., indef. Robinson, Ruth, Co.; (Nesbit) Wilkes-Barre, Pa., May 28, indef. Rochester Players; (Lyceum) Rochester, N. Y., indef. Smeiger Players; (St. Charles) New Orleans, La., indef. Swain, W. L., Show; Pulaski, Tenn., 27-Sept. 1; (Hickson) 3-8. Toledo Stock Co.; Toledo, O., indef. Walker, Stuart, Players; Indianapolis, Ind., indef. Walker, Stuart, Players; (Cox) Cincinnati, O., March 19, indef. Warburton Theater Stock; (Warburton) Yorkers, N. Y., Sept. 3, indef. Wilkes Players; Los Angeles, Calif., indef. Wilkes' Alonzar Stock Co.; San Francisco, Calif., Aug. 25, indef. Wilson Stock Co.; Raleigh M. Wilson, mgr.; Pontiac, Ill., 27-Sept. 1; Mionok 3-8. Wood Players; (Empire) Fall River, Mass., indef. Wood's, Leonard, Players; (Fulton O. H.) Lancaster, Pa., July 2, indef. Woodward Players; (Majestic) Detroit, Mich., indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Coburn's, J. A.; Elkins, W. Va., 29. Grafton 30; Clarkburg 31; Parkersburg Sept. 2-3; Pomeroy, O., 4; Lancaster 5; Circleville 6; Wilmington 7. Field, Al G.; (Hartman) Columbus, O., 27-Sept. 1; Louisville, Ky., 4-5; Nashville, Tenn., 6-8. Harvey's, John R. Andrew, mgr.; (Regent) Lansing, Mich., 29; (Jeffers-Strand) Shakun 30-Sept. 1; (Washington) Bay City 2; (Manhattan) Port Huron 3. Hello, Rufus; Raleigh, W. Va., 29; Heckley 30-31; Royal 31; Hinton 3. O'Brien, Nell; Bradford, Pa., 29; Jamestown, N. Y., 30; Warren, Pa., 31; Sharon Sept. 1; Cleveland, O., 3-8. White's, Lasses, Smith & Co., mgrs.; Madisonville, Ky., 29; Central City 30; Cairo, Ill., 31; Jackson, Tenn., Sept. 1.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Abbe's 1-13th Base; (Republic) New York May 22, indef. Adams; (Geo. M. Coban) New York May 26, indef. Arant Wm. Vitz, with Cecil Maude; (Gaiety) New York May 21, indef. Artists and Models; (Shubert) New York Aug. 19, indef. Blossom Time; (Great Northern) Chicago March 11, indef. Brackley Point, The; (Klaw) New York Aug. 16, indef. Brook; (Greenwich Village) New York Aug. 20, indef. Chasms, with O. P. Hoggie; (Playhouse) Chicago May 20, indef. Children of the Moon; (Comedy) New York Aug. 15, indef. Daring Girl, The; (Colonial) Chicago June 3-Sept. 1. Dangerous People, with Wm. Courtenay; (Cott) Chicago July 1, indef. Deert's, Biscuits, The; (Garrick) New York Aug. 13, indef. Fish, The; (Times Sq.) New York Oct. 23, indef. Good Old Days, The; (Broadhurst) New York Aug. 9, indef. Helen of Troy, New York; (Selwyn) New York June 19, indef. Home Fires; (39th Street) New York Aug. 20, indef. I Say She Is; (Walnut St.) Philadelphia June 1, indef. In Love with Love; (Ritz) New York, Aug. 6, indef. Jolly Roger, The; (National) New York, Aug. 30, indef. Little Miss Bluebeard, with Irene Borden; (Lyceum) New York, Aug. 28, indef. Little Jessie James; (Lancaster) New York Aug. 15, indef. Magnolia; (Liberty) New York, Aug. 27, indef. Merion of the Movies; (Cott) New York Nov. 8, indef. Newsmen, The; (29th St.) New York, Aug. 5, indef. Night in the Orient, with Lucy Paka; (Beaver City, Neb., 29; (Wilmington) 30; Atwood, Kan., 31; McDaniel, Sept. 1. Old Homestead, Ben Probst, mgr.; Kingston, N. Y., 29; Glens Falls, 30; Granville 31; Robt. Ind. Vt., Sept. 1; Burlington 3; Montpelier 4; Randolph 5; Hartford Conn., 6-8. Passing Show of 1923; (Winter Garden) New York June 11, indef. Polly Professor; (Little Theater) New York Aug. 29, indef. Rose, with Joanne Fagols; (Maxine Elliott) New York Nov. 7, indef. Red Light Annie; (Morocco) New York Aug. 21, indef. Sanderson, Julia, in Tangerine; (Garrick) Chicago April 30, indef. Seventh Heaven; (Booth) New York Oct. 30, indef. Sherman's, Dan, Felt Show; (Casino, Sherman Hotel) Newark, N. Y., indef. Shuttle Along; (Geo. Wintz's) Gen T. Schaefer, mgr.; Brite, Mont., 28-29; Great Falls, 30-31; Helem Sept. 1; Big Timmer 2; Hozem 3; Sheridan, W. Y., 4; Billings, Mont., 5; Glen-dive 6; Bismarck, N. D., 7; Jamestown 8. Spice of 1923; (Carnegie) San Jose 3; (White Fresno 4-5; (Hackerfield) Harkerfield 6; (Delber) Santa Barbara 7-8. Swamp; (Provincetown) New York May 21, indef. Thumbs Down; (49th St.) New York Aug. 6, indef. Tweddles; (Frazee) New York Aug. 13, indef. Two Fellows and a Girl; (Vanderbilt) New York July 19, indef. Uncle Tom's Cabin, (Kibble's); Danville, Ill., 29; Lincoln 30; Peoria 31; Springfield Sept 1; LaSalle 2; Mendota 3; Ottawa 5. Uncle Tom's Cabin, Newton & Livingston; Canton, O., 27-29; Youngstown 30-Sept. 1; Meadville, Pa., 3-1; New Castle 4; Sharon 7-8. P. S. No. 600; (Studebaker) Chicago Aug. 19, indef.



RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

WORLD'S STANDARD SHOWS' STAFF RETURNS FROM S. A.

Ten-Thousand-Mile Trip Unsuccessful Reports Management—Gives Details of Numerous Hardships Encountered and Lauds Loyalty of Members of Organization

New York, Aug. 22.—Samuel Kitz, William Hamilton, Morris Levy and Joseph H. Hughes and wife arrived at New York August 19 from South America after a most courageous uphill fight against odds for more than eight months.

The World's Standard Shows was forced to close at Guayaquil, Ecuador, where the property, badly damaged by constant rough handling from boat to boat, was sold to partly pay incurred debts.

"A. M. Rubens, general agent, did splendid work," said Manager Hughes, "and deserves special mention. He was in no way responsible for conditions, which were unusual and uncontrollable by agents or showmen.

"To begin, after the company had left Panama southbound along the West Coast, there was a young revolution at Guayaquil with martial law at night, resulting in big losses. Then, at Lima, Peru, a big street-car strike completely tied up everything and kept the city in darkness most of the time, causing further loss.

"Local expenses were two to three times the average amount of playing a city in the good old U. S. A. and then always a ten per cent tax, either by city or government—sometimes by both—in the gross business. Expenses like we have mentioned, with poor business everywhere, would break or badly bend most any world-touring showman.

"Workmen and buses were 'aces' and real trouper. They have all been safely returned to New York and like managers, showmen and concessionaires say, 'Never again, America, the U. S. A., is big and good enough for us from now on,' everyone agreeing it is a privilege to work and pay income tax to Uncle Sam.

"Other conditions, not mentioned above, caused no end of hardships. There were towns without trucks or wagons, where our equipment had to be carried from narrow gauge railroads by Indians, on mule back, also loading and unloading from steamship to lighters on the open sea, which was the custom everywhere along the West Coast—nowhere are there docks."

Defeat will be only a temporary setback, for in spirit Messrs. Hamilton, Kitz and Hughes are undaunted and declare that, if given a little time, they will pay their few outstanding debts, dollar for dollar; for, as Edgar A. Guest would say:

Because it rains when we wish it wouldn't, Because men do what they often shouldn't, Because crops fail, and plans go wrong— Some of us grumble all day long. But, somehow, in spite of the care and doubt, It seems at the last that things work out.

Because we lose where we hoped to gain, Because we suffer a little pain, Because we must work when we'd like to play— Some of us whimper along life's way. But, somehow, as day always follows the night, Most of our troubles work out all right.

Because we cannot forever smile, Because we must trudge in the dust awhile, Because we think that the way is long—

Some of us whimper that life's all wrong. But, somehow, we live and our sky grows bright. And everything seems to work out all right.

So bend to your trouble and meet your care, For the clouds must break, and the sky grow fair, Let the rain come down, as it must and will,

JOSH AND TILDY



This "rubs" couple is playing fairs in the East.

But keep on working and hoping still. For in spite of the grumblers who stand about, Somehow, it seems, all things work out.

"Thanks to everyone, including The Billboard, for offering us assistance from time to time, by cables and letters. We were greatly touched by these messengers of sympathy and friendship, and more than appreciate every effort made in our behalf by brother showmen, manufacturers and concessionaires," said Mr. Hughes in closing.

HAPPI HI HUBBARD ASKS AID OF SHOWFOLK FRIENDS

A letter from the well-known veteran announcer, John S. Happy Hi Hubbard, 62 years "young", from Madison, Fla., stated that he was ill and under the care of a local physician and surgeon, Dr. B. F. Hamrick. The letter also states that "Happy" is out of funds and would appreciate contributions from his friends of the show world, also to receive letters from them. It also informs that he is in need of wearing apparel. He especially would like to hear from Mr. and Mrs. Ralph Pearson (Almeer), Johnny J. Jones and Con T. Kennedy shows and members of the various other shows he has been connected with. His ailment is given as same sort of an internal rupture. He can be addressed care of Mr. B. F. Hamrick, Madison, Madison County, Fla.

VAUGHAN A PUBLISHER

Eddie Vaughan has given up trouping—temporarily at least—to become a publisher. His publication is called The Missouri State Topics and is located in St. Louis, 407 Bond Street. Eddie aims to cover the political field of Missouri and says he can see nothing but success ahead, which will be good news to his hundreds of friends in the show world.

C. F. HUTCHINSON EXPLAINS

Illness Caused Him To Be Missed From Train

As chronicled in last issue, a great deal of interest was aroused among acquaintances of C. F. Hutchinson over a rumor reported to the effect that he had been missed from a train while en route to Toronto, Can. An explanation of the feared mystery is contained in the following telegram from Mr. Hutchinson, dated Beardstown, Ill., August 23:

"The Billboard, Cincinnati, O.: Please make following correction report next issue: The undersigned missed the train on getting off at Buffalo, while en route New York to Toronto, and was forced to remain with friends because of illness. The personal effects referred to in report, last issue, included only the following: One land deed, \$11,000 in travelers' checks, a number of receipts in payments on real estate in Florida, letters, photos of my wife and baby and a Billboard date book. The effects were taken care of by immigration office. I afterward came here to the Brumby Show direct. I am feeling much better, but am still weak; am resting. My Illinois show, 'Sip', is doing a capacity business. Kindest regards to all my friends."

SAM MEYER & CO.

ADVERTISEMENT CONFUSING

Chicago, Aug. 22.—Sam Meyer & Company wishes to correct the impression that some of the concessionaires have regarding its advertisement in the August 22 issue of The Billboard. The Meyer Company advertises a complete stand, cage and canary for \$10. Below this price they quote the price on the different articles. A few of the boys have gotten mixed up on this and have tried to get the complete outfit for the price of the stand alone. The separate articles were quoted as follows: Stand, \$5; stage, \$3.50, and canaries, \$18 a dozen. But the price on the complete outfit of one stand, one cage and one canary is \$10.

ELSIE AND VIVIANNE O'DOIE



Said to be the youngest tight-wire walkers and dancers in circusdom. Attracting much attention with the Conley-O'Doie troupe of tight-wire artists with the Bob Morton Circus Company.

CAPT. NAILL SHOWS

The engagements of the Capt. C. W. Naill Shows at both Rufolia and Checotah, Ok., both under the auspices of local baseball clubs, proved very satisfactory to all concerned. However, in view of the fact that these towns had been closed for about three years, the business could have been better.

While at Checotah one of the Minstrel Show boys ran Captain's auto into a ditch, breaking it beyond repair—but this didn't discourage Capt. as he immediately purchased a seven-passenger car. At this writing Mrs. T. D. Mas is visiting Mrs. Naill. Neal Coffee has joined with three concessionaires. Also three other concessionaires (operators) names not yet learned by the writer joined, along with Henry Oldham's big Ell wheel. The Bedouins with this caravan are looking forward optimistically to a big Labor Day week, under the auspices of a local union and the Commercial Club at Hartshorne. Week of August 20 the shows have good prospects, because of an "oil boom" at Nowata. Mrs. George Hall has fully recovered from the operation she underwent at Fort Smith, Ark. Mrs. Sam Peters recently left the hospital at Muskogee and is improving rapidly. The foregoing data being provided by an executive of the above show.

GREATER SHEESLEY SHOWS

Start on First of Eastern and Southern Fairs in Their Circuit

Wrie, Pa., Aug. 21.—Making the long jump from Central Indiana to the shore of Lake Erie last Sunday in twenty hours bespeaks for itself the efficient manner in which the Greater Sheesley Shows' railroad equipment is maintained. At 7 o'clock last night the shows and rides were in operation at the opening of the Erie Exposition, which will continue until next Saturday night.

That portion of the eighty-acre grounds between the main gate and main building has been allotted to the Sheesley midway, which is laid out advantageously and was the particular bright spot for the opening night crowds. Today a wind of hurricane proportions has been coming off the lake for many hours and much canvas is down on the grounds, although the show tops have been carefully watched and are remaining intact. Wednesday and Thursday are the big days and an exposition of elaborate proportions has been brought together by the management. One of the features is the immense amount of advertising matter up in line and surrounding cities praising the magnitude of the exposition and the merit of the Sheesley Shows.

Being the big attraction at the Tipton (Ind.) Free Fair last week, the shows received their share of business, with the attendance fell far short of expectations. Saturday night Jerry Sheesley and members of his staff came over from the circus headquarters at Peru and were guests of John M. Sheesley. All praised the appearance of Mr. Sheesley's equipment and expressed surprise at the growth of the show since last season.

Special Agent J. E. Walsh has left the staff for the season and will undertake promotion of a big Anniversary Day celebration in a city in New York State. Special Agent A. J. Link is preparing for the show's arrival at the Maryland State Fair at Timonium the week of September 3. General Representative H. A. Josephson is on a tour of the Southern fair dates to come. Leo Powers and his musical comedy company joined here. "Huckskin Ben" Staker, who is managing one of the Sheesley feature shows, is talking over old times this week with Jack King and his Wild West boys and girls who are putting on the rodeo here. Next Sunday the run will be to Wilmington, where the Delaware State Fair will be played next week. CLAUDE R. ELLIS (Press Representative).

JOHNNY J. JONES EXPOSITION

The second week for the Johnny J. Jones Exposition at Winnipeg gave better returns than the first engagement (one important factor that added very materially was very delightful weather for the entire six days, and incidentally it might be apropos to state it was the only full week during the Canadian engagements of good weather. The managers and crews of the various attractions and rides were very busy at Winnipeg repairing and painting their paraphernalia in preparation for the great exhibition at Toronto. The show left Winnipeg August 19, scheduled to arrive at Toronto by Thursday night.

Everything looks favorable for Winnipeg to have an exhibition of her own in the near future and the gentlemen who have the undertaking under consideration have had numerous consultations with Johnny J. Jones relative to area of ground required, location, etc.

Johnny J. Jones, Jr., contributed to The Winnipeg Tribune Orphan Home Fund and thereby got his picture placed as "Montags Pot" in the center. The show also had a hand on parade with the elephants collecting money and all its orators making announcements for the same cause.

The Water Spectacle has a new platform for its front and seats so arranged that they give the spectators three modes of exit. The illusion attraction is very grandly displaying all new scenery and costumes, and Mary Mack's and Col. Dunn's Ho Texas Ranch Show new paraphernalia of almost a complete entirety. Joseph Stone (the "Miracle Man"), whose business called him home, will rejoin at Toronto. George Volstead will "orate" at Steady Bauer's Motordrome and his wife will ride the relays with Hase-Dovil Hazel Beach. Captain Sigbee has a new act in which ten Swedish ponies participate.

ED R. SALTER

("Johnny J. Jones' Hired Boy").

ERECT STONE AT GRAVE OF "CHES" WINTERS

Members of the Johnny J. Jones Exposition availed themselves of the opportunity to purchase a stone and have it erected at the grave of Charles Wallace Winters, who died at Winnipeg, Can., two years ago while with the Sheesley Shows. "Ches", as he was familiarly known, was a whole-hearted fellow and was always liberal when a "contribution sheet" came around. The writer knows personally he was ready to give for stones at the graves of two who died with the Sheesley Shows. It is said that he rests so far away from those who knew him best and loved him best, but there is an assurance that his grave will never lack a visit and care, as he was a member of various Masonic bodies in New York City and also R. P. O. Elks, of some jurisdiction unknown to the writer. GEO. W. ROLLIN (With the Johnny J. Jones Shows).

# GOLD BRONZE LAMP 21 1/2 inches high! Art Glass Shade

Master Branded Metal Lamp, 21 1/2 inches high, shade 12 inches wide, and with 3 glass panels. Individually packed in break-proof carton. Wired ready for use. Regular price, \$100 per Dozen. By manufacturing these Lamps in enormous quantities we are able to offer them to you at this astonishingly low price. THERE'S A BIG OPPORTUNITY FOR YOU TO MAKE A WAD OF MONEY WITH THIS HANDSOME LAMP.

SAMPLE, \$4.25.  
\$3.95 in dozen lots.  
\$3.85 in lots of 25 to 50.



## LOOK HERE!

For bargains that have set the premium world a-talking! Talk big quantities and we'll quote you prices that will make you sit up and wonder. Prices, net cash, F. O. B. Chicago. Accounts opened if you are well rated, otherwise please send cash with order, or a deposit, balance C. O. D. All goods guaranteed satisfactory or money will be refunded.

### GENUINE ROGERS SILVER

26-PIECE SOLID NICKEL SILVER SET, with Silver-Plated Steel Knives To Match.

Not plated! Solid nickel silver, in handsome floral pattern, guaranteed by Wm. Rogers Mfg. Co., the manufacturer. Packed 26 pieces in a carton, with written guarantee as shown. Consists of 6 Teaspoons, 6 Tablespoons, 6 Silver-Plated Steel Knives, 6 Forks, 1 Butter Knife, 1 Sugar Spoon.

SAMPLE, \$2.75.  
CHEST, 70c EACH.  
ONE SAMPLE, \$2.75.  
LOTS OF 12, \$2.58 EACH.  
CHEST, 70c EACH.  
TEASPOONS ONLY, \$8.95 GROSS.



## ALL-AMERICAN WATCHES

An unusual buy in Nickel Watches. 18 size, plain, polished nickel case. Snap back and bezel. Stem wind and stem set. Second dial. Unbreakable crystal. Warranted one year. Large quantities for immediate shipment.

SAMPLE, 85c.  
In lots of 50, 83c each.  
Better prices in case lots  
(504 to the case).

\$3.85  
Lots of 25 to 50  
TRY TO BEAT IT.

**ARLAND & CO.** Dept. 50, 533 S. Wabash Ave. CHICAGO, ILL.

## WURLITZER BAND ORGANS

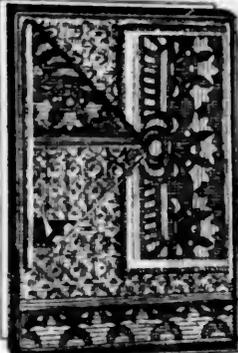
The World's Finest Music for CARNIVALS, FAIRS, RIDES

Carousels, Summer Resorts, Skating Rinks  
There is a special type Wurlitzer Band Organ for every type of out and indoor show. Wurlitzer Music is loud and powerful, yet full of melody and harmony. Carnival Operators: Get your new rolls now. New popular music draws crowds—crowds bring money.



Band Organ No. 153

Write Today for Beautiful New Catalog  
**The RUDOLPH WURLITZER CO.**  
North Tonawanda, N. Y.



3-Piece Set in Two Colors, Pink and Blue.

## Towels!—Towels!

"Just the Thing" for Concessioners

### THREE-PIECE TOWEL SET

Consisting Bath Towel, Guest Towel, Wash Cloth.

Special Price in Lots. Sample, \$1.00

CASH—NO C. O. D.

Sole Representatives for New York:

THE FAIR AND CARNIVAL SUPPLY CO., 129 5th Avenue.

### DIAMOND TOWEL MILLS

MANUFACTURERS OF

Turkish Towels, Wash Cloths, Bath Rugs

N. W. Cor. Hancock and Somerset Sts., Philadelphia, Pa.

## Wheelmen!

Look! Here is your chance to change to something new for your fall and fair season. Our Lion and Tiger Scarfs and Rugs are novelties of a higher class. They are appealing and attractive. Their size and artistry enable you to get something of high quality at a very low price. They look like a million dollars. Size, 24x10. There are four grades.

Cotton Felt, \$12.50 per dozen.  
Sample, \$1.35

Light Wool Felt, \$18.00 per dozen. Sample, \$1.75

Heavy Wool Felt, \$21.00 per dozen. Sample, \$2.00

Extra Heavy Wool Felt, \$24.00 per dozen. Sample, \$2.25

Total Cost of Samples, \$7.35

AS A SPECIAL OPPORTUNITY, WE WILL SEND YOU ALL FOUR SAMPLES FOR \$6.00. This offer holds good for a few weeks only so write immediately for samples so you can see just what our felts are like. Old Reliable House. Guarantee satisfaction.

**BRADFORD & CO., INC.,** St. Joseph, Michigan

NEW 1923 PATTERNS **F. DESSAUER & CO., Inc.** BRIGHT COLOR COMBINATIONS  
(WHOLESALE DRY GOODS)

ADAMS AND MARKET STREETS, CHICAGO

## "ESMOND" INDIAN BLANKETS

AT BARGAIN PRICES!!

Order Your Indian Blankets for the Carnival Season Now!

No. 1625—64x78, 3 Patterns, Combination colors, Navy, Gray and Tan. Each	\$2.85
No. 1629—64x78, 4 Patterns, Combination colors of Navy, Green, Red and Gray. Each	2.85
No. 514—66x80, 4 Patterns, Combination colors of Navy, Red and Tan. Each	3.50
No. 517—66x80, 3 Patterns, Combination colors, Navy, Tan and Dark Blue. Each	3.50
No. 321—72x84, 4 Patterns, Flashy Combination colors, Red, Navy, Tan and Brown. Each	4.15
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EACH BLANKET IN BOX, PACKED 60 TO CASE.

TERMS: 20% deposit, balance C. O. D. On receipt of 10% deposit we will hold any of the above Blankets for delivery up to September 1, 1923. "PRICES SUBJECT TO CHANGE WITHOUT NOTICE."

"CHICAGO'S LEADING BARGAIN HOUSE"



No. 1—O. N. R.

## WAIT!

You can't afford to pass this by. The NEWEST IDEA in Salesboard Premium Assortments, that absolutely will guarantee you SUCCESS. 24 noteworthy Premiums, arranged on a velvet pad, inside of a fine completely fitted Overnight Traveling Bag. A REAL NOVEL, SNAPPY AND ATTRACTIVE PROPOSITION. Complete with a 2,000-Word Salesboard.

Price, \$32.50

Satisfaction guaranteed or money refunded. A Sure Money Maker for the Live Jobber and Operator. C. O. D. orders must be accompanied with 25% deposit. Don't Hesitate. Order At Once. "Watch Them Copy."

**LIPAULT CO.**

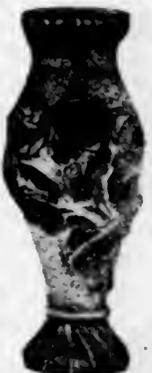
Dept. B, 1028 Arch St., Philadelphia.

## PLASTER NOVELTIES FOR THE FAIRS

**DOGS**  
10 Inches High.  
\$25.00 per 100  
7 Inches High.  
\$15.00 per 100  
Assorted Colors.



**VASES**  
9 Inches High.  
Beautifully Painted in Natural Colors.  
\$12.00 per 100



### SHEBA DOLL

21 In. High, with Hair, Flapper Plume and Dress.  
With Hair, extra large Plume and Dress, \$45.00 Per 100.  
Without Plumes, \$20.00 Per 100.  
Packed 50 to a barrel.

**CALIFORNIA DOLL LAMPS**

With Long Curly Hair, 50 cents each

**CALIFORNIA CURL DOLL**

With Long Curly Hair, \$25.00 per 100

With Tinsel Band and Plume, 45c Each.

With Tinsel Band and extra large Plume, 50c Each.  
MOVABLE ARM DOLLS, with Hair and Hoop Tinsel Dress. \$30.00 Per 100.  
Write for our new Circular and Price List. Prompt service. One-third deposit with order.

**PACINI & BERNI,** 1424 W. Grand Ave., Chicago, Ill.

DAY AND NIGHT PHONE, MONROE 1204.

# Puritan CINCINNATI Chocolates

You can develop a prosperous business with Puritan Quality Chocolates.

Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.



If You Can Tell It from a

**GENUINE DIAMOND Send It Back**

To prove our Blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem in Ladies' Solitaire Ring (Cat. price \$5.26), for Half Price to introduce, \$2.63, or in Great Heavy Tooth Belcher Ring (Cat. Price, \$6.50), for \$3.25. Our finest 12k Gold-Filled mountings. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gents', with postman. If not pleased, return in 2 days for money back less handling charges. Write for Free Catalogue. Agents wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, New Mexico. (Exclusive Controllers Mexican Diamonds.)

## \$125 Made in One Day



For over ten years this has been an honest \$ Bower headline—more than doubled many, many times. BOWMAN talks to people about themselves—a sure seller till human nature changes. A fast time seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many kinds in many languages. For full info, on Boudha, Future Photos and Horoscopes, send 4c stamps to

**S. BOWER**

Bower Bldg., 430 W. 18th Street, New York.



**RUBBER BELTS, With Grip Buckles, \$15.00 per Gross.**

Sample, 25c, prepaid.

**FIBER SILK KNITTED TIES, \$3.50 per Dozen.**

Sample Tie, 50c, prepaid.

Get our samples and be convinced. 25% with order, bal. C. O. D.

**HARRY LISS, Chicago, 35 S. Dearborn St., Chicago.**

## 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, Greetings, TRICKS OF THE TRADE, also gives 100 Alphabets and Designs.

**EARN MONEY IMMEDIATELY—WE FURNISH EQUIPMENT TO START**

Book bound in flexible int. leather, gold edges, with four ball bearing Show Card Fens, sent Post-paid for \$3.00. C. O. D. 10c extra. OGDEN PUB. CO., 57 Rose St., Dept. 54, New York City

## GUERRINI COMPANY

P. Petronilli and C. Plataneal, Proprietors. **HIGH-GRADE ACCORDIONS.** Gold Medal P. P. A. E. 277-279 Columbus Avenue, San Francisco.

## Photo & Art Postal Card Company

444 Broadway, NEW YORK

The following line we are publishing and manufacturing: Birthdays, Best Wishes, Congratulations, Comm. Letters, Notices, Storks, Landscapes, Hand-Colored Bromide Cards, Tinsel, Jeweled, Ribbon, Pure Silk Hand Machine Embroidery, Steel Engraved Cards, Cardlets, Folders and Booklets. Also complete line of Holiday Cards and Postcards of Motion Picture Stars. In ONE to 25-CENT SELLERS. PRICES RANGING FROM \$3.00 A THOUSAND TO \$100.00 A THOUSAND.

We will submit SAMPLES upon receipt of \$3.00, \$5.00 or \$10.00, according to Assortment requested. Also make Local Views from your own photographs.

## CHOCOLATE BARS

for Premium or Compression. Send 10c for samples and prices. **HELMET CHOCOLATE CO., Cin'ti, O.**

# CARNIVAL CARAVANS

Conducted by ALI BABA.

Fly paper—aviation posters.

Could there be a "Southeast Showmen's Association"?

A fellow went to Cuba last winter and termed the trip a "world tour".

It's already time for managers to figure on location of winter quarters.

Rabé Barkoot has a bad left eye. An operation was performed on it recently.

Several have inquired what had become of Happy Hill Hubbard. His whereabouts is given in an article on another page of this issue.

J. L. Ramula is a believer in clean-cut concessions. He has a string of them and does business.

Sam C. Haller stops at the Elks' Club in New York, but makes The Billboard's offices his headquarters.

The "advance guard", with hopes of placing for the Fall Festival, was not heavy in Cin. In fact, but very few "Independents" not backed by Boyd & Linderman appeared on the scene ahead of the opening.

Among widely known outdoor showmen recently in Washington, D. C. was Parson Jo Burnham. "Parson" postcarded that he was "praying"—what for does not matter at present—it was "politics".

Adolph Seeman is putting the finishing touches to a water-show front which will be ready for the Detroit engagement. The veteran has virtually built it all himself. He says it is impossible to get carpenters.

A fair manager writes: "It is only by building up the two thousand or more fairs in America that the amusement end thereof can live." In the vernacular, that is "a mouthful".

I think we'll have to hold the fair meeting

CON T. KENNEDY



General Manager of the Con T. Kennedy Shows.

Many a meek-looking showman has a headful of good show business, but is seldom heard, except when facts are required.

No fair or special event is "big" (for business) until it is played—granting there may be predictions.

The Cincinnati Fall Festival is now on. The night street pageant, Friday night, was a mammoth, glittering spectacle.

Sam C. Haller, president of the Pacific Coast Showmen's Association, is certainly all wrapped up in that organization. He talks little else.

An old showman and agent contributes: "I know of some concession agents who THINK they are IT—but they have 'hulpoes' on their shoulders where a brainy head should be."

"Bob" Kline has an impressive way of stating his opinion of showfolks, and told the writer to "broadcast" it—but, well, possibly he'll tell you himself, should you ask for it.

The Smith Greater Shows playing on a new location at Roonoke means more to outdoor show business than appears on the surface of the mere mention of the incident.

Matt Gay seems quite well "established" along the Pacific Coast. The popular high diver has many friends back in the "ol' home town", Cin.ey.

The Pacific Coast Showmen's Association took in fifty-seven new members in the first fifteen days of this month (August), which means it will get the thousand sore.

In Dallas, Bill Stratton is a good guy who always goes to meetings, but never attends them. In Dallas he would have to, because, in a way, he would be host.

(Observant and experienced outdoor showmen refuse to be "duked out" on anything not in bona fide accord with their business interests. Especially if the proposition even looks "green".)

It appears that an "automobile" and a "pop" event at Charleston, W. Va., some time ago, got badly "mixed up" in the finale. Experienced and watchful promoters are required to overcome local blunders.

A photo sent Ali by H. L. Martin shows a remarkably large assemblage of automobiles—and resulting big crowd—on the fair grounds at Hamilton, Mo. The John T. Wortham Shows are playing the fair this year—this week.

The carnival game has obtained a foothold in Australia and bids fair to thrive there because they started in early to regulate and direct it along right lines. They won't even stand for an over-privileged caravan in the antipodes.

Harry E. Bonnell writes: "Saw the mention of me in 'Caravans'. You are right; I am still spelling my name in the same old way. No cause as I know to change it." (A one-tenth-wise paper recently got Harry's name all hulled up.)

W. C. (Bill) Fleming and his easy-going but attention-commanding personality were in evidence one day last week in Cincinnati. Bill

## IT'S ALL IN THE TRANSMISSION

The Engine which has been long looked for and the one that every ride owner should have. A RELIABLE ENGINE, BUILT BY A RELIABLE COMPANY, BACKED BY THE BIG ELI GUARANTEE.

**ELI BRIDGE COMPANY,**  
N. West St., Jacksonville, Fla.



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

**ALLAN HERSCHELL CO., Inc.,**  
NORTH TONAWANDA, N. Y., U. S. A.

## The AEROPLANE CAROUSSELLE



The latest invention and most attractive merry riding device for Parks, fairs and carnivals. Portable or stationary, operated by either electric or gas engine. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie, Pa., N. Y.

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Candies, Popcorn, Confections, Novelties and Patent Medicines.

PROMPT DELIVERY

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120 OPERA PLACE, CINCINNATI, O.

## GERMAN SILVER

## KEY CHECKS



YOU can be your own boss with our Key Check. Good for \$5 a day stamping names on pocket key chains, fobs, etc. Sample check, with your name and address, 25c ready for shipment.

PEASE DIE WORKS, Dept. D, Winchester, N. H.

## FRENCH WHEELS

The most perfectly balanced Wheels, which you can depend upon to run average, are the French Automobile Wheels. Order our double-side Michelin tire Wheel, tested both sides as you want. Price, \$15.00. Wire order with deposit if in hurry, or write for catalogue. All orders for Wheels will be shipped same day. Our two new designed Wheels are also ready for shipment.

FRENCH GAME & NOVELTY MFG CO., 2311-13 Chestnut Street, MILWAUKEE, WIS.

## LITTLE WONDER LIGHTS

Lights for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lantern. Little Wonder patented gasoline lights are BRIGHT, EASY TO USE, ELECTRICITY, CHEAPER THAN OIL. Thousands in use everywhere. Wonders are dependable—safe—ready—para white-light for every purpose. We want selling distributors where we are not required. Write for Little Wonder Catalogue and price list. LITTLE WONDER MFG. CO., 152 S. 6th St., Terre Haute, Ind.

## MINTS

FOR VENDING MACHINES. Standard Size Packages. Immediate shipment. Write for Prices. **AMERICAN MINT CO., Toledo, Ohio.**



"LET THOSE WHO SERVE YOU BEST, SERVE YOU MOST."

# DON'T SACRIFICE QUALITY FOR PRICE!



Patented.

Did you ever stop to think and ask yourself why you're not doing the business you ought to do this year? A lot of the boys are making the ridiculous statement that "Dolls won't go." We have found by actual tests, and can show you positive proofs that Dolls will outpull any other items on the market today, providing they are Classy Dolls of Quality.

## Special Mid-Summer Prices on All Progressive Winners GET THE REAL MERCHANDISE AT THE LOWEST PRICES HULA HULAS and MAMA DOLLS ARE GOING EXCEPTIONALLY BIG AT THIS TIME

Flash up your stand with our Hula Hulas—they draw the crowds wherever displayed. Real Mamas Dolls—attractively dressed, composition head, hands and legs, which possess eyes as well as painted eyes. The same Dolls that are sold in the leading Department Stores throughout the country. In four sizes: 15, 18, 24 and 27 inches. We are also manufacturing ROMAN ELECTRIC TORCH LIGHTS, ANTIQUE LAMPS IN THREE DIFFERENT STYLES, LAMPS OF EVERY DESCRIPTION, FATIMAS, FLIRTS, SWEETIES WITH HOOP SKIRTS AND DOLL LAMPS WITH HOOP SKIRTS. Send \$5.00 today for a 1/4 Dozen Assortment. No Catalog.



**PROGRESSIVE TOY CO. 102-4-6 Wooster St. Phone, Canal 5767 New York City**

## CANARY BIRDS, \$18.00 Per Dozen Including WOODEN CAGES. \$15.00 Without WOODEN CAGES

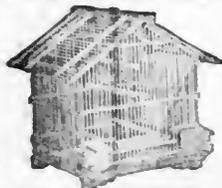


Birds will hold the people in front of your store at all times without ballooning. We can furnish you with six different varieties of Fancy Birds in Cages and Beautiful Goldfish in Aquariums.

I have handled Birds on Carnivals and Fair Grounds for 15 years with much success, as most of you will remember, and have been in the Bird business for 25 years. Birds are as easy to handle as any other item; in fact, easier. Will ship on a 25% deposit to a distance of 500 miles from Chicago and on 50% deposit to a further distance. We guarantee that our Birds will reach you in perfect condition and assure prompt service. Experience counts. Write for particulars.

**DOME-CAGES SPECIAL—The Biggest Hit of the Season.** A BEAUTIFUL FLASH. The Dome Cages are constructed of solid brass, highly polished, and make a very attractive display. Send for sample today and be convinced. Size, 11 in. in diameter. Price, \$3.50

We carry a variety of all Birds that are used for Concessions at lowest prices. Send for our Special Concessionaire's Offer. Mention Department 100.  
**SAM MEYER & COMPANY**  
24 W. Washington St., Chicago, Ill.  
Phone, Dearborn 9683.



Japanese Bungalow Cages, \$27.00 per Dozen.  
Full Grown Parrots, \$5.50 Each.  
Square Wood Parrot Cages, \$2.00 Each.  
Green Parakeets, \$27.00 per Doz.  
At Night or Sunday after 1 o'clock call Keystone 4629. Always Ready To Ship Within One Hour's Notice.

## CARNIVAL CARAVANS

(Continued from page 167)  
to the event. Both visited Golden Bros.' Circus, across the river in Bellevue, Ky., Thursday night. Larry was the "life" of the party in the "comp." section of the reserves—and he treated the whole "bunch" to peanuts.

A report reached The Billboard that H. G. Blackwell, freak showman with the John T. Wortham Shows, suffered a loss by fire recently while the train was en route. Sparks from the engine were said to have started the blaze and before it was extinguished some of his banners and a part of the top and sidewalk were destroyed, besides traces of his dogs being badly burned.

While titles of shows need not enter into the honor of the incident, it is said that while one show was playing a city in Wisconsin some time ago its band on a "special" street car played thru the streets for the purpose of advertising the show, but without banners or a rally man accompanying the musicians. Naturally this caused some confusion, and probably wrong impressions, on the part of the natives, since a show coming in a week later had ad boards on the regular cars.

A recent visitor to The Billboard (whose office) was Wm. K. Shskno, a head representative for the Fair Trading Co., New York, who was making his second round of the show in the Central States in the interest of his firm. William was all hustle and did not tarry long in Cincy; after securing the location of several caravans he was soon again traveling. He expected to make his return to the metropolis in about two weeks. Reported gratifying results on his trip.

Speaking of winter quarters, the Chambers of Commerce and local merchants are fast, yearly, beginning to further realize and appreciate the amount of money the owners and attaches of a carnival company spend in the town during a winter in quarters, and flattering inducements are made to the shows. It is well to detail this summing up when making applications for location. Even the movie houses profit to no small extent by the show-folks being on hand.

Paul F. Clark, special representative of the Zedman & Pottle Exposition Shows, was in Cincinnati the forepart of last week and at The Billboard office stated that the Western Pennsylvania Firemen's Convention at Vandergrift, Pa., week of August 13, was a moppet for the company—shows, rides and concessions alike doing a phenomenal business from the start of the engagement until the close. It was the first carnival for Vandergrift in about twenty years, he said. The Z. & P. caravan moved from Vandergrift to Parkersburg, W. Va.

One of the complaints of natives of Florida has for years been that the small, but clean, caravans are with them during winter—practically an off season as to sell products (except fruit), and are not there to entertain them while the several summer crops of vegetables are being gathered. This recalls that Fred and Mrs. Paul have remained in Central Florida the year round for several years with a small outfit and gathered in the stacks. Bert Meade (seldom hear of him) has profited likewise. The Pauls have been in and around Orlando for several weeks past.

Who should blow into Cincy last week but the well-known ex-showman of the Middle West, Harry M. Long, of Hoosier Amusement Company and other early-days-of-carnivals note. Harry, who now has a large novelty store in Ft. Wayne, Ind. (1628 Calhoun street), was accompanied on his visit to Billy-boy by Prof. Frederick LaDelle, the veteran magician and illusionist. They and their wives were on a vacation (motoring) trip and remained overnight in the Queen City. One of Long's first questions was, "Have you heard lately from Col. I. N. Plisk?" Much other "old times" was recalled during the visit.

From the report of General Agent H. (Ike) Freedman, the Brown & Dyer Shows will again put in the winter at, or near, Miami, after closing their fair dates in the South. When heard from "Ike" was saving howdy to friends in Jacksonville.

Edward Jessop stepped away from the K. G. Barker Shows for a few days last week, spending Sunday with his sister at Conners.

(Continued on page 170)

## 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.

## BALLOONS

Your Name and Ad Printed on No. 60 Balloon, \$17.50 Per Thousand.  
No. 60 Gas ..... \$2.45 Gr.  
No. 60 Gas, Printed ..... 2.85 Gr.  
No. 70 Gas ..... 2.75 Gr.  
No. 70 Gas, Printed ..... 3.15 Gr.  
No. 50 Squawker ..... 2.20 Gr.  
**SELLECK RUBBER CO.,**  
Masonic Bldg., Elyria, Ohio.

## COOK HOUSES COMPLETE

**HAMBURGER TRUNKS**  
The best of everything at lowest prices. Ask any road man. A great variety of goods built especially for the Road Cook House and Resort Restaurant. Special Stoves and Cookers, Hamburger Trunks, Grills and Boilers, Tents, Jumbo Burners, Tanks and Pumps, Larders, Steam Tables, Warmers, Sausage and Tamale Kettles, Coffee Urns, Lights, etc., etc.



Terrace Cash, or one-third deposit, with order. For complete catalogue and prices write the **TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.**

## Amberlyn Superior Combs

We Make 'Em  
No. 410—Ladies' Dressing, 8 1/2". Gross ..... \$20.00  
No. 411—Ladies' Course, 8 1/2". Gross ..... 20.00  
No. 412—Men's Barber, 6 1/2". Gross ..... 12.00  
No. 413—Fine or Dust Comb, 3 1/2". Gross ..... 12.00  
No. 414—Pocket Combs, 4 1/2". Gross ..... 6.50  
Leatherette Slides, Gross ..... 1.40  
Buy direct from the largest manufacturer of Amberlyn Unbreakable Combs in the U. S.  
**BARNES, THE COMB MAN.** Leominster, Mass.

A Sure Money Getter. Shoots No. 3 and No. 4 Corks Old Gun Reopened.  
Pump action, \$7.75 Each, \$40.00 1/2 Doz.  
Lever action, \$5.75 Each, \$30.00 1/2 Doz.  
Corks, size 3 and 4, \$1.50 per 1,000;  
\$0.50, 5,000. Order from this list deposit required.  
Blumenthal Bros., 3314 Dawson St., Pittsburgh Pa.

**SLOT MACHINES FOR SALE**  
Low prices on all kinds of Slot Machines. Packing cases with hinge doors with each machine.  
**WEISS NOVELTY CO., Memphis, Tenn.**

**WANTED—CONCESSIONS AND SMALL SHOWS**  
Harvest Home Weeks, Oct. 2 to 7, 100,000 people. No exclusives. W. C. HAWK, Box 84, Atchison, Kansas.

## BIG SLASH IN PRICES

On account of reduced manufacturing cost, we are now able to quote the following prices:  
**ORIGINAL BLUE-EYE SHEBA DOLLS.**  
With extra large Corenson Flapper Plumes ..... \$38.00 Per 100  
Packed 50 to Barrel.  
**DE LUXE DOLL LAMP, WITH CURLS**  
And extra large Corenson Flapper Plumes ..... 67c Each  
Packed 40 to Barrel.  
**FRISCO CURL DOLLS, WITH CURLS**  
And extra large Corenson Flapper Plumes ..... 43c Each  
With Tinsel Dresses ..... 31c Each  
Packed 50 to Barrel.  
**SHEBA DOLLS, Plain** ..... 18c Each | **DOLL LAMPS, with Curls** ..... 47c Each  
**FRISCO CURL DOLLS** ..... 23c Each | **KEWPIES, with Hair** ..... 19c Each  
WE CARRY IN STOCK A FULL LINE OF CONCESSION SUPPLIES AT REDUCED PRICES.  
Write for Our New Price List.  
Goods shipped same day ordered. Deposit required on all orders.  
**A. J. ZIV, WESTERN DOLL MFG. CO., 175 N. Jefferson St., Chicago, Illinois**  
EASTERN REPRESENTATIVES CORENSON'S PLUMES.  
Phones: Day—Franklin 5131. Night—Buckingham 6041.

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COMPLETE LINE OF WHEEL MERCHANDISE AND SALEBOARD ASSORTMENTS FOR CONCESSIONS, OPERATORS, CHURCHES AND ORGANIZATIONS.

FAIR AND BAZAAR COMMITTEES  
"PLAN YOUR FAIR WITH OUR FAIR PLAN"

We supply high-grade merchandise on consignment, make no charge for goods returned, and loan you gratis all Wheels and Games.  
SALEBOARD CAMPAIGNS PLANNED AND DIRECTED.  
SPECIAL LARGE SALEBOARD ASSORTMENTS FOR CLUBS AND LODGE ROOMS.

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UTICA, N. Y.

Agents, Concessionaires, Umbrella Men

The Big Seller On Rainy Days

Contained in 2x7-in. envelope. Weight one ounce. 100, \$5.00; 500, \$22.50; 1,000, \$40.00, express prepaid. 50% with order, balance C. O. D. Send \$1.00 for twelve samples. Reference: Any Bank.



**R. D. KING, 53 W. Jackson Boulevard CHICAGO, ILL.**



# WILL BE ABLE TO TAKE CARE OF YOU AT FAIRS

PLENTY OF STOCK ON HAND. "DELIVERY" ONE DAY SERVICE.



- Gilbert Blackwood Clocks.....\$5.00 Each
- Session Blackwood Clocks..... 4.50 "
- Ingraham Blackwood Clocks... 4.50 "
- Metal Pillar Clocks..... 4.50 "
- Glass Pillar Clocks..... 4.75 "
- Mahogany Clocks..... 3.25 "
- Dog Metal Clocks..... 5.00 "
- White House Clocks..... 2.00 "



Pitts Beauty  
Boudoir Lamp  
Can't Be Beat

Assorted New Shades  
**\$30.00**  
PER DOZ.  
A TOP  
MONEY  
GETTER

BOOK THIS LAMP FOR YOUR FAIRS. WILL GET YOU TOP MONEY. GOOD FOR WHEELS, CORN GAMES, ETC. THEY SURE ARE PRETTY. SHADES, 8 1/2 IN. COLORS: PINK, BLUE AND BUFF. WITH IVORY STAND, 14 1/2 INCHES.

Overnight Cases, With Good Mirror, \$3.75 Each.  
Parasols for Intermediate Prizes, \$1.00 Each.  
Indestructible, Detachable Handles, Silk Parasols, with wide silk border. Beats any Parasol made. \$4.25 Each.

25% Required on All Orders.  
No Personal Checks.  
WRITE FOR CATALOGUE.



- Beacon Indians, fifty to case .....\$3.50 Each
- Esmonds, 2x1, forty to case ..... 3.50 "
- Esmond Indians, forty to case ..... 2.85 "
- Cayuse Blankets, 25 to bale ..... 5.50 "
- Beacon Cribs ..... .65 "
- Blanket Wheel Intermediates.
- 3-Piece Towel Sets, boxed, 55 cents.

ALL DOLLS AT OLD PRICES

Rose O'Malley Flapper Dolls

BEST ONE ON THE ROAD

**\$5.75 per Doz.**

In Gross Lots Only.

- Folded Arms Flapper Doll Per Dozen .....\$ 5.00
- 26-Inch Dolls, Silk Fan Dresses, Per Dozen..... 18.00
- 26-Inch Dolls, Sateen Fan Dresses, Per Dozen..... 16.50
- 19-Inch Dolls, with Hats, Per Dozen ..... 12.00
- 19-Inch Dolls, Silk Fan Dresses, Per Dozen..... 12.00
- 19-Inch Dolls, Sateen Fan Dresses, Per Dozen..... 10.50
- 16-Inch Fan Dress Dolls, Per Dozen ..... 6.75

## KARR & AUERBACH

415 Market St., PHILADELPHIA, PA. Phone, Market 5193

### Fastest Seller Known

That's What Our Representatives Say of the PREMIER KNIFE and SCISSORS SHARPENER 200% PROFIT ON MORE.

HUSTLERS MAKE \$25 A DAY

Simply demonstrate it and it will sell itself to every HOME, RESTAURANT, HOTEL, TAILOR SHOP, DELICATESSEN, BARBER SHOP, Etc. Pays for itself the first day in saving of sharpening cost. Sells for 50c. Price to Agents, \$2 a Dozen, \$21 a Gross. Good 25c for sample.

Sharpens KNIVES, SCISSORS, CLEAVERS, SICKLES, SCYTHES, LAWN MOWERS, etc., quickly to the keenest edge. Any one can use it. Handiest article in the home. Highly recommended everywhere.

MORE THAN A MILLION IN USE

PITCHMEN — We also have an all-metal Sharpener that sells for 25c. Price to you, \$11.50 per Gross.

PREMIER MFG. CO.  
206-G, East Grand Blvd., DETROIT, MICH.

### MEN'S RUBBER BELTS SELLING BIGGER NOW

Because our goods are guaranteed strictly 100% perfect. Best stock possible. No seconds. And, most important, our BUCKLES are REAL FLASH and QUALITY. Perfect holdfast. Clamp or Roller style. Our Free Samples will convince you that

OUR NEW BUCKLES MUST SELL YOUR BELTS and that we produce a Belt superior to any other on the market. We are featuring assorted Gold Inlaid Buckles, assorted Initial Buckles, etc., making our goods more than "Dollar Values", and the greatest possible value in any item at the price. We guarantee our PRICES THE LOWEST in the country, and all shipments immediate. Special quotations to quantity trade. Get our Price List and compare our samples before placing your order.

NOVELTY PRODUCTS COMPANY

Direct Factory Representatives

No. 42 No. Seventh Street, Philadelphia, Pa., U. S. A.

### In Order To Better Serve Our Customers

We have moved our office

FROM KOKOMO TO LA FAYETTE, IND.

The Fastest Game on the market

**RADIO,** 40-Card Set, Complete, - \$5.00

BERTHA CONCESSION CO., LA FAYETTE, IND.

## WALKING DOLL

HANDLE STICK, 24 IN. LONG.

Stands 13 Inches High

# Big Seller

at Fairs, Parks and everywhere people gather. A real novelty with a strong and lasting appeal. The kids rave about it—one look and mother buys for the family. Makes a wonderful demonstration. A real walking Doll. Made strong and durable. VERY HIGHLY LITHOGRAPHED IN FIVE BRIGHT COLORS on both sides. Use this new, up-to-the-minute novelty and get a bank roll for the winter.

STANDS 13 INCHES HIGH.

Handle stick measure 24 inches long. (This is a real good handle stick, finished very smooth.)

IN 1 GROSS LOTS .....\$9.00 a Gross  
IN 3 GROSS LOTS OR MORE..... 7.20 a Gross

SAMPLE, 25 CENTS.  
25% cash required on all orders.  
Come packed one gross to a carton. Weight, about 30 pounds.

**CHICAGO NOVELTY COMPANY**  
17 North Wabash Avenue, CHICAGO, ILL.

## 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. Beel 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.

All you give 'em is a look. No merchandise to bother or buy. Send for big circular and special prices.

Size, 20 in. High, 12 in. Square.

**EXHIBIT SUPPLY CO., 509 S. Dearborn, Chicago**

# GREATER FAR HILLS FAIR---Far Hills, N. J.

## DAY AND NIGHT — SEPTEMBER 13th, 14th and 15th, Inc. — ADMISSION FREE AT NIGHT

### SPACE LIMITED — WILL BOOK SHOWS, CONCESSIONS and RIDING DEVICES

THIS IS ONE OF THE BEST DAY AND NIGHT FAIRS IN THE EAST

#### AVERAGE ATTENDANCE EXPECTED DAILY BETTER THAN 15,000 PEOPLE. SENSATIONAL OUT-DOOR FREE ATTRACTION

Poultry, Agricultural and Horse Show, Dog Show, U. S. Cavalry Exhibition Drill, Racing, Finest Cattle Show in the State.  
Big Exhibit of Sheep and Swine, Mechanical and School Exhibits.

#### \$6,000 IN PREMIUMS—Wonderful Display in Automobiles, Farm Machinery, Electrical Devices and Numerous Other Necessities—NEW FEATURES DAY and NIGHT

For terms, write, wire or phone THOMAS BRADY, Inc., Director of Amusements, 1547 Broadway, New York City, N. Y. Phone 6343 Bryant.

We Are Sole Agents for

## PENDLETON AND CAYUSE INDIAN BLANKETS AND SHAWLS

To get the BEST results with Blankets use the BES'. We carry a large stock. All orders shipped same day received

When ordering Pendletons order from Chicago Office

### CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Manager

300 PALMER HOUSE, CHICAGO

Branch Office, 219 Putnam Bldg., 1493 Broadway, New York City

## SPARK PLUG

THE ONLY GENUINE ARTICLE. Made and Sold under Special Arrangement with Geo. Borgfeldt & Co., Sole Licensees for "SPARK PLUG" Toy Animals.

Dealers and Concessionaires Handling Imitations Will Be Prosecuted to the Full Extent of the Law.

We are the sole manufacturers to the Concession Trade of "Spark Plug". These wonderful items are sweeping the country like wildfire. Buy now and get your share of the money.

### "SPARK PLUG"

No. 1—7 1/2 x 10 1/2 inches.

\$8.50 Per Dozen

Sample, prepaid, \$1.25.

No. 2—13 x 9 1/2 inches.

\$11.50 Per Dozen

Sample, prepaid, \$1.50.

One-third cash, balance C. O. D.

NO CATALOGUE.

### ATLAS TOY MFG. CO.

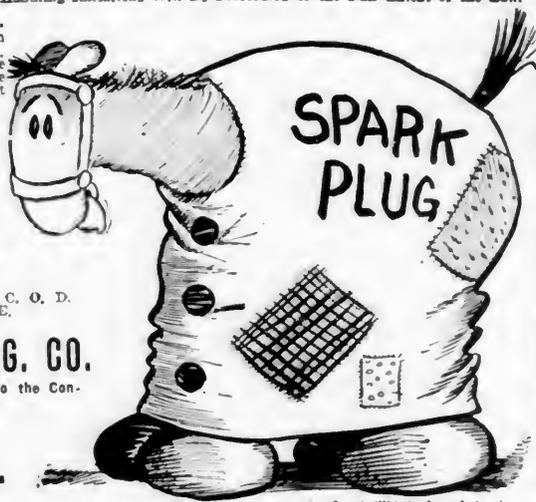
Exclusive Manufacturers to the Concession Trade.

207 Greene Street

NEW YORK CITY

Phone, Spring 0883.

Only Postal and Express Money Orders accepted.



## BEAUTIFUL HAIR SQUATS

Four colors of Hair, six colors of Bathing Suits. The Best Squat on the Market. \$16.50 PER 100. Packed in barrels, 120 to 133. ORDER A BARREL TODAY!

HAIR MIDGETS, \$6.50 per 100. No. 1 BEAUTY DOLLS, with long Curls and Plume Dresses, \$55.00 per 100.

TINSEL DRESSES, \$9.00 per 100.

One-half cash, balance C. O. D.

MAIN ST. STATUARY & DOLL FACTORY, 508 Main St., Kansas City, Mo.

## WANTED, CLEAN SHOWS and CONCESSIONS

For OWEGO (N. Y.) FAIR, SEPTEMBER 4-7. Day and Night.

WESTFIELD (PA.) FAIR, Sept. 11-14. MANSFIELD (PA.) FAIR, Sept. 18-21.

ELMIRA (N. Y.) FAIR, Oct. 2-5.

Positively no grift of any kind tolerated.

Address W. S. MALARKEY, Ackerman Building, Binghamton, N. Y.

## MASTER BURNER PRESSURE GASOLINE STOVE



Only necessary to generate the first or master burner, when other two may be lighted or turned off as needed. This is a valuable feature where quick action is wanted. Stove is very compact. With attached gallon tank above, is only 41 in. long, 7 1/2 in. high, and 18 in. wide. Can also be furnished with tank and connected to your own tank by lead wire. One of the easiest stoves to take care of on the market and lowest priced. Write for circulars describing this stove and our complete line of lighting and cooking equipment.

WAXHAM LIGHT CO., Dept. 13, 350 W 42d St., New York City.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

## CARNIVAL CARAVANS

(Continued from page 168)

ville, Ind., and Monday and Tuesday in Cincinnati, O. Of course he called at The Billboard—he never fails to. Ed took a beautiful floor lamp home to his sister. He left Cincinnati Tuesday noon to rejoin the show at St. Marys, O.

This year's Baby Parade at Asbury Park takes place August 29.

Coney Island "Jacks" cabaret, 2930 Ocean Parkway, was raided by detectives attached to the staff of Police Inspector Sackett last week.

Asbury Park's carnival and Mardi Gras commences August 27, this year, and will be on much more ambitious lines than heretofore. Anna Harvey has been chosen Queen Titania XXXIII.

Any purported nation-wide movement courts criticism pro and con. Earned credit lends encouragement and the pointing out of faults guides to the consistently popular course. Some too-quick "jumpers at conclusions" should read up on the difference between constructive criticism and oppressiveness. The public (and showfolk) "read between the lines". For an old established and long-serving publication, as is The Billboard, to swing its full weight and support with one side, where there are many discrepancies, would appear "all wrong" to those not "hypnotized" to seeing it exactly as do that side's (conscientious) supporter—or even to those of its "supporters" who also (really) see the faults and would accept the publication of "fickleness" or a somewhat like descriptive term. Points in criticism are, in fact, aids (if thoughtfully analyzed) and not "detrimental", as pertains to the welfare of ALL!

At a banquet attended only by New York newspaper men several years ago, it is true John Swinton, an old-time journalist, venerated in his day, responding to the toast, "An Independent Press", said: "There is no such thing as an independent press, unless it is in the country towns. There is not one of you who dares to write his honest opinions. . . . The business of the New York Journalist is to destroy the truth, to lie outright to pervert, to vilify, to fawn at the feet of Mammon, and to sell his race and his country for his daily bread. . . . We are the jumping jacks; they pull the strings and we dance. We are the tools and vassals of rich men behind the scenes. Our talents, our possibilities and our lives are the property of other men. We are intellectual prostitutes."

Which would seem to indicate that the New York newspaper field was in need of a clean-up. As it never got it the need is more pressing today than ever. The carnival men have it on the metropolitan press.

The following ("special dispatch") recently appeared in The Cincinnati Enquirer:

St. Louis, Mo., Aug. 21—A police gambling squad today invaded a church to seize alleged gambling paraphernalia.

Headed by Detective Sergeant William Dempsey, police seized 700 punchboards and 22 cases of premiums in a room at the Church of the Blessed Sacrament and parochial school at Maffitt avenue and King's Highway boulevard.

"The prizes seized in the investigation include razors, fountain pens, fancy clocks, umbrellas, wine sets, dishes, mirrors and a varied assortment of articles alleged to be common prizes in such games of chance."

"No arrests were made."

"Rev. P. H. Bradley, pastor of the church, said that he did not know the boards were a violation of the law."

"Police Chief O'Brien said that punchboard gambling must be stopped, and that the devices have been overworked in churches and fraternal organizations here."

"The punchboards had only been used a short time, it was said, but about \$900 had been taken in from the devices. Parishioners complained to police that prizes offered as silver were nothing but tin."

## D. D. MURPHY SHOWS

Martinsville, Ill., Aug. 21.—The Murphysboro Fair, played by the D. D. Murphy Shows, proved but fair as to business. The shows and rides received their share of receipts, but the concessions did not do so well.

A new show, a great row, has joined the lineup of attractions, also several new, flashy concessions. The "boys" on the show now have their own baseball team—as well as the fishing "fever".

This week the D. D. Murphy Shows are playing here at the Clark County Fair.

E. BROWN (for the Show).

## WEEDON IN CHICAGO

Chicago, Aug. 22.—H. A. Weedon, who has the Tanager and Illusion shows on the Con T. Kennedy Shows, was in Chicago last week looking for new attractions.

Mr. Weedon is an old animal trainer, dating back to the Frank Bostock days.

## GOING BIG!

### Three Quart Paneled Water Jug

Highly Polished out-side and Sunray Fin- ish inside . . . . . ONLY \$7.20 Per Dozen



If you want top quality, highly polished utensils—the kind everyone wants to win—

- TRY THESE
- No. 10—10-Qt. Dishpan. . . \$9.75 Dz.
  - No. 703—3-Qt. Pitcher. . . . 8.00 "
  - No. 28—10-In. R. Roaster 8.50 "
  - No. 20—14-In. O. Roaster 13.80 "
  - No. 66—18-In. O. Roaster 21.60 "
  - No. 5—5-Qt. Tea Kettle. 14.00 "
  - No. 80—8-Qt. Pall. . . . . 9.75 "
  - No. 252—2-Qt. Dbl. Boiler 9.00 "
  - No. 808—5-Cup Percolator 10.80 "
  - No. 118—8-Qt. Pre. Kettle 9.60 "
  - No. 120—10-Qt. Pre. Kettle 10.80 "
  - No. 106—6-Qt. Cov. Kettle 10.50 "
  - No. 123—2 1/2-Qt. Pan. C. Kettle . . . . . 6.00 "
  - No. 1340—1-Qt. Cov. S. Pan 7.65 "
  - No. 580—3-Qt. F. Collander 7.25 "
  - No. 850—3-Qt. Mix. Bowl. 4.25 "
  - 1/4 Cash—Bal. C. O. D. F. O. B. Fcty.

Write for New Catalog and Price List.  
PERFECTION ALUMINUM MFG. CO.  
LEMONT, ILLINOIS.

## LOOK, NEW PRICES



PLASTER DOLLS, 30c.  
14-Inch PLUME, Dozen. . . . . \$6.00  
16-Inch PLUME, Dozen. . . . . 8.50

Samples on request.  
CINCINNATI DOLL CO.,  
1014-1016 Central Avenue, CINCINNATI, O.

## SIGNS AND SHOWCARDS PAINT THEM YOURSELF

With the aid of Letter Patterns, they are an effective help that can and do work wonders for sign and show card writers. Think of the saving and always perfect letter. Most pleasing of all, in the low price asked for these time and labor savers. Cut from high grade durable colored stencil board. Each alphabet contains all the letters and the character 8.



Price: Each Alphabet, 2 in., 6c.; 3 in., 7c.; 4 in., 8c.; 6 in., \$1.00. Price of set of 10 Noes., 2 in., 50c.; 3 in., 80c.; 4 in., 1.25; 6 in., 2.00.

No. 7, 14 and 17 Lower Case made only as follows—1 1/2 inch, 6c.; 2 inch, 8c.; 3 inch, 1.00; 4 inch, 1.25; 6 inch, 1.75; 8 inch, 2.25; 10 inch, 2.75; 12 inch, 3.25; 14 inch, 3.75; 16 inch, 4.25; 18 inch, 4.75; 20 inch, 5.25; 22 inch, 5.75; 24 inch, 6.25; 26 inch, 6.75; 28 inch, 7.25; 30 inch, 7.75; 32 inch, 8.25; 34 inch, 8.75; 36 inch, 9.25; 38 inch, 9.75; 40 inch, 10.25; 42 inch, 10.75; 44 inch, 11.25; 46 inch, 11.75; 48 inch, 12.25; 50 inch, 12.75; 52 inch, 13.25; 54 inch, 13.75; 56 inch, 14.25; 58 inch, 14.75; 60 inch, 15.25; 62 inch, 15.75; 64 inch, 16.25; 66 inch, 16.75; 68 inch, 17.25; 70 inch, 17.75; 72 inch, 18.25; 74 inch, 18.75; 76 inch, 19.25; 78 inch, 19.75; 80 inch, 20.25; 82 inch, 20.75; 84 inch, 21.25; 86 inch, 21.75; 88 inch, 22.25; 90 inch, 22.75; 92 inch, 23.25; 94 inch, 23.75; 96 inch, 24.25; 98 inch, 24.75; 100 inch, 25.25.

JOHN F. RAHN, 2433 N. Greenview Ave., Chicago, Ill.

# HOW DO THESE LOW PRICES LOOK?

Just Reply With Trial Order

<b>OSTRICH PLUMES</b>	<b>LAMP DOLLS</b>	No. A1—12-INCH SILK CREPE SHADE LAMPS	<b>LAMP DOLLS</b>	<b>OSTRICH PLUMES</b>
75c	75c	No. A2—OSTRICH PLUME SHADE LAMPS	75c	75c
70c	70c	No. A3—PARCHMENT SHADE LAMPS . . .	70c	70c
20c	65c	Lamp Dolls are packed 50 to a case. No less Sold	65c	65c

Lamp Dolls are packed 50 to a case. No less Sold

**LOOK! → 45 CENTS CALIFORNIA CURL DOLLS WITH OSTRICH PLUMES 45 CENTS ← LOOK!**

REMEMBER—NOTHING SHIPPED WITHOUT 1/2 DEPOSIT

## MIDWEST HAIR DOLL FACTORY

1720-22-24-26-28 CHERRY ST., A. N. RICE, Owner KANSAS CITY, MO.

### TWO FASTEST-SELLING ITEMS OF THE SEASON

## BEACON WIGWAM BLANKETS

Price \$3.75 Each.  
Packed 30 to Case.  
The most beautiful assortment of colors and patterns in America.



### Chinese Hanging Tub Baskets

Stained dark mahogany color and beautifully decorated.

Price \$2.25 Each.  
A Knockout for Fruit Wheels



Send for Our 1923 CATALOGUE Free Upon Request.

All goods shipped same day order is received, 25% deposit required on all C. O. D. shipments.

We carry a complete line and tremendous stock of the following Merchandise at all times: BEACON BLANKETS, CRIB BLANKETS, UNBREAKABLE DOLLS, LAMP DOLLS, MOTOR ROBES, ALUMINUM WARE, CANDY, CHINESE AND FRUIT BASKETS, MANICURE SETS, BIRD CAGES, GIVE-AWAY SLUM, ETC.

**GELLMAN BROS.** 118 North Fourth Street, MINNEAPOLIS, MINN.

# CANDY

## DIRECT FROM MANUFACTURER AT FACTORY PRICES

High-grade hand-dipped Assorted Chocolates. Packed in the very newest 1923 style boxes. New designs, rich colors that appeal to all. Remember—we give you at all times

QUALITY—LOW PRICE—PROMPT SERVICE—FLASH.

### A FEW CONCESSION FAVORITES

No. 44—Little Hit. Size, 6x3.....	Each	7c
No. 7—4-Ounce Picture Box. Size, 7x3 1/2.....	"	10c
No. 13—Lender. A Pippin Box. Size, 8 1/2 x 5.....	"	15c
No. 40—1/2-Pound Flashy Picture Box. 8 1/2 x 5.....	"	17c
No. 8—1/2-Pound Flashy Picture Box. Size, 8x4.....	"	17c
No. 15—Concession Special. Size, 10x6 1/4. Some Box.....	"	21c
No. 17—Flower Girl. Size, 14x8. Some Flash.....	"	35c
No. 19—Our Big Hit. Size, 15 1/2 x 8 3/4. Padded Top. Very Attractive.....	"	59c
No. 46—1/2-Pound Palm Beach Favorites. 9x5.....	"	16c
No. 45—1 Pound, Double Layer. Same as above.....	"	32c

Send for our Illustrated Circular and Complete 1923 Price List.  
We are still filling orders for Salesboard Assortments.

## WEILLER CANDY COMPANY,

Manufacturers for the Salesboard Operator and Concessionaire,  
227 West Van Buren Street, CHICAGO, ILLINOIS  
Local and Long Distance Phone: Wabash 9554.

### We carry a tremendous stock of

## ESMOND BLANKETS

FOR IMMEDIATE DELIVERY AT

### ROCK BOTTOM PRICES

No. 1625—ESMOND INDIAN BLANKET.  
Size, 64x78. Boxed. Price.....\$2.85 Each

No. 2620—ESMOND 2-1 BLANKET.  
Size, 66x90. Wrapped. Price...\$3.50 Each

PRICES REDUCED ON CHINESE BASKETS  
Highly decorated No. 3 size Chinese Baskets, single ring and tassel, at 65c Each. 2 Rings, 2 Tasseis, 10 Coins, Beads .....85c Each

Will ship any quantity the same day order is received. All goods shipped net, F. O. B. Providence. On purchases of six or more Blankets a 25% deposit is required, balance C. O. D. On orders of less than six Blankets payment in full must accompany order.

**JOHN E. FOLEY & CO.**  
29 Broad Street, PROVIDENCE, R. I.

## MUIR'S SILK PILLOWS



### Guarantee to Fair and Carnival Concessioners

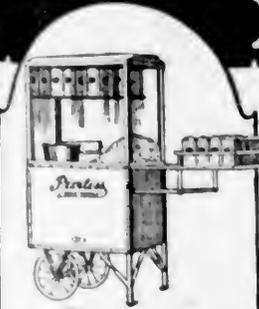
If our Pillows, fashioned according to our plan, don't get you more money than any other merchandise on the lot, we will take them back and refund all your money.

Send for Circular of Designs and Prices

We don't pretend to know your business better than you do, but we do know how to display Pillows so they will set the play. Write us or come in.

**MUIR ART CO., 116 W. Illinois St., Chicago, Ill.**

## Order Now at these Low Prices



Look what's happened! New reduced prices on Peerless Corn Poppers. Steadily growing demand and increased factory output have made this possible. All models quoted are our latest improved designs. Save from \$25.00 to \$51.00.

MODEL A..... was \$200.00. Now **\$159.00**  
All-purpose model—mounted on wheels.

MODEL B..... was \$250.00. Now **\$199.00**  
With Glass top—illustrated.

MODEL C..... was \$135.00. Now **\$109.00**  
Concession, road and show machine.

(Prices F. O. B. Des Moines)

Peerless stands first in speed, capacity and is an unbeatable money maker on concessions or permanent locations. You've wanted one. Get it and start now to make the money it will earn you.

Send your order with draft today. Descriptive circular on request. Terms to responsible buyers.

**NATIONAL SALES COMPANY**  
Des Moines, Iowa, Dept. B Pittsburgh, Pa., 6022 Centre Ave.  
712 Mulberry.

## Peerless CORN POPPER

## FOLDRITE UMBRELLAS

FAIR AND CARNIVAL MEN. BOOK A FOLDRITE WHEEL AND BE INDEPENDENT.



The FOLDRITE is the Best and Prettiest Folding Umbrella made. Prices from \$18.00 to \$60.00 per Dozen, in Black and Colors. Foldrite prices are lower than the cheaper imitations.

The LEADING JOBBERS are handling FOLDRITE. If your jobber does not carry them, write to us and we will give you the name of the dealer who handles FOLDRITE.

FOLDRITE are equipped with a Foldrite tag and a certificate of guarantee for one year. We select distributors. Communicate with us.

**FRANKFORD MANUFACTURING CO., 906 Filbert St., Philadelphia, Pa.**

## Picture Men! Something New!

**PHOTOS ON MIRRORS** are the latest this Fall for Fairs and Circuses.

We will send you a trial order of 20 pieces, including attachment to fit any Tin Type Camera, for \$1.25. Send your order today.

This is the best house to get good Black Back Cards and good Mounts. Don't write for prices, but send in your orders. Our prices are right and quality is the best. Our motto is "Prompt Service."

**BENSON CAMERA CO., 25 Delancey St., New York City**



Tell Them You Saw Their Ad in The Billboard.

# \$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.

Our tremendous stock enables us to give you immediate delivery on any quantity. WE INVITE COMPETITION. Time lost is money lost. Write now. Our prices will surprise you.

**BANNER SPECIALITY CO., 608 Arch St., Philadelphia, Pa.**



Our New Improved 1923 Model.



Our Loader.



Target Practice.

These Machines will show you what wonders the American penny can do. The Machines can work 25 hours a day and 365 days a year. Buy one for a sample and see the result.

## HEADQUARTERS FOR WHITE STONES

FOR CONCESSIONAIRES and WHEELMEN

Our Motto "Lowest Prices and Prompt Service"



No. 20—Gents' or Ladies' Platinum Finish Ring, set with best quality 1-carat cut brilliant, enameled and engraved shank.

Sample Dozen, \$1.15  
Per Gross, \$12.00

No. 26—Electrical Diamond Scarf Pins. Set with the best quality cut white brilliants, assorted designs and assorted sizes of stones.

SAMPLE DOZEN \$ .30  
PER GROSS 3.25

No. 27—High Tiffany Platinum Finish Scarf Pins. Basket mounting, set with one-carat dazzling white stone brilliant or Stam rubis. The finest yet produced. Each on card.



No. 28—Fancy High Tiffany Platinum Finish Ring. Set with best quality white cut brilliant.

Sample Doz., 90c  
Per Gross, \$9.00

We specialize and carry a large and complete line of Watches, Jewelry of the very latest creations, a big variety for CONCESSIONAIRES AND WHEELMEN, consisting of big flash in Silver and Hollow ware, Ivory goods, Ornette Traveling Cases, Opera Glasses, etc. We are illustrating here just a few of our popular numbers, selected from our catalog. WRITE TODAY FOR OUR SPECIAL SPINNING EDITION CATALOG, just off the press, MAILED FREE. IT CONTAINS THE LATEST CREATIONS AND BIGGEST VALUES EVER OFFERED. We make it a point to ship orders same day as received. 25% deposit required on all C. O. D. orders.

### ALTBACH & ROSENSON

205 W. Madison Street, CHICAGO, ILLINOIS

### DeKREKO BROS.' SHOWS

DeKreko Bros.' Shows had one of the best weeks of the season in Kenosha, Wis. Good weather, wonderful crowds and a real live committee combined to bring joy to all on the shows. Opening on Tuesday night (being delayed in Chicago on account of the storm) the show had one of the best opening nights of the season and from then on business kept getting better, and on Saturday night the crowds were enormous, packing the midway to capacity, and all shows, rides and concessions did big business. The handicap of losing three tops in the storm in Chicago was overcome to some extent, and towards the end of the week the attractions were running the same as usual. Members of the Loyal Order of Moose, the auspices at Kenosha, were on hand every night in uniform and kept the old pep going among the crowds. The Popular-Girl created a great deal of interest and on Sunday night, when the prizes were awarded, it was estimated that at least 3,000 people were in front of the Minstrel Show, even tho it was after eleven when the thing was brought to an end. Jack Borselon, Harry Gardner and J. H. (Blackie) Murray, joined DeKreko and Kenosha, and Jean DeKreko and Kay DeKreko were reinstated in the lodge. Fred Kelso had one of the biggest weeks in three years, he says, with his new store with Mink Art pillows. Fred had no trouble in disposing of all his stock and selling out entirely on three different nights. Harry Gardner, Sam Raznes and C. Smith have taken over the Fairy Swing. Herb Martin has added two more stores, to his string. Charles H. (Doc) Tillman, who "turns 'em over" at Mottie's cookhouse, has discovered that the only way a cookhouse will stop turning around at night is to get out and anchor it. Louis Grasser was lost the other afternoon for a while until someone remembered that there was a hall game in town. Harry E. Crandel, general agent, is away on a trip on business for the show. A big "hunch" of Sparks people were on the show last Sunday night they having got into Kenosha on Sunday morning for their performances Monday. Many friends among the two outfits exchanged greetings. The writer is leaving the show on a month's vacation to his home in Houston, Tex. Next week the shows open their first of a string of five fairs at Tomah, Wis. CHARLES W. WEDGE (Press Representative).

### A. B. C. ATTRACTIONS

The A. B. C. Attractions remained an additional week in Pismo Beach, Calif. Ideal summer weather caused an influx of visitors from all over California. Every hotel, cottage and rooming house was filled to capacity and all the vacant lots were occupied by camping outfits and automobiles. Notwithstanding the arrival of a tent show featuring four-act dramas with a cast of thirty people, business on the midway increased rapidly. The special band concerts and the twice daily high dive made by Captain Charles Soderberg entertained the crowds and created considerable rivalry between the two organizations playing at the beach.

The A. B. C. Attractions had many prominent visitors during the week, including Clarence Levy, of New York; C. W. Parker, William Kandel and Eddie Branson, all of San Francisco; and Clarence H. (Fat) Allton, of Los Angeles and former owner of the show. The recent purchase of a \$10,000 truck equipment was added, making the organization equivalent to a ten-car show. "Big" Otto made a flying trip to San Francisco, where he is organizing a one-ring circus. An amusing incident occurred when eleven "charve-hearted" members of the carnival chartered a lanch and attempted to go deep-sea fishing. This enthusiastic "bunch" sailed twenty-five miles out into the Pacific Ocean. The day was cloudy and the sea was unusually rough. Three times the engine broke down and then the fun began. By the time the twenty-five miles was covered every man and woman was deep in the throes of seasickness and rolled about on the decks groaning and complaining the fact they had left terra firma. They were absolutely unable to fish, and, to make matters worse, the captain, who originally agreed to charge \$15 for the trip, demanded \$5 apiece before he would bring them back to shore. It is needless to say that the five dollars was extracted without much ado and it was a sad bunch of carnival folks that returned to the midway, much wiser in experience and considerably shorter in their bankrolls. W. DE PELLATON (Secretary).

### INDIAN BLANKETS, BATH-ROBES and SILK SHIRTS

NUMBERS THAT ARE GETTING TOP MONEY:  
INDIAN BLANKETS, 64x78, \$2.95 Each. Case Lots of 60, \$2.85. 12 assorted colors.  
BEACON INDIAN BLANKETS, Size 60x80, \$3.75 Each. 15 assorted colors.  
BEACON AND ESMOND PLAID BLANKETS, 66x80, \$3.50 Each. 6 beautiful assorted colors. Big seller.  
BEACON CHINESE STRIPE BLANKETS, 66x80, \$3.50 Each. 6 assorted colors. Wonderful flash.  
INDIAN BATHROBES, silk cord and silk flannel, \$3.75 Each. Fastest money getters on the market. Wonderful flashy colors.  
LADIES' SILK COUROUROY ROBES, \$3.75 Each. These are getting money. Flashy colors.  
SPECIAL—ZIG ZAG PLAID BLANKET, size 66x80, \$2.75 Each.  
BEACON CRIB BLANKET, size 30x10, for intermediates, 65c Each.  
SILK SHIRTS. Our Leader, \$39.00 Doz. Lots. Less than dozen, \$3.50. Three to box. A real money getter.  
Stock always on hand.  
Terms: 25% deposit with order, balance C. O. D.  
H. HYMAN & CO., CHICAGO, ILL.  
358 West Madison St., Chicago, Ill.  
Long Distance Phone, Main 2453.

### OCTAGON-SHAPED, ELECTRIC-LIGHTED VANITY CASES

Extra large size, in black, brown, blue or gray, with two beveled mirrors and elaborately fitted tray. High-grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.  
Reduced to \$42.00 Doz.  
Sample, prepaid, \$1.50.  
Squares or Keytons shape. Electric lighted.  
\$15.00 Doz.  
Sample, prepaid, \$1.75.



### GENUINE COWHIDE BOSTON BAGS

Cloth lined, with full-length pocket. Black or Brown. Sizes, 13, 14 and 15-inch.  
\$12.50 Dozen  
Sample, \$1.95.  
All orders shipped same day as received. 25% deposit, balance C. O. D.  
N. GOLDSMITH MFG. CO., CHICAGO.  
29 South Clinton Street.

### LATEST TRIPLEX 3-BALL COLOR ROULETTE SLOT MACHINE

Plays nickels, dimes and quarters. This little machine can be placed beside any Liberty Bell or any slot machine and will make no money. Can go into territory where other machines are running and get the business. Also is a good machine to go into closed territory, as it can be operated where other machines can not. Try a sample at only \$15.00 and be convinced and get into a new slot machine business.  
WISCONSIN NOVELTY CO., Kaukauna, Wisconsin.



### \$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS

\$3.25 A DOZEN, \$35.00 A GROSS. Sample, 40c. Prepaid.  
Made of finest grade of Gingham and Portico checks, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price list. 25% deposit, balance C. O. D.  
GOODYEAR RUBBER MFG. CO., 34 East 9th Street, New York City.

### "CUBA'S FIVE" JAZZ BAND

(Cubans) Just through playing for Stench's (long list of engagements) including ten instruments. DE LIS, 428 Lenox Ave., New York, N. Y. Harlem 0821.

## CONCESSIONAIRES!

You will find  
**The Cannon Ball Wonder**  
The Most Attractive and Fastest Moving Article

You have ever had on your counter.  
Beautifully finished in black, baked enamel, with its shining decanter and six glasses, THE CANNON BALL WONDER appeals to everyone—young or old.

Write for our Circular today and Prices, or send MONEY ORDER for \$3.00 for SAMPLE.  
**LIDSEEN PRODUCTS**  
830-840 South Central Avenue, CHICAGO, ILL.



OPEN  
Diameter, 6 1/2 inches.  
Made of heavy steel, all welded, and locks with a key.

## CANDY WHEEL MEN, ATTENTION! HAND-DIPPED CHOCOLATES IN FLASHY BOXES

3-OZ. ONE-LAYER BOX. Size 7x3. Dozen.....\$1.02  
4-OZ. ONE-LAYER 1/2-LB. BOX. Size 8x4. Dozen.....1.50  
8-OZ. TWO-LAYER 1-LB. BOX. Size 8x1. Dozen.....2.10  
"BEAUTY BOX," contains 50 Pieces, Size 1 1/2x2. Dozen.....5.04  
"HONEY'S CONFECTIONS", 5 Kisses in each box. Best give-away Candy on the market. Price, \$11.00 per 1,000 Boxes.  
Write for Price List of Aluminum Ware, Aluminum Wheels and Games. Half with order, balance C. O. D.  
**MINUTE SUPPLY CANDY CO., 2001 Vliet Street, Milwaukee, Wis.**

## PAGE & WILSON BAZAAR CO.

Want for all winter's work, indoor or in our big top. Boss Canvasman to join immediately for week stands. Want Lady Concession Agents for Wheels. All Merchandise Wheels open but Blankets and Dolls. Can place American Palmist. Will give X on any kind of Legitimate Grind Stores. Concession tents not needed. Duke Barry, come on. Want small Hawaiian Troupe or classy Sister Team to join at once. Want Bass Player for Band. Other Musicians, write. VINCENT BALLOMO, this week Newport, Tenn.

The Last "Word" in Your Letter to Advertisers, "Billboard".

### DELMAR QUALITY SHOWS

C. J. Keppler, manager of the Delmar Quality Shows, advises that business was fine at Beaumont, Tex., for that organization, also that it did a remunerative business at Hull, Tex., with very promising indications at Sonilake, last week. A rubber dice celebration was held at Beaumont for a Labor Day celebration week, under the combined auspices of the Cooks and Waiters and the Barbers and Musicians' unions.

# The biggest producer in years so say operators of the TARGET PRACTICE PISTOL MACHINE

SIZE:  
13 inches high  
10 inches wide  
18 inches long  
Weight, 20 lbs.

Substantially made in mahogany or oak finish. Nickel trimmings.

Shoots only a penny which is returned when Bull's Eye is scored.



PRICE  
**\$35.00**  
(Stand, \$5.00 Extra)



That's what one of our operators down in Texas writes in one of his many enthusiastic letters. The forty machines which he is operating net him more than

**\$800.00 per month!**

Each of these machines is netting him more than \$1.00 per day per location. Here is a partial statement of his receipts:

Renfros Drug Store, No. 4, in 29 days.....	\$43.10
Worth Drug Store in 29 days.....	29.28
Transfer Drug Store in 29 days.....	45.85
Hazlip's Drug Store in 14 days.....	17.36
Red Cross Pharmacy in 63 days.....	98.05
Oak Cliff Pharmacy, No. 1, in 23 days....	33.88
Oak Cliff Pharmacy, No. 2, in 18 days....	23.75
University Pharmacy in 16 days.....	21.81
Urbish Quality Drug Store in 17 days....	27.94
Coulter's Drug Store in 17 days.....	25.63
The Chocolate Shop in 3 days.....	7.21

The same opportunity awaits you in your city or town. A single machine should bring you at least \$365 a year—75 per cent of which goes to you and 25 per cent to the merchant for his location.

No merchandise to give away. Every cent taken in is profit!

Not a gambling device—permitted everywhere—

Will make money wherever people gather

## Write today for territory—

More and more of the choice territory is being signed up daily! Several entire states have been closed up in the past week. Make sure that nobody gets the territory you want—write today. Use the coupon below. Note this on the coupon: You can't lose with the Target Machine. If they don't produce as we claim they should, you may return them after keeping them ten days, and we will refund your money less transportation.

## Operators' Bell—

The Operators' Bell will undoubtedly go down in history as one of the greatest money-making machines of all time, because of the immense profits each machine is piling up. The Bell has exactly the same mechanism as the O. K. Vender, with the exception of the gum or mint vending equipment and the special O. K. feature, which tells in advance what rewards the player will get.

The player figures rewards are always possible on the Bell—that's why it gets even heavier play than the O. K. The Bell is light weight and compact, easily moved, stands up under rough usage, easily adjusted to pay out either trade checks or coins; made either for nickels or quarters. Write today for further details.



## Big Profits from O. K. Vender

The O. K. Vender requires no care. Its operation is entirely automatic. Cannot be cheated. Reloads with checks. Detector shows last coin played.

- (1) Player deposits nickel in coin chute (slug-proof).
- (2) Player pulls handle, causing reels to spin.
- (3) Machine automatically pays out correct number of trade checks into cup.
- (4) Player also receives 5c package of gum or mints. When checks are played, gum or mints are not vended.

Write for further details today.

## Use this convenient coupon

....., 1923.  
SPECIALTY MFG. CO., Dept. 31,  
123 S. Jefferson Street, Chicago:

Gentlemen—I am interested in operating Target Practice (and Hot-P-Nut) Machines in the following cities.....

and desire to know the number of machines required to obtain exclusive operating rights therein. Please quote me your special quantity price on this number of machines. Also accept my order for the following:

.....Target Practice Pistol Machines, at.....\$35.00 each  
.....Target Practice Pistol Machine Stands, at..... 5.00 each

I am enclosing money order (or check, etc.) for \$..... (\$10.00 down on each machine—balance, plus freight, C. O. D. When more than one machine is ordered, quantity discount will be deducted from C. O. D. balance).

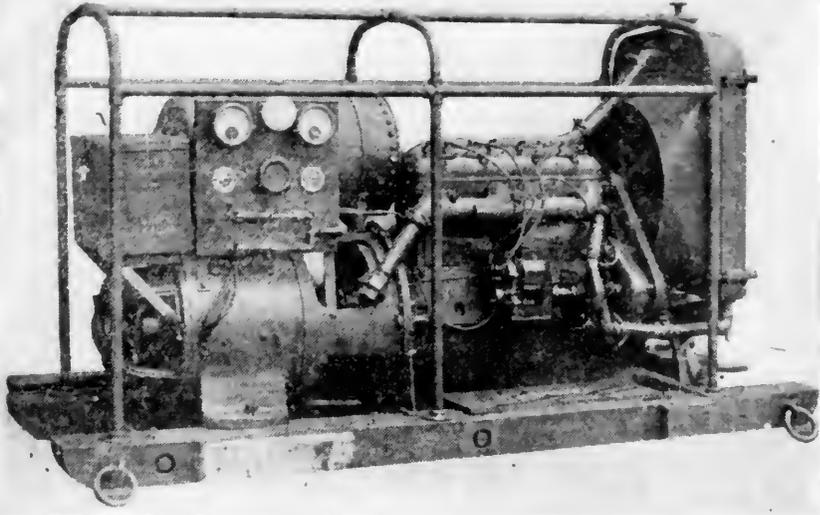
Should I be dissatisfied with these machines in any way, I will return them within ten days, and you will refund my money, less transportation.

Signed .....

Street and No.....

City .....

State .....



# GASOLINE ELECTRIC GENERATING SETS

With Standard DODGE BROTHERS Automobile Engines  
Will generate over 5000 WATTS—equal to 250 Lamps of 20 Watts each

Price \$625.00 Including Lot of Spare Parts

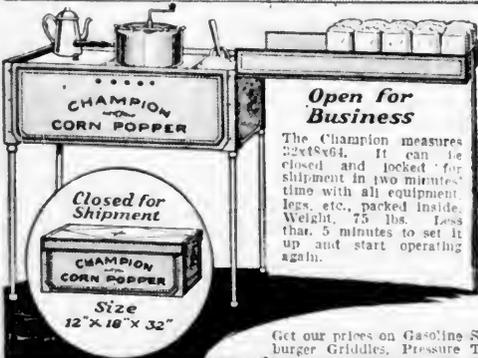
ABSOLUTELY NEW  
Cost Government Over \$1750.00 Each

The Williams Standard Shows bought one set March 28, 1923. Were so well pleased with the first set that they bought another set June 9, 1923.

WIRE FOR DETAILS

E. B. LEAF CO. 50 Church St. NEW YORK

## Champion COMBINATION CORN POPPER



Price \$75 Only

for this high-grade, guaranteed Corn Popper. The equal in speed and capacity of any higher price machine made. Strong, light, compact, safe, simple and reliable. Converts instantly into Hamburger or Coney Island Stand.

No agent's commission, no dealer's profits, no costly time payments, no red tape. Sold only direct to the trade at factory's rock-bottom cash price.

All orders receive immediate attention. One-third deposit required on all C. O. D. shipments, F. O. B. Des Moines.

Large new illustrated circular mailed free on request.

IOWA LIGHT CO.

115 Locust St., Des Moines, Iowa

Get our prices on Gasoline Stoves, Jumbo Burners, Candy Displays, Hamburger Griddles, Pressure Tanks, Hollow Wire Lamps, Lanterns, etc.

## BILLBOARD CALLERS

(NEW YORK OFFICES)

Marvelous Melville. In from Portland, Me. Now playing at Palisades Park, Palisades, N. J. "Whitie" Rodenburg, well-known Pacific Coast privilege man. Touring.

Lee Shafer, owner Lee Bros.' Shows. In to book rides for an additional circuit of fairs.

Harry L. Herb, purchasing agent West Amusements. Obtaining attractions. Now showing Sunbury, Pa.

Dave Sklower, concession manager with J. F. Murphy Producing Company.

E. L. Gamble, playwright. In from East Liverpool, O.

The Great Calvert. In on business.

Charles A. Stanton and wife. In from the Orient, buying show paraphernalia for Stanton's Midway Shows. Registered at the Grand Hotel. Leaving about September 2. Report conditions fine.

Garfield, the "boy without a skull"; James R. Davis, Frank James and Harry LaPine. In from Coney Island for a call. Report business at Rosen's Wonderland very good.

"Buckie" Daly. En route to join Bay State Exposition Shows.

Mrs. S. W. Glover, wife of the manager of the Cayuse Blanket Company. Just returned from a two month's visit at Chicago.

George Broaddale. In from Palisades Park on business.

Sam Kitz and Joseph E. Hughes. Just returned from foreign tour.

Dwight S. Robbins, of the famous Robbins Family. En route to Terre Haute, Ind.

Mo' Aaron's (Mo', the Clown), to announce his departure for Singapore, via Manila, August 25.

Sam Haller, president Pacific Coast Showmen's Association.

E. B. Braden, J. W. Braden and Mitt Holland, assistant manager and concessionaires, respectively, Nat Narder Shows. In from Flemington (N. J.) Fair. Looking around.

"Dare-Devil" Gus Oliver, to announce opening at Lynn, Mass., August 25.

James A. Wellons, father of Secretary R. A. Wellons, Smithfield (N. C.) Fair Association. In on business.

William M. Hamilton, inventor and owner, and Albert K. Reese, secretary Magnetic Hurling Game. In from Coney Island. Said business fine.

Swan Ringens, lady high diver. Announced the severing of her connection at Luna Park, where she has been one of the outdoor attractions since the opening. Will fly contracts at New York State fairs.

Avery Burke representing Marcia Burke, baby water prodigy from Fort Worth, Tex. Calling.

Andy V. Carbone, former manager of Prince Napoleon. In from Boston, Mass., with Prince, who is now manager of two phonograph salesrooms in that city. Prince Napoleon will be remembered as an attraction for several seasons on the C. A. Wortham Shows and the Al G. Barnes Circus. He wishes to impress upon showfolks that he is very much alive, notwithstanding the report circulated of his demise.

Eddie Seidier and Billy Sherman, rodeo visitors.

Emil Gell, building and manager of amusement parks and swimming pools, Bronx, New York. In calling.

Hank Burnell, of Leonard Stroud's Wild West Combination, playing fairs. Dropped in to say "hello".

## ATTENTION, OPERATORS AND SPECIALTY SALESMEN!



NOT A GAMBLING DEVICE, BUT A GAME OF SKILL.

OPERATORS—We guarantee your money back if not satisfied.

SALESMEN—Others are earning \$200.00 per week. Act quick. Territory going fast.

THE HANCE MFG. CO.

Pioneer Manufacturers of Coin-Controlled Machines, Westerville, Ohio.

## O. K. MINT VENDING MACHINES INCREASE PROFITS \$10 TO \$20 DAILY



Convince Yourself—Order One Today

No blanks. All element of chance removed. A standard size 5c package of confections vended with each 5c played.

90 days' free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular rental fee. You keep all money machine takes in during trial period. Coins filled with checks ready to set up on your counter and get the money.

Wire us a deposit of \$25.00 at our expense. Machine will go forward day order is received, balance of purchase price billed C. O. D.

Don't forget to order Mints with your machine. Our Mint Confections are delicious, wholesome and pure. A case of 1,000 Standard 5c Size Packages for \$15.00. A Box of 100 Packages for \$1.50.

THE TEXAS NOVELTY COMPANY,  
1160 Laurel Ave., Beaumont, Texas

## ICE CREAM SANDWICH WAFERS



FOR THE CONCESSIONAIRE.

"CREMO" WAFERS

at Parks, Circuses, Carnivals, Fairs, etc. TO \$1.00 PROFIT ON EACH BRICK. You can make from 16 to 20 Sandwiches from one brick of Ice Cream at a total cost of 10c.

THESE WAFERS CAN BE USED WITH THE SANISCO SANDWICH MACHINE. Price, \$2.00 per box of 500 Wafers; 12 boxes in case. Wire us your order. We don't ship C. O. D. Send money order for \$24.00 for a case or \$12.00 half case, to THE CONSOLIDATED WAFER CO., 2622 Shields Ave., CHICAGO  
Mid-City Trust and Savings Bank of Chicago will guarantee all Money Orders sent by mail. Money cheerfully refunded if not satisfactory.  
EASTERN FACTORY: 515 Kent Avenue, Brooklyn, New York.



## MAKE MONEY AT THE FAIRS

The Surest and Greatest Money Getter  
Sugar Puff Waffle Machine

Over one thousand Fairs are coming on July to November and every one offers a golden opportunity to make enormous money with this delicious confection, that sells as readily as fast as you can make them.

MARSHALL EARNED \$802.00 CLEAR IN THREE WEEKS AT THE FAIRS. YOU CAN DO IT, TOO.

Made from secret recipe and methods which we teach you. No experience or skill needed. No spelling—beautiful machine—entirely foolproof—and enticing looks and color of SUGAR PUFF WAFFLES force the sales. Machines are complete and ready for business, and are priced from \$65.00 to \$150.00. Write for full information.

TALBOT MFG. CO.  
1213-17 Chestnut Street, ST. LOUIS, MO.

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS.

## PADDLE WHEELS SLACK BICYCLE CENTER

Light, runs on Ball Bearings, 30 inches in diameter. Beautifully painted.

60-Number Wheel, complete.....\$12.00  
99-Number Wheel, complete.....13.00  
129-Number Wheel, complete.....14.00  
180-Number Wheel, complete.....15.00

COLOR WHEELS  
12-Number, 7-Space Wheel, complete.....\$15.00  
15-Number, 7-Space Wheel, complete.....13.50  
20-Number, 7-Space Wheel, complete.....16.50  
30-Number, 5-Space Wheel, complete.....17.50

Headquarters for Balls, Candy, Aluminum Ware, Silversware, Pillow Tops, Vases, Novelties, High Striker, Wheels and Games. Send for catalogue.  
SLACK MFG. CO.  
128 W. Lake St., Chicago, Ill.

## BALLOONS GAS AND GAS APPARATUS



FRESH STOCK BEAUTIFUL COLORS. ALL ORDERS SHIPPED SAME DAY.

Your name and address printed on a No. 70 and shipped each day \$21.00 per 1,000.

No. 90—Heavy transparent, five colors, pure gum gas balloons. Gross, \$3.50.

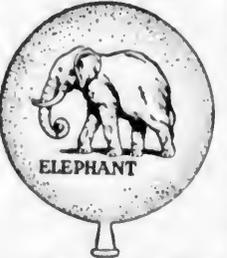
As above, fifteen different pictures on both sides. Gross, \$4.00.

70 Heavy Gas, 2-Color Balloons, \$2.50 Gross. Squawkers, \$3.00 Gross. Balloon Sticks, 35c Gross.

Write for particulars on our Gas and Gas Apparatus Catalog free 25¢ with order, balance C. O. D.

YALE RUBBER CO.  
15 East 17th Street, NEW YORK CITY.

## IF YOU USE BALLOONS



Get our new Price List and Free Samples of our new numbers. All our guaranteed quality balloons are perfect in every way. Lowest in price. We will send you a copy of our new Price List and Free Samples. All our balloons are made of the finest quality rubber. All our balloons are guaranteed to last. All our balloons are made in the U.S.A. All our balloons are made of the finest quality rubber. All our balloons are guaranteed to last. All our balloons are made in the U.S.A.

Ask for Our Specials for the FAIR SEASON Perfect Goods. 100% Dependable.  
42 North Seventh St., Philadelphia, Pa. U. S. A.



# EARN \$200 A WEEK

## GAS-MASK RAINCOATS \$1.90 EACH

These Coats are made of superior quality Bombazine Cloth rubberized to a high grade XXX Red India Rubber. Every coat is fully cut; all around belt, tabs on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan.

Men's Sample, \$2.15

Ordering send 20% deposit, balance C. O. D. Money Order or Cash.

Write for our complete Catalogue of Men's, Women's and Children's Raincoats.

AGENTS WANTED.

## THE FLASH OF THE SEASON INDICORD RAINCOATS

Introducing a new Raincoat, which our trade has long demanded. These coats are made of high-grade medium weight waterproof material, rubberized to a superior quality of Red India Rubber, with fancy metallic finish. Every coat is fully cut, all around belt, tabs on sleeves and convertible collar. Each coat bears our Goodyear Indicond Registered Trade-Mark: none genuine without. Color, Indian Brown. Men's Sample, \$2.50.



## \$2.25 EACH

IN DOZEN OR GROSS LOTS.

Prompt Shipments

A FULL LINE OF RUBBERIZED HOUSEHOLD APRONS, ALL COLORS, \$3.25 A DOZEN.

# Goodyear COMPANY INC.

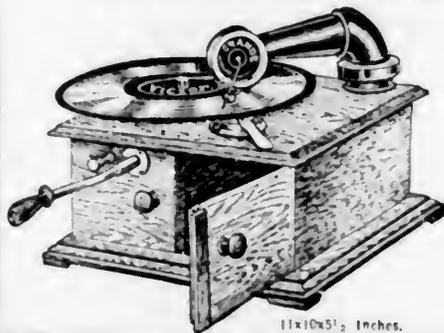
A FULL LINE OF CHILDREN'S CAPES

529 BROADWAY

Dept. B,

New York City.

## \$5.00—PHONOGRAPHS—\$5.00



### Imported Machines

The best Phonograph on the market. Equal in sound to any \$100 machine. Plays any record. Made of oak, which insures a good, mellow sound. To introduce it the price is \$5.00 (Five Dollars) F. O. B. New York. These Phonographs are worth \$15.00.

Money refunded if not satisfactory.

**HOWARD G. STRAUSS**  
35 East 20th St.  
NEW YORK CITY

## HERE IS A WINNER

At the Beaches, Parks and Carnivals

### A NEW GAME

## "RISKILL POINTS MACHINE"

Absolutely a Game of Skill

Attractive, Interesting, On the Square.

### A PRIZE EVERY TIME — NO BLANKS

Not a coin or automatic device. Thousands of dimes for you with one of these Machines. Small cost to you.

Height 35½ in. Base 8x18 in. Mallet 10 in.

Send today for particulars, prices and terms.

**ERICKSON UTILITY COMPANY**

2354 India Street

SAN DIEGO

CALIFORNIA

## Dixie Minstrels Wants

Colored Musicians, Tuba, Baritone, Slide Trombone, Cornet and Clarinet to strengthen Band to eighteen pieces. This will be one-nighter after September 15th. Out all winner. Very best of state-room accommodations. You must be real Musicians. Salary sure. This Show hasn't missed paying off every Wednesday for the past five years. Saddle Hinson, come home. Can also use Parade Coats and Band Uniforms if in good condition. Write

HERMAN VOSS or HENRY REYNO, care Gold Medal Shows, Unionville, Mo., this week; Albia, Iowa, week Sept. 3rd.

## SILVER KING VENDING MACHINES INCREASE PROFITS \$10 to \$20 Daily

### CONVINCE YOURSELF—ORDER ONE TODAY

No blanks. All element of chance removed. A standard size 5c package of confections vended with each 5c played.

90 days' free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price—less handling cost and our regular fee of 10c. You keep all money machine takes in during trial period. Comes filled with checks ready to set up on your counter and get the money.

Wire us a deposit of \$25.00 at our expense. Machine will go forward day order is received, balance of purchase price billed C. O. D.

Don't forget to order mints with your machine. Silver King Mint Confections are delicious, wholesome and pure. A case of 1,000 Standard 5c Size Packages for \$15.00. A Box of 100 Packages for \$1.50.

**SILVER KING NOVELTY CO.**

604 Williams Building,

Indianapolis, Indiana



## NOTICE SALESBOARD OPERATORS

WE HAVE THE BEST AND MOST ATTRACTIVE

# CANDY

SALESBOARD ASSORTMENTS ON THE MARKET

The Famous Curtis Ireland Candy at Strictly Factory Price

SEND FOR CIRCULARS

## Eastern States Trading Co.

28 Walker Street,

NEW YORK, N. Y.

## BEACON BLANKETS

Where They Are Made in New Bedford

Save Transportation Charges.



### Wigwam Blankets

(assorted styles), 30 to case, at \$3.50 Each. Let us pick anything you want from the factory. Buy Direct. Better price in larger quantities.

**EDWARD E. PITTLE CO.**

New Bedford,

Massachusetts

## PRICES REDUCED

Concessionaires, Get Ready for the Fairs

LAMP DOLLS, with four different kinds of Shades 50 to \$0.75 Each  
LAMP DOLLS, with Ostrich Plumes, Shade and Dress, 50 to \$0.75 Each  
32-IN. STATUE LAMP AND SHADE, 6 to a barrel, 2.75 Each  
18-IN. DOLLS, with Ostrich Plumes, Dresses, 45 to 50 per barrel, .50 Each  
The same DOLLS, with Tinsel Hoop Dresses, 45 to 50 per bbl. .40 Each  
15-IN. DOLLS, California Curls and finish, with Ostrich Plume Dresses, 70 to 75 a barrel, .45 Each  
The same DOLLS, with Tinsel Hoop Dresses, 70 to 75 a bbl. .35 Each  
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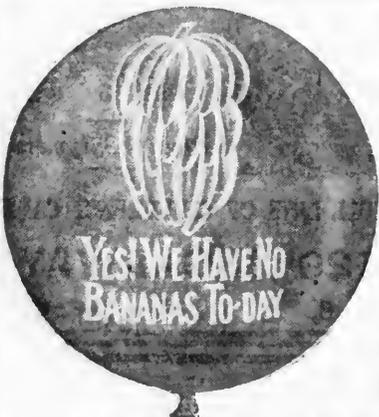
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**The Biggest Seller in Balloons This Year**  
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 In Assorted Bright Colors

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 Rubber Inflated Clown Dolls, Camels, Elephants, Monkeys, Donkeys and Ne-groes. Per Gross... **\$7.50**

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- 7 1/2-inch Dangling Fur Monkeys. Per Gross.....4.50
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- Selected Balloon Reed Sticks, 24 Inches Long. Per Gross.....3.50
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23-in. Flapper Plume Dolls. (Doll measures 17 in. in height) **\$7.50** Doz.

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Ninth year. A popular attraction on every engagement. WANT TO HEAR from Falls, Parks, Water Resorts, Theatres, Bazaars, Winter Circus. All engagements where a first-class musical organization is needed. CAN PLAY for balance of this season and my winter season. Address: HOWARD FINK, Bandmaster, Ottawa, Kan. (Fair), Sept. 2-9. Sackett, Cape Girardeau, Carthageville (all Missouri) to Iowa. Permanent address, Billboard, Chicago.

**PHILADELPHIA**

By FRED ULLRICH  
 909 W. Sterner St. Phone Tiera 8585.  
 Office Hours Until 1 p.m.

Philadelphia, Aug. 24.—Opening on Labor Day the Stanley picture theaters that will feature Keith acts for the new season are: Globe, Nixon Grand, Allegheny, Nixon Fifty-Second Street, Broadway, Cross Keys, Alhambra, New Logan and the New Elrae, which opens the first of the new year.

The first Cohan attraction in Philly will be "Little Nellie Kelly" at the Forrest Theater, opening Labor Day and remaining thru September.

Messrs. Lee and J. J. Shubert announce their Labor Day openings as follows: Chestnut Street Opera House with "Dev Drop Inn", musical comedy; Shubert Theater with "Ted Lewis Frolic", another musical revue.

The Lyric opens September 17 with Leo Ditrichstein in a play as yet unnamed. Opening on the same date will be the Adelphi, with Max Marcella's production of Aron Hoffman's farce comedy, "Give and Take". The Walnut regular season opens September 17 with the mystery play, "Whispering Wires".

The Keystone Theater and the Edgemont, Chester, both vandeville, will inaugurate their season on Labor Day. Due to extensive alterations the Orpheum Theater, Germantown, high-class vandeville, will not open until several weeks later.

The Aldine Theater, photoplays, which has been closed all summer, opens September 3 with "Three Wise Fools".

The Stanley had this week "Lawful Larceny", with the added attraction of Paul Tizen's Russian Orchestra. Good business.

The Meistersingers played their annual visit to the Keith house this week and scored their usual big hit. They were royally entertained and were the guests of the Pen and Pencil Club during their engagement here.

Sousa and his band have been drawing fine attendance all week at Willow Grove Park.

The Brown & Dyer Shows opened this week at Darby, Pa., under the auspices of the Darby Fire Company. The writer enjoyed a flying visit to the show on opening night and found a finely arranged lot and as dandy a carnival as ever came to town. Enjoyed the hospitality of Manager Bishop Turner. A few squares away dropped in on the little Quaker City Show, now managed and owned entirely by Ed Spinney, formerly of the Tip-Top Shows. Manager Spinney has a neat layout.

The Tip-Top Shows, now combined into one big show, is playing this week in Germantown. Manager William Wunder states business has been excellent all season.

Joe Baker, concessionaire, has bought a fine truck layout and will carry his entire stock and canvas and play fairs until the season's end.

The last half of the week has been a sudden drop in the temperature to very cool nights.

**BROWN & DYER SHOWS**

Darby, Pa., Aug. 21.—This week finds the Brown & Dyer Shows playing Darby, under the auspices of the Fire Department. The show left Buffalo Sunday at 8 a.m. and arrived in Darby at 7 a.m. Monday, a run of 400 miles. Everything was up and running Monday night. The show has not lost a Monday night this season, except by rain at Cincinnati, O.

Dave Sorg has his new substation, electric, in perfect order. It is of 200-kilowatt capacity and has plenty of light on the midway, and two men handle the same. Much credit is due to Mr. Sorg.

Last week, at Buffalo, many visitors were on the lot, as it was the show's last week in the city. It has now started on its Southern tour. Dave Morris, of the Morris & Castle Shows, and his father were visitors last week, on a "trip" to Buffalo. "Kid" Ellis has gone on a visit to his home in North Carolina and Al Ketchel is manager of the Athletic show while he is away. Tom Howard's Wild West is now one of the best-framed shows of its kind on the road, and Tom is always on the job. Dan Riley is breaking in some colts for a riding act. Dan says: "Keep your eyes on the show." Al Bernberger and family enjoyed the Sundays at Crystal Beach while the show was in Buffalo. B. M. Turner has purchased a new automobile, and it's a dandy. Many of the folks are planning to spend next Sunday at Atlantic City, as the next jump is a small one, to Dover, Del.

Les Prime, Bill Wilks, Jack Schaffer and George Muzler motored from Buffalo to Darby. They got lost, but arrived here Tuesday morning in time to open that night. Wilks says that the next big jump the show has to make will be to Philadelphia. Bryan Woods and wife have joined and have a single-act show. They were on the A. G. Barnes Wild Animal Circus this season.

Next week Dover, Del., followed by Norfolk, Va. FRANK LaBARR (Press Agent).

**SANDY'S AMUSEMENT SHOWS**

Sandy's Amusement Shows have been meeting with excellent business in Western Pennsylvania, in the coal fields, ten days at Hoscoe being exceptionally good. The entire organization is owned by "Sandy" Tamargo and consists of one ride, five shows and fifteen concessions, with an eight-piece band. New Eagle, Pa., is the stand for week ending August 25. All of which is according to an executive of the above shows.

**Special Items for Celebrations on Labor Day, at Fairs, and other festive occasions**

These represent the advantages that can be secured through our catalog—both in variety and price! Order some of these specials today and ask for our big 381-page Catalog. It is sent free to dealers anywhere.



- B1—F a n e y Whips, 42 in. Long. Gross, \$8.50
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- B3—Red, White and Blue Cloth Parasols (26-in. spread). Dozen \$3.50
- B4—50 Centimeter Air Balloons, assorted colors. Gross, \$2.00
- B5—50 Centimeter Gas Balloons, assorted colors. Gross, \$3.50
- B6—Assorted Decorated Gas Balloons. Gross, 3.75
- B7—Ching-a-Ling Balloons. Gross, 4.75
- B8—Colored Balloon Sticks. Gross, .45
- B9—Shimmy Dancers. Per 100, 5.00
- B10—Fancy Hat Bands. Best Grade. Per 100, 2.25
- B11—False Mustaches. Per 100, .85
- B12—Scissors Toy. Gross, 3.50
- B13—Swinging Monkey. Gross, 8.50
- B14—Shelt Chains, Ass'd. Colors. Gr. Gross, 4.00
- B15—Large Scare Spiders. Gross, 4.00
- B16—Novelty Moving Picture Cards. Per 100, 2.25
- B17—Red, White and Blue Cans. Per 100, 2.50
- B18—Japanese Bamboo Cans. Per 100, 1.25

**HALT! MR. STREETMAN MR. PITCHMAN**

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This is one of the finest items on the market. Removes tannin from felt hat silk or cotton fabrics without causing any injury or discoloration. It does this work instantly, like magic. The cleaner contains no acid, gasoline or naphthalene—it is non-inflammable. In making a demonstration saturate a dollar bill with iodine and remove the stains with the cleaner. A single application will render the bill perfectly clean and in an absolutely undamaged condition. It removes oil, grease, paint, ink and clinging dirt. Cans sell for 25c each. Dozen Cans, 60c. **GROSS CANS \$7.00**

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To Make Room for Our Holiday Goods.



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(As ill.) 21 in. h.h. with long curly Hair and Plume. \$45.00 PER 100.  
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With Hair, \$21.00 PER 100.  
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**CAL DOLL LAMPS, with long, curly hair,**  
50c each, 40 to a barrel  
**SHADE and DRESS for DOLL LAMPS, 35c each**  
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Missouri's Largest Bird and Dog Store. Wholesale and Retail.

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8-OZ. DUCK  
54 feet long  
5 1/4 feet wide

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Colors—White, Khaki and Dark Brown

Suitable for

CIRCUS TENT WALLS AND SIDE SHOWS

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A Fine Money or Ticket Bag

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Cases are Roman gold finished inside. Engine turned effect. Curved to fit pocket. Case snaps open smartly and shuts snugly. Cigarettes stand up invitingly.

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NEV-R Fail Clutch Pencils, Mounted on Easel Display Extra Leads, three in each in bulk.....\$9.00 Cards.....\$10.25 tube.....\$4.00  
Per Gross.....\$9.00 Gross.....\$10.25 Per Gross Tubes...\$4.00

**ORIENTAL MFG. CO., 891 Broad St., Providence, R. I.**

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Approves of the SHOWMEN'S LEGISLATIVE COMMITTEE

### Wants To Join at Once

Wild West People and Man to take charge of Show. Must be capable in every respect. Will furnish complete outfit, including Saddles, Saddle Horses, Broncos, Mules and Chaps. State percentage or salary proposition in telegram. Can place another Bally-Hoo and Platform Attraction. CONCESSIONS—Everything open for the balance of the season. All Fair dates.

This week, Lawrence, Kan.; following, Ottawa, Kan.; Sikeston, Cape Girardeau, Poplar Bluff and Caruthersville.

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Due to our increased volume of business, which reduces our costs accordingly, we wish to announce that on and after June 25 we will pay express charges east of the Rockies on all shipments of \$35.00 or over (with the exception of "Love Lass", the giveaway supreme).

**LOOK AT THESE PRICES!** All Fancy Packages. Packed with delicious Hard and Soft Center Chocolates.

No. 1 Package, 9 1/2x5, Embossed, Doz. \$2.40	No. 16 One-Pound Package, Dozen \$3.00
No. 2 Package, 11x7, Embossed, Doz. 3.80	No. 17 Package (Looks like a Pound), Doz. 1.80
No. 3 Package, 9 1/2x5, Leader, Doz. 2.25	No. 18 Package (A Big Flash), Dozen 1.80
No. 10 Package, 8 1/2x4 1/2, Am. Beauty, Doz. 1.70	No. 19 Package (Nifty), Dozen 1.20
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**"LOVE LASS, THE GIVEAWAY SUPREME"** \$10.00 PER 1,000 BOXES RUSH IN THAT TRIAL ORDER AT ONCE.

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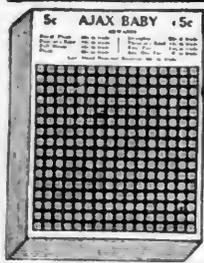
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Our line of SALESBOARDS are guaranteed perfect in every respect. Crimped tickets. Protected front and back. Special boards always on hand and made to your order. Prompt shipments. Buy direct from the manufacturer.

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**WANTED--CLEAN CONCESSIONS**  
For GREENFIELD "LIVE WIRE FAIR"  
SEPTEMBER 10-13 3 DAYS--3 NIGHTS  
J. B. KENNEDY, Supt. of Midway, Greenfield, Mass.

**LEO BISTANY**  
IS GOING BACK TO SOUTH AMERICA  
again for a three months' tour. His last trip was very successful and has taught him where the good spots are to be found.  
**WANT** Ferris Wheel and Merry-Go-Round, Merchandise Wheels and Grind Stores. Free Act--Lady and man or two ladies doing good sensational Act preferred. One or two good Animal Acts  
Transportation down and back guaranteed before sailing. Leaving October 15th. Irv. Wilson or Sammy Miller, write or wire me.  
**LEO BISTANY, Hotel Buffalo, BUFFALO, N. Y.**

## 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:

**BOND, PAUL.**  
Complainant, C. R. Reno,  
Stockton, Md.

**BOND, HELEN KENT.**  
Complainant, C. R. Reno,  
Stockton, Md.

**BURNS, SCOTTY, Agent.**  
Complainant, C. R. Reno,  
Stockton, Md.

**DIXON, JAS R., Contest Promoter.**  
Complainant, J. Ackerman,  
913 Gerritt St.,  
Pittsburg, Pa.

**FEHR, JOHN L., Promoter.**  
Complainant, Paul Sherlow,  
227 B St., N. W.,  
Washington, D. C.

**GRAY, SUNNY, and WIFE, Minstrel Performers.**  
Complainant, Wm. Campbell,  
Mgr. Campbell's New Orleans Minstrels

**HOFF, JOHNNIE, 10-in-1 show manager.**  
Complainant, Frank J. Murphy,  
Manager Frank J. Murphy Shows.

**MAC COLLOUGH, J. J., AND WIFE, Straight Man and Chorus (alias Jack Mendel and wife).**  
Complainant, Chas. W. Benner, Mgr.,  
Peck's Bad Boy Company,  
Care The Billboard, Cincinnati, O.

**MILLER, WALTER, AND WIFE, Second Comic and Chorus Girl.**  
Complainant, Chas. W. Benner, Mgr.,  
Peck's Bad Boy Company,  
Care The Billboard, Cincinnati, O.

**ROBERTS, DOC, Carnival Attraction Owner.**  
Complainant, B. H. Nye,  
Care of The Billboard,  
Cincinnati, O.

**WOOD, BILLY, General Agent.**  
Complainant, F. W. Miller,  
Manager Miller's Midway Shows.

### S. W. BRUNDAGE SHOWS

Play Annual "Fish-Fry" Event at Beardstown, Ill.

Beardstown, Ill., Aug. 21.—At this writing all the attractions with the S. W. Brundage Shows are located on the public streets here for the annual fish fry celebration, this making the initial appearance of this show in this section of Illinois. With the date properly handled by Agent Ralph P. Losey, with the surrounding country billed heavily, with full-page advertisements in the Springfield papers announcing the annual State-wide event; with the big Burlington railroad paydays and with weather most favorable the prediction is that the engagement will prove profitable to all. Owing to the size of some of the attractions, especially the caterpillar ride, a little difficulty was encountered in getting located, all of which was overcome by the hustling committee in charge.

Last week, at Canton, Ill., proved one of the best "carnival weeks" the show has had this season, and this with a county fair on in the same county. Agent H. F. Handle and wife had some good promotions and had everything lined up in proper shape on the arrival of the show. They are now ahead at Watseka, Ill., for the Iroquois County Fair.

Jack Kenyon and wife will go to the C. A. Wortham Shows, while Fred Fields will handle Mr. Kenyon's rating stand business on this show. Mr. Fields is here today and on the job, although Mr. Kenyon's leaving is delayed because of the condition of Mrs. Kenyon at this time, she being under the care of doctors, due to a general breakdown.

Mrs. Clint Nohle, wife of the Penny Arcade manager, recently left a hospital at Mattoon, Ill., where she underwent an operation and is now at her home at Mattoon. There are bright prospects for her speedy recovery. The Penny Arcade is having one of its very best seasons. The "She" show, presented by C. F. Hutchins, son, is one of the neatest and best framed-up illusions the writer has ever come in contact with, it proving its value as a carnival attraction with the nice business it is doing.

Captain Miller and his band are doing their share to please the natives and help make the S. W. Brundage Shows the popular and pleasing carnival attraction the many give them credit for. The caterpillar ride is doing a wonderful business and is top money of the six rides each week.

Before starting on its Southern journey the show will make several Illinois and Iowa fair dates. Agent Losey, who is handling this stand, will go to Okaloosa, Ia., where he and his wife will stay two weeks ahead the coming there, week of September 10, to furnish the attractions on the midway for the Southern Iowa Fair and Exposition. All of which is according to an executive of the above shows.

## BALLOONS, WHIPS, NOVELTIES SPECIALTIES, ETC.

**"OAK BRAND"**  
No. 70 Heavy Gas, gold or silver, Per Gross \$ 3.25  
No. 70 Heavy Gas, transparent, Per Gr. 3.25  
No. 75 Heavy Gas, 2-Color, with Flag, Uncle Sam, Rhinoceros, etc. Per Gross 3.75  
No. 75 Heavy Gas, with animal prints, Per Gross 3.75  
Round Heavy Head Balloons, Per Gross .40  
No. 53C—Large Squawkers, Per Gross 1.25  
**"AIRO BRAND" BALLOONS**  
No. 75—Heavy Camel Gas, Per Gross 3.75  
No. 70—Thin Gas, Per Gross 3.50  
Large Yellow and Blue Flying Birds, with long, soft, decorated sticks, Per Gross 5.75  
Rubber Inflated Clown Dolls, Camels and Elephants, Per Dozen .90; per Gross, 10.00  
Red, White and Blue Cloth Parasols, large size, 8 ft. dia., Per Dozen 3.50  
Large Assorted Paper Parasols, Per Gross 5.50  
Per Gross 9.00  
Baby Lude Pipes, Per Gross 7.25  
Large Size Water Guns, Per Doz. 75c; Gross, 8.50  
Medium Size Water Guns, Per Gross 4.50  
Rubber Balls, No. 0, Gross, \$1.50; No. 10, Gr., 2.50  
Best Red Tape, Per lb. \$1.20; per 1,000, 11.00  
Comic Buttons, Per 100 \$1.20; per 1,000, 11.00  
Large Size Wine Glasses, Per Gross 4.50  
Best Quality Whips, Gross, \$5.00, \$6.50, \$7.00, \$9.00  
Samples of all above, \$1.00, prepaid. Order shipped same day received. Send for our 1-23 catalogue free off the press. It is free. 25% cash with all orders balance C. O. D.

**M. K. BRODY,**  
1118-1120 S. Halsted Street, CHICAGO

**The Smallest In The World!**  
**MIDGET COLLAPSIBLE GARMENT HANGER**  
Get Ready For Big Holiday Seller!  
You need only show these little useful hangers to sell them—they are so handy and attractive—small enough to put in a vest pocket, but large and sturdy enough to hold the heaviest coat.  
Each Hanger has a beautiful nickel finish. Put up in attractive, genuine leather cases in a variety of striking colors, six different sizes—one to six in a case. Big value for the money. You make 100% profit. 35¢. Money refunded if not satisfied. Get full details.  
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Originators, Patentes and Manufacturers.  
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**24 Hour MUSLIN 24 Hour Service SIGNS Service**  
To Order in Many Colors  
3x12 FT. \$2.50 EACH 3x12 FT.  
**SHOW SIGNS OUR SPECIALTY.**  
**GOLDSMITH SIGNS, INC.,**  
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**CHEWING GUM**  
20 Cc Packages to the Box. Very attractive and 100% QUALITY GUM. NO TRASH!  
**1000 PACKAGES \$8.00**  
Sample Box, 35c. Prepaid  
10 Gross Gold-Plated Wedding Rings to close out at \$5.00 Per Gross  
**WATCHES GOLD PLATED \$3.00 PER DOZ FOR FLASH.**  
**BEN BRAUDE & CO.**  
337 W. Madison St., CHICAGO, ILL.

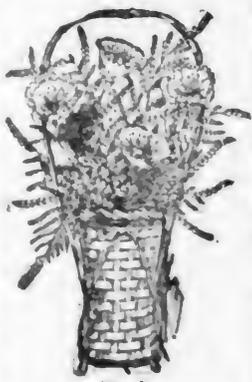
**Wanted, Side Show Acts OF ALL KINDS**  
Also Talkers and Grinders. Good salary. Long season. Wire, don't write.  
**CON T. KENNEDY SHOWS,**  
Council Bluffs, Iowa, August 28th.

# FLOWER BASKETS

Are Real Money Getters at Fairs. They Are Beautiful and Make a Wonderful Flash. Order Now

IF YOU WANT A BANK ROLL, CASH IN ON THE POPULARITY OF THESE SENSATIONAL CONCESSION ITEMS. WE HAVE THEM ALL SIZES AND STYLES

## Non-Electric Baskets



NO. A.

**\$10.00 PER DOZ.**

Fancy imported Basket, filled with beautiful assorted flowers and natural prepared ferns. Stands 17 in. high. It's a beauty. Finished in dark colors.



NO. B.

**\$12.00 PER DOZEN**

This beautiful Princess or Bridal Basket is a big winner. Made of imported willow, finished in bronze. Stands 21 inches high, 8 1/2 inches in diameter. Filled with large cloth Roses and Ferns.



NO. C.

**\$13.50 PER DOZ.**

This beautiful bronze finished Basket is filled with cloth Roses or assorted Flowers. Stands 22 inches high. State preference of flowers. This Basket makes a wonderful flash.

WRITE FOR ILLUSTRATED CATALOGUE.

**OSCAR LEISTNER, MANUFACTURERS** Established 1900

## Electric Flower Baskets Get Big Play

OUR BASKETS ARE EQUIPPED WITH PLATINUM FILLED ELECTRIC BULBS

Do not confuse with the ordinary Christmas Tree Bulbs which burn out very quickly. Our patented Lamp will positively not burn or scorch the flower.

THESE BASKETS ARE POPULAR RIGHT NOW, AND THE DEMAND IS GETTING BIGGER EVERY DAY. Thousands were sold by concessionaires, who cleaned up a fortune. WHY?? Because Electric Flower Baskets appeal to everybody. They always get the big play. Their attractiveness draws the crowd. When the baskets are lighted in the evening they make the most beautiful flash you ever saw. Everybody wants one the instant they see them.

If the best is good enough for you, send us your order today. Each Basket made of imported straw braid and red, beauty painted in lively colors. Each flower is equipped with new improved electric light bulb and positively will not burn or scorch the flower. Flowers and lights are interchangeable. Patented under No. 13279. Six feet of cord, plug and socket all complete with each Basket. Each Basket is packed in an individual box, all complete, ready to place on your stand.

**PRICES:**

	Each.	Doz.
3-Light Baskets, 19 in. high.	\$2.95	\$33.00
4-Light Baskets, 19 in. high.	3.50	39.00
5-Light Baskets, 22 in. high.	4.00	45.00
6-Light Baskets, 22 in. high.	4.50	51.00

We can also quote you prices on 9, 12 and 18-Light Flower Baskets. Let us know what you want; we will help you. Sample sent at individual prices shown above.



SHOWING ROSE DETACHED.

The above Basket, 6 lights, 22 inches high.

25% MUST ACCOMPANY ALL C. O. D. ORDERS

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1528 Dickinson Street, PHILADELPHIA, PA.

MANUFACTURERS OF

### Famous Ice Cream Wafers

PACKED IN TIN CANS CONTAINING 600

**WAFERS**

CAN BE USED WITH SANISCO ICE CREAM SANDWICH MACHINE.



**M. STROLI**

TRADE MARK.

Postage must be sent with full amount of order if by parcel post.

To avoid delay wire money order, as goods are shipped same day order is received

"QUICK SERVICE MEANS MONEY TO YOU"

SIZE OF CASES:  
Cans of 6 Cans.

**\$12.00**

F. O. B. Philadelphia, Pa.

Cases of 12 or 24 Cans.

**\$24.00 and \$48.00**

respectively.

No C. O. D. orders shipped.

## HOODWIN LARGE HEADING SALESBOARDS

For Knives, Pencils, Premiums of all kinds. Also Hoodwin Midget Salesboards and Pulkwik Salescards for all purposes. 20% discount on orders over \$50. Immediate delivery at wholesale prices. Write for complete catalog.



### HOODWIN'S SALESBOARDS

No. Holes.	Large Heading.	Midget Boards.	No. Holes.	Large Heading.	Midget Boards.
100	\$0.30	\$0.12	1200	\$0.80	\$0.65
200	.44	.17	1500	1.25	.80
300	.49	.22	1800	1.35	.95
400	.57	.27	2000	1.45	1.05
500	.58	.31	2500		1.30
600	.60	.36	3000		1.55
700	.64	.40	3600		1.85
800	.69	.45	4000		2.05
1000	.73	.55	5000		2.55

J. W. HOODWIN CO.,

### HOODWIN'S PULKWIK SALES CARDS

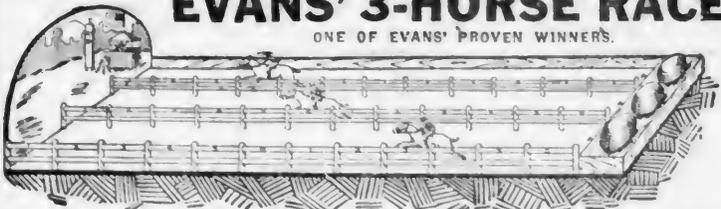
BLANK HEADING—ONE SEAL ATTACHED

Size.	Price per 100.	Size.	Price per 100.
8	\$2.00	60	\$6.80
10	2.70	65	8.15
15	3.40	70	8.15
20	3.85	75	8.90
25	4.25	80	8.90
30	4.60	100	8.90
35	4.90	200	17.00
40	5.75	300	22.50
50	6.45	400	23.50

2949 W. Van Buren Street, CHICAGO.

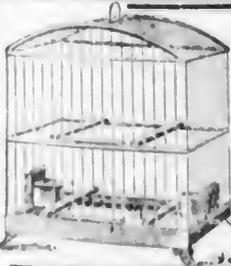
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ONE OF EVANS' PROVEN WINNERS.



One of the Cleanest and Fastest Science and Skill Games. Write for Description and Price. FLOOR LAMPS, Assorted Polychrome Finish, Assorted Colors and In Quantities, \$8.50 Each. Beacon Blankets, Aluminum Ware, Lamps, Electric Perculators, Thermo Jars, Silverware, Dolls, Etc., Etc. GIVE-AWAY CANDY, \$11.00 PER 1,000. Big Stock. Immediate Shipment.

Send for our 66-page Catalog of new and money-making ideas. It's free. H. C. EVANS & CO., 1528 W. Adams St., CHICAGO, ILL.



## THE FLASH THAT BRINGS IN THE CASH IMPORTED BIRD CAGES

Just received a large shipment of neat enameled Bird Cages with drawer bottom. The cages are three in a nest—thus a big saving on express. Cages are just like cut, in assorted colors. Sizes, 9x10x12, 9x8x11 1/2, 10 1/2x13. WHILE THEY LAST, \$18.00 PER DOZEN. Sample Nest of 3, \$5.00.

25% must accompany the order, balance C. O. D. Packed 5 Dozen to a Case. Circular sent on request.

THOMPSON-BUSCH IMPORTING CO. 80 Cortlandt Street, NEW YORK, N. Y.

## WANTED TO BOOK—"FREAK ANIMAL SHOW" And "WHAT IS IT SHOW"

With a Good Carnival. Wire percentage and route. BROWNING AMUSEMENT CO., Riverview Park, Chicago, Ill.

## ON ACCOUNT OF DISAPPOINTMENT

Have Choice Space for Shows for the CARNIVAL AT CHESTER PARK

SEPT. 2nd to 9th inclusive.

Write or wire, M. M. WOLFSON, Mgr., CHESTER PARK, CINCINNATI, OHIO.

# STOP! LOOK! LISTEN!

THREE BIG MONEY SPOTS IN NEW JERSEY:

**Carteret, N. J., August 27th-September 1st**  
**Perth Amboy, N. J., Labor Day Week (R. R. Lot), Sept. 3-8**  
**West New York, N. J. (Playgrounds), Two Weeks, Sept. 10-22**

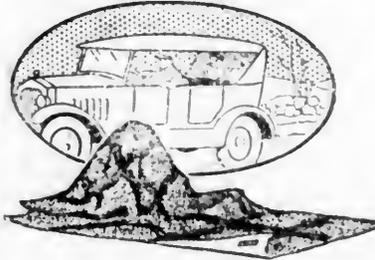
**WANT** One more show of merit. Concessions of all kinds; no exclusives. Sensational free act. Have high dive. Will give exclusive on palmistry.

Address week Aug. 27, Chairman Carnival Committee, Port Reading Fire Department, Port Reading, N. J.  
Address week Sept. 3d, Chairman Carnival Committee, Lincoln Hose Co., Perth Amboy, N. J.  
Address Sept. 10th-22d, Chairman Carnival Committee, Hudson River Athletic Club, West New York, N. J.  
Address all mail to HARRY HELLER, as per route.

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are your best prospective

### PREMIUM WINNERS



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## CHASE STEAMER RUGS OR MOTOR ROBES

The big idea is to be different—have a sensational array of beautiful and distinctive patterns; plaids, checks, etc.

Remember for over 56 years Chase rugs and robes have stood for the positive standard of the world.

PICK YOUR NEAREST DEALER—

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EVERY MOTORIST KNOWS THIS TRADE MARK Capitalize on its Reputation! SEE THIS PROFITABLE MERCHANDISE NOW!

## ZEIDMAN AND POLLIE EXPOSITION AND CIRCUS

FAYETTE COUNTY FAIR, Oak Hill, W. Va., Week of Sept. 3rd. Can place Concessions of all kinds. Can place Talkers and Grinders; also Help on all Rides. Can place experienced Spring Board Diver for Water Circus.

Lexington, Ky., Blue Grass Fair, week of August 27th.  
All address HENRY J. POLLIE, Gen. Mgr.

### WORLD AT HOME SHOWS

Play First Fair at Marlinton, W. Va.

Marlinton, W. Va., Aug. 22.—With the Pocahontas County Fair drawing thousands and with free acts in front of the grand stand lined so as not to interfere with midway attractions, the first fair emanating from the World at Home Shows has started on its way to every one connected with the organization.

Monday was opening night and the shows and rides were ready for the first guests. Tuesday, the opening day of the fair, 5,000 people passed through the turnstiles. The business recorded was the largest date by the show on any opening day at a small fair. On this morning held the crowds large, but this afternoon was warm and hundreds of motorists and pedestrians headed their way to the fair grounds. Businessmen are leading their own, but are not doing the business that the shows and rides are recording. Tomorrow is the "big day" and of this are expecting between 10,000 and 20,000 visitors.

A twelve-hour battle which raged on the Thomas show grounds between 10:30 a. m. and that city until nearly dark and a majority of the show train did not reach Marlinton until seven o'clock Monday morning, with a five-and-a-half hour delay between the train and the fair ground. However, Ed Peyton and his banding train crew had the cars emptied of their cargo before noon and there was a stream of big red wagons pouring thru the main streets of the city en route to the fair grounds.

Fair officials are well pleased with the World at Home shows. A committee of ministers inspected the entire "Pleasure Trail" in company with the writer, and carried the report of its inspection to the association offices. V. P. Prizzell, deputy state tax commissioner, was an early visitor here, and to his surprise found Syd Paris, who had "passed" him when he was a boy. Prizzell and Syd both had from Charleston, S. C., and the latter left a hally on his impromptu show while they tacked over days gone by. Lucile Axel Smith's Water Circus has been entertaining the natives here with a new form of hally in a classic dance the diving girls do on the platform outside.

Mrs. A. Bush loaned her horse and here and will operate a candy store during the tour of fairs. Sammie Gilman, Bush's partner, with A. L. Jackson, one of their real live-wire agents, left to play the Ringess Fair at Lexington, Ky., and a few others on that circuit. They will return about November 1 to finish the season with this show.

Contracting Agent Frank Haggerty is back with the show this week and is one of Marlinton's heroes, having ridden in a horrid race upon the back of a horse that wouldn't take the hurdle—the Frank did—and this afternoon he piloted a "Missouri product" in the first mile race of the fair.

Al Vivian is waiting at Bonecorte to re-join the show, according to letters to his friends here, and Al and his charming wife, Mabel, will be warmly welcomed. Harry Turner, who supplied novelties on the World at Home midway at several of the 1922 fairs, found here to make part of the circuit, coming from Ewing, Ky., and is doing a nice business.

CARLETON COLLINS, (Press Representative).

### SHOWFOLKS' MEMORIAL SERVICE

At Graves of Homer and Will Jones and Lyman Henderson

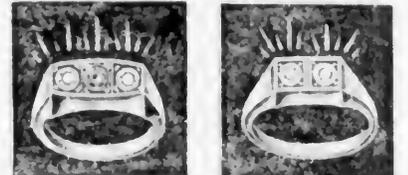
Friday of the week Wortham's World's Best Shows were in Davenport, Ia. Every one with the show, who could get away, went to Oakdale cemetery and attended a memorial service for Homer and Will Jones, who died in a show train wreck last October, and Lyman Henderson, their brother-in-law.

The graves were decorated and, after a brief but impressive address by William Ellis, the show band played "Nearer, My God, to Thee," after which the showfolks departed with loving remembrances of those who had "passed on."

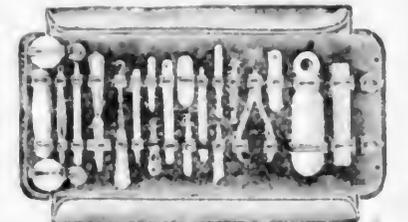
### HOTEL CLERKS RECUPERATE

Chicago, Aug. 21.—Three hotel men, known to showfolks from Coast to Coast for the past thirty years, have been vacationing. They are George Roberts and Mrs. Roberts, and E. (Rich) Richardson and Mrs. Richardson. The two men are assistant managers of "Don" Hicks' Grant Hotel, 811 Kennedy, of the same establishment—or rather one of the managers of one of the several Hicks hotels—and Mrs. Richardson is among the ladies somewhere. The others have gotten back on the job.

### LOOK HERE, MR. DEALER



B20—Radio Diamonds. Each \$7.75  
B21—Electro Diamond Gold Plated White Stone Scarf Pins. Per Gross \$3.50



B16—21 Piece Manicure Set. Each. 90c. Per Dozen. \$10.75



B17. Genuine Exposition Gold-Plated Watch. Each \$1.55

B22—MAHOGANY FINISH CLOCK, Size 14 1/2 x 7 1/2 inches. Each \$2.65.

### SEE OUR PRICES

- B23—Pen and Pencil Set, 11K, gold-filled, in fancy box. Set \$1.50.
- B24—Eastman Hawkeye Camera, 95c.
- B25—White House Ivory Clock. Each \$1.80.
- B26—Opera Glasses. Dozen \$3.00.
- B27—Gallon Thermos Jar. Each \$3.50.
- B28—Sugar Bowl, with 12 Glass Spoons, complete. \$2.20.
- B29—Razors, American make. Dozen \$3.45.
- B30—Diamond Pearl Necklace, in plush box, \$2.35.
- B31—Assorted Colored Pencils. Dozen 85c.

When ordering sample, include 25c to cover cost of mailing. Terms: 20% deposit with order, balance C. O. D. Write for our Value Guide catalog. Orders, no matter how large or small, filled same day received.

### ELIAS SHAHEN COMPANY,

337-339 W. Madison St. (Hunter Bldg.), Chicago, Ill.  
Formerly Sec'y and Treasurer Jos. Hahn Co.

### MUSICIANS WANTED

To enlarge my Band. Cornet and Bass Player, w/ All others w/ite. This Band is booked for half year till April. S. S. ALPETRE BAND, West Show, Marion, Virginia.

Tell them you saw their ad in The Billboard.



**Special  
18-inch Doll**

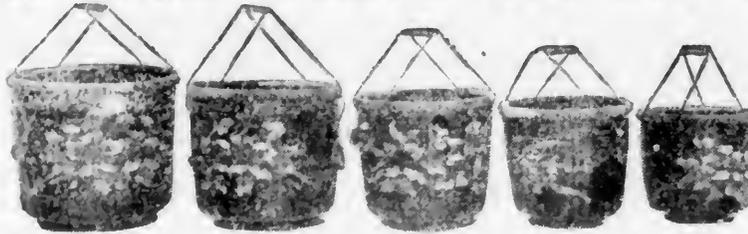
WITH FEATHER  
PLUMP DRESS,  
MEASURING IN ALL  
6 INCHES IN CASE  
OF 3 DOZEN.

**\$8.00**

PER DOZEN  
(Sold only in 3-  
Dozen Lots)

26-inch Doll, with  
overhead Fan Dress, 3  
dozen to a Case.  
\$15.00 Per Dozen.

**BEAUTIFULLY DECORATED FRUIT BASKETS**



9 1/2x10 1/2, 8 1/2x10, 8 1/2x10, 7 1/2x10, 6 1/2x7 1/2, 5 to Nest. Something new and flashy.  
Price by Nest, \$3.00. Sample Set, prepaid, \$3.50.  
Deposit required with order.

**ORIENTAL NOVELTY CO.,** 28 OPERA PLACE,  
CINCINNATI, OHIO.  
NEW YORK BRANCH: 87 ELDRIDGE ST.

**Blankets**

**ESMONDS  
and BEACONS**

If you want "BLANKETS", we  
have them. Our line is most com-  
plete. We always carry a large stock  
and have beautiful Patterns. Note  
low prices.

**SIZES:**  
Esmond, 64x78 in., in 7 Colors, \$2.85  
Esmond, 66x80 in., in 3 Colors, 3.50  
Esmond, 66x80 in., Navajo, Bound  
Edges, in 3 Colors, 4.50  
Esmond, 66x84 in., "2-in-1"  
Blanket, 3.50  
30x40-In. Crisp Blanket, .65  
Beacon, 60x80-In. Wigwag, 3.75  
Blanket, .75



**BIGGEST FLASH IN  
THE CLOCK LINE**

Made of hard metal,  
16 inches high.  
Made exclusively  
for B. & G. Colors—  
Silver, Green, Gold  
and Ivory.

**\$4.00 each**

20-inch Overnight  
Cases,

**\$4.00 each**

**OSTRICH PLUME DOLLS  
\$5.75 dozen**

We carry a complete line of Dolls,  
Silverware, Blankets and other items  
for Concessionaires.

SEND FOR OUR NEW CATALOG.  
25% Deposit Must Accompany All  
Orders.

**B. & G. TRADING CO.**  
100 GREENE ST., NEW YORK.  
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**EARN \$50 A DAY!**

SELLING

**GOODYEAR RAINCOATS**

STYLE 243—

A Fine Durable Coat

**\$1.90  
EACH**

Made of diagonal gabardine cloth,  
tan shade, rubber lined, belt all around,  
single-breasted, convertible collar,  
unlined. Guaranteed strictly wa-  
terproof.

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.**

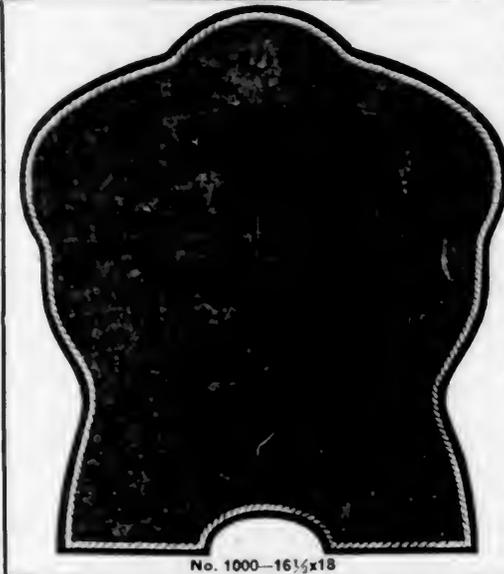
Dept. C-F, 34 East 9th Street, NEW YORK CITY  
AGENTS WANTED.  
WRITE FOR OUR SIX BEST SELLERS.



Style 243.



Style 695.



No. 1000—16 1/2x18

**SALESBOARD  
USERS BUY  
YOUR**

**Display Pads  
and Boards**

from the largest display pad and  
board house in America

Quality the highest  
Prices Right  
Delivery prompt

Send for Illustrated Catalog  
Makers of the Harlich  
"Kickless" Salesboards and  
Velvet Display Pads for as-  
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**HARLICH MFG. CO.**

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CHICAGO, ILL.

**ATTENTION, CONCESSIONAIRES!**

We Save You Money and Ship Orders Same Day They Are Received

WATCHES  
CLOCKS  
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BEADED BAGS  
FIELD GLASSES  
ELECTRIC LAMPS  
ELEC. PERCOLATORS

MANICURE SETS  
ROGERS SILVERWARE  
LEATHER GOODS  
THERMOS JARS  
UMBRELLAS



PATENT PENDING



No. BB56—Rogers Silver-Plated  
Sugar Bowls. Complete with 12  
Rogers Nickel Spoons. Price  
Same as above, with-  
out Spoons. Per Doz. 18.00

No. BB230—Radiant Electric Stove. Length, 7 inches;  
width, 8 1/2 inches; height, 5 inches. Polished nickel top;  
black enameled base. The highest, cheapest electrical house-  
hold appliance ever offered to the trade. Forty-two square  
inches of grate surface. For maximum economy. \$1.20  
Each. In lots of six or more, each, \$1.15.

OUR PRICES ALWAYS THE LOWEST. Write us before ordering elsewhere. We allow no one to  
undersell us. We carry a large stock of Watches, Clocks, Jewelry, Silverware, Manicure and Toilet Sets,  
Leather Goods, Electric Percolators and Toasters, Phonographs, Premium, Concession and Auction Sup-  
plies. We ship orders same day received. No delay. Terms: 25% deposit, balance C. O. D.

**JOSEPH HAGN COMPANY**

Department B, 223-227 West Madison Street, CHICAGO, ILL.

**WAXHAM WARE for EVERY FAIR**

**THE HOT BOX STOVE**

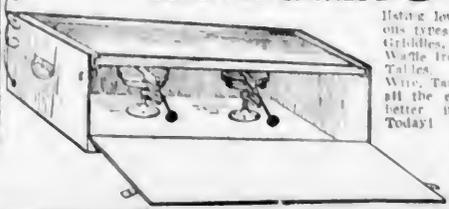
Get the stove you need for the Fair. Greater ca-  
pacity—better cooking—convenient. Fitted with grates  
for broiling, baking, etc. can be instantly transformed  
into a WAXHAM TABLE-TOP STEEL Griddle for Frankfurters, Ham-  
burgers or Griddle Cakes. Forms a convenient LOCKED BOX for  
storage. In 30 seconds.

2-Burner, 15x24 Hot Box Stove, only \$21.50  
3-Burner, 16x36 " " " " " " 30.00  
4-Burner, 20x46 " " " " " " 39.00  
5-Burner, 20x60 " " " " " " 48.00

Urn Burners (like  
cut) for pressure  
4 inch \$4.25  
5 inch 5.50  
Jumbo Burners  
for pressure  
\$3.00 to \$4.75.

Listing lowest prices for vari-  
ous types of Stoves, Burners,  
Griddles, Frying Pans, Glassess,  
Waffle Irons, Ladles, Steam  
Tables, Warmers, Hollow  
Ware, Tanks, Pumps; in fact,  
all the equipment you need,  
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It looks like silk and feels like silk. White, tan,  
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# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

## MASONIC EXPOSITION

### A Big Indoor Event

By HARRY RAVER

THE late George Parker once said that it takes several years to establish an annual indoor trade or industrial show on a paying basis, and at that the chances are against you.

George Parker established the Electrical Show in New York after years of hard struggles and losses. It is now an event of importance and draws huge crowds to Grand Central Palace each year.

Today almost every field of human activity is exemplified by some sort of collective exhibition or indoor show, most of which are conducted for the display of products to the "trade", while others make their appeal direct to the consuming public.

In the calculation of returns from the majority of indoor exhibitions, held for the "trade", little stress is laid on the anticipation of direct returns. If sales of space for exhibits cover overhead expenses trade organizations conducting these shows are satisfied to break even and hope for indirect returns in the form of advertising. Some few shows of established popularity yield a nice profit derived from admissions, the public interest being sufficient to encourage large ticket sales.

The Automobile Show, the Flower Show and the annual Poultry Show are examples of the latter class, but perhaps the only strictly paid-admission indoor show conducted in New York to show a handsome profit on its first year, and without trade organization backing, was the first annual Fashion and Home Exposition held at Madison Square Garden the week of May 8, 1922.

The show was planned to raise money for a free hospital to be built by the Masonic Fraternity of New York and to provide a maintenance fund for a similar hospital already

erected at a cost of \$1,500,000. A large sum of money was needed for these projects and the revenue-producing machinery necessarily had to be geared high.

Troy Alexander, a deputy Grand Master of the Grand Lodge, and in business life a prominent Wall street broker, was the guiding spirit behind the movement and its director-in-chief. He decided to put Masonry in the show business on a grand scale and proceeded to engage experienced men to operate the enterprise.

An intensive campaign of six weeks was conducted before the opening date. Fashions and the home were selected as being the broadest field possible, the idea being to minimize the effort required to dispose of booth space in a new and untried indoor show.

No charity appeal was used either in selling space or in enlisting public support. "So much for so much" was the policy laid down by the management, and both exhibitors and the public were impressed with the idea that the enterprise was not to be conducted as a "Charity Bazaar" where the public pays fifty cents to get in and five dollars to get out. Space was sold on the basis of a guaranteed sale of tickets, and no free list except to the press. Architects, designers and decorators were engaged to plan the transformation of Madison Square Garden, sketches in color were prepared for the use of solicitors, in fact everything was done to impress exhibitors and the public with the magnitude of the enterprise. Some 500 prominent New Yorkers were appointed on committees to lend a distinguished personnel to the undertaking.

Fifth avenue was combed to secure the finest American products in gowns and millinery and a mass gathering of stage and screen beauties

was called for the selection of attractive models.

A mammoth stage was erected on a 10-foot elevation, with a 40-foot opening and with stairs on either side leading to an elevated runway. This stage was visible from every angle of the garden and each number of the fashion show was staged for its entertainment value and not for the purpose of selling gowns. This gave novelty to the show which was reflected in the box-office returns. A tremendous advance sale of tickets was built up thru an intensive campaign, conducted thru 350 Masonic lodges, having a membership of 150,000. These tickets were sold on the promise of a great show for the money and not a mere "passing the hat" appeal for charity. A 300-page historical program was issued, the volume being bound in cloth with gold stampings and sold for a dollar. This departure from the usual paper-backed program was a distinct success, the revenue from advertising and sale of the books proving highly satisfactory.

The show opened without a hitch and the New York press covered the opening thoroughly, proclaiming it a "show that any Broadway producer could be proud of." Four nights of the week a closing order was issued by the fire department for overcrowding. Features of the exposition were syndicated thru the press all over the United States, one hundred and seventy-six thousand dollars was turned over to the treasurer as the net profit of the first year's activities after deducting all expenses.

The second exposition was held this year, the week of May 14, also at Madison Square Garden. All space in the show was sold two months before the opening at advanced prices per foot. Added capacity was secured by opening the arena seats and erecting a huge staircase leading to the lower level of the garden. Early in the week the overflow began and the doors were closed at 8 o'clock every night but Monday. Reserves from five police precincts were called out every night to handle the crowds. At times the overflow reached for two blocks outside the garden and it was necessary to put on two performances nightly to satisfy a portion of the overflow. "The American Venus" or the perfect "34" was a creation

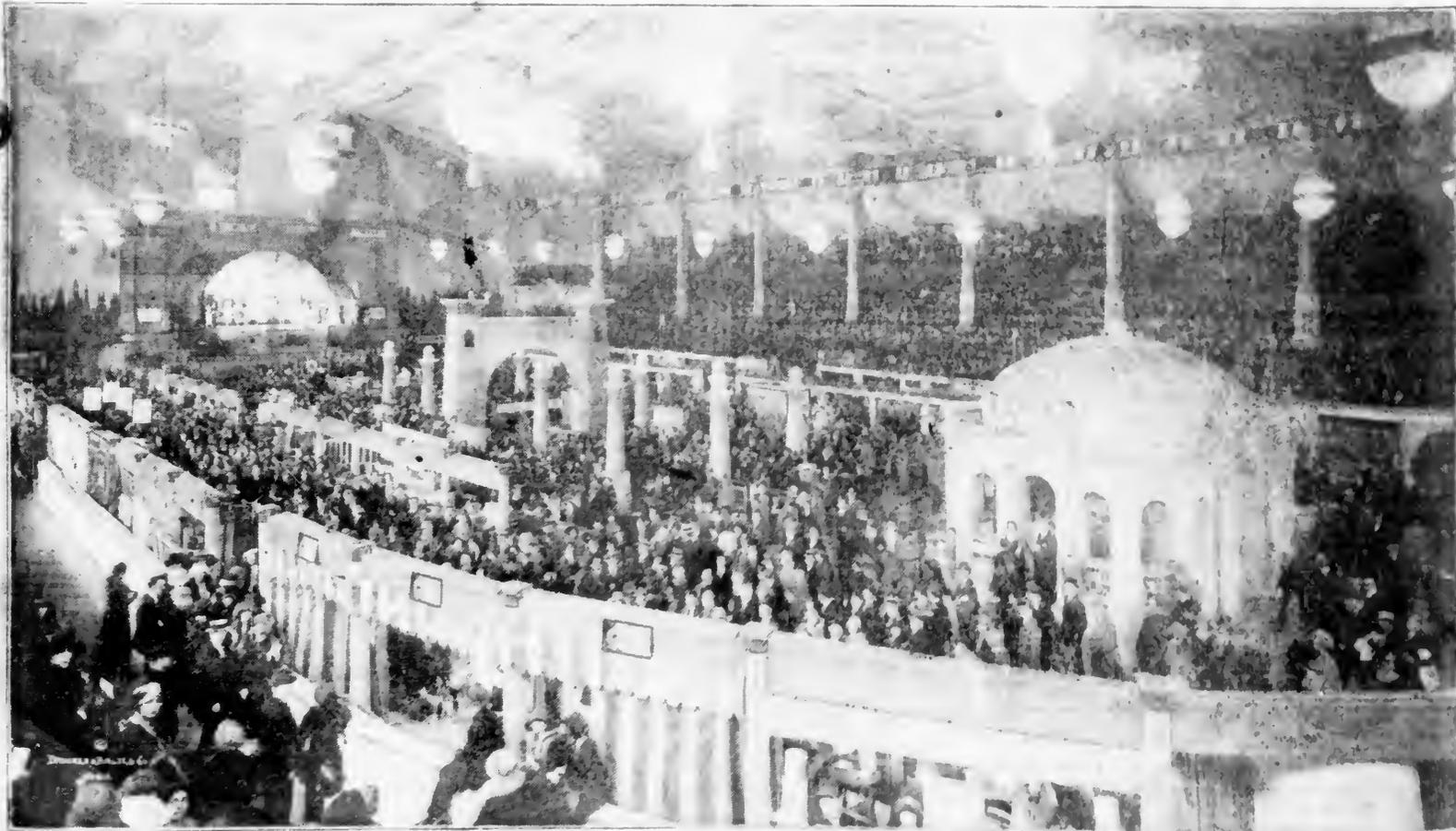
of the publicity department. Every important newspaper in the country picked up this idea of a change in the popular female figure. Many other features of news value were promoted, resulting in nation-wide publicity for the New York enterprise. This year every exhibitor was given an exclusive showing in his line. Ninety per cent of these exhibitors indicated their desire to sign up for larger space next year. In response to a questionnaire 100 per cent declared the exposition a good business investment. In spite of the tremendous attendance, declared by the police authorities to be the largest accorded any event for a continuous week, there were no accidents, no arrests, no misbehavior nor complaints. Reports reaching headquarters from the various lodges indicate a return in excess of last year's total, altho but 36 per cent have been heard from.

The Masonic Exposition is now an established institution, occupying spacious headquarters in the Masonic Temple, 71 West 23rd street, New York, where not only the annual show is organized and conducted but the inquiry and service departments of the free hospitals are located. The Grand Lodge of the State of New York is ambitious to see a free hospital established in every city of the U. S. The service and experience of the new York organization is therefore available to any other State jurisdiction desiring to carry on a similar campaign.

### "CONEY NEVER CLOSES" ECHO

New York, Aug. 25.—One of the carnival features during the week of the Mardi Gras at Coney Island will be the grand ball at Stanch's on September 13, when the king and his royal consorts will receive the countless subjects.

The committee explains that the last day of the Mardi Gras does not mean that Coney Island is to close its gates. All Coney Islanders are endeavoring to make the resort a year-round one and many managers of attractions and business places have signified their intention of remaining open during the winter. The adopted slogan, "Coney Never Closes", promises to be lived up to.



The first annual Fashion and Home Exposition, held at Madison Square Garden, New York, the week of May 8, 1922.

# Lamps That Hit Every Week

Ask these boys: Joo Harris, John Lorman, Issie Steir, Art Mosler, Harry Brown, Norman Shuo, Louis Lenord.



BEST ASSORTMENTS Of Designs and Colors Indian, Wigwam and Rainbow Beacon Blankets. \$3.75 each. Can ship one or a car load.

## Panel Aluminum Ware

10-in. Rd. Paneled Roaster...75c	Each.	1, 2, 3-qt. Paneled Sauce Pans. Set.....77c	Each.
2-qt. Double Paneled Boiler...90c		Oval Roasters, 14 in.....\$1.12 1/2	
1 1/2-qt. Double Paneled Boiler.....75c		Oval Roasters, 18 1/2 in.....\$1.75	
5-qt. Tea Kettle, paneled.....\$1.17 1/2		Water Pail, 10-qt.....98c	
6-qt. Preserve Kettle, paneled...67c		Dish Pan, 10-qt.....75c	
Preserve Kettle, 6-qt.....58c		Water Pitcher, 3-qt.....75c	
1 1/2-qt. Coffee Percolator, paneled.....69c		Aluminum Fruit Bowl, looks like Silver.....75c	
		Electric Table Stove.....\$1.05	

25% Positively Required With Order. Our Lamps are not broom sticks painted barn red. All our Lamps are regular furniture store stock.

## DIRECT SALES AND SERVICE CO.

A. F. BEARD, Mgr. 24-26 West Washington Street, CHICAGO, ILL. Long Distance Phone, Dearborn 6906. Nite Phone, Wellington 4020.

We Have a Complete Line of Silver Ware



Beautifully finished, stippled, burnished gold and silver Polychrome Lamps. Silk Shades, heavy fringe, screw-off base. SIX to shipping crate.

FULL SIZE FLOOR JUNIOR AND BRIDGE

BRIDGE, \$8.50 Each. JUNIOR, \$10.50 Each. FLOOR, \$11.50 Each. Sample, 50c extra.

# OUTDOOR CELEBRATIONS FALL FESTIVAL STARTS

## Auspicious Cincinnati Event Formally Introduced —Spectacular Night Street Pageant Precedes Opening

The Cincinnati Fall Festival and Industrial Exposition was formally introduced not simply by introduction to the public Saturday afternoon, August 25. An extensive and elaborately staged street pageant was held Friday night, its route covering virtually all of the downtown streets, all of which are in gay dress—remarking display of a mass street decorations and fronts of store buildings decorated—in honor of the innumerable community affair—the festival.

The walk along both sides of the streets along the parade route of the parade were lined with thousands of people who despite a literal downpour of rain which fell for about an hour before the start of the pageant. Because of the amount of water some of the marching bands of the street spectacles were omitted. However, there was quite sufficient for its being deemed up as one of the greatest ever given in the Western City. The floats were numerous and presented lavish expenditures of cash toward planning and clever construction in their preparation.

As previously stated in this publication, the Fall Festival is being given primarily in the "heart" of Cincinnati—to location and interest of her citizens.

The various streets, permanent structures and open spaces contained in eight blocks are being used as the main parade route. Central Park, Washington Park and the old city hospital site at Twelfth and Central Avenue.

A prominent highway, with large specially built buildings extending from Vine along Central Park, the main entrance at Race street, and there are buildings for exhibits, etc., with numerous, vertical bridges at all street intersections, greeted the visitor until the "journey" led into the "Joy Zone", where shows, radio devices, free acts and other amusements and that part of the "voyagers" taking in of the "State"—but there was still much more to the climactic scene.

In addition to a circus with seventeen regulation tents and many other some of the best known in the main auditorium, while the south wing is the Electrical Palace and the north wing industrial exhibits and an elaborate Style Show.

In the center of Washington Park is located one of the big features, the "Tower of Jewels" of four artistic columns rising to a height of twenty feet, and crossing at right angles. From them are magnificent "needle-work" lamps completely composed of sparkling, gemmed composition, and playing on the light are about five powerful electric lamps of thousands of candle power, and the lighting the electric in daytime.

The pageant gives a partial outline of the festival and exposition. More details will be given in next issue of the Billboard. A professional outdoor amusement program of terminating other entertainment, were not created in time for the opening of the festival and many of the floats and other features also were not ready installed. Suffice to state, however, that the financial success of the festival was not only assured, and from an attendance standpoint there is no doubt that the autumn festival during the weeks of the event with visitors—thousands from Ohio and adjoining States and

## COMMITTEE ENDORSES DARNABY

Chicago, Aug. 23.—On Friday night August 17, the Board of Directors of the Hammond (Ind.) Chamber of Commerce unanimously voted the holding of an exposition. They will make the affair an annual event.

At a meeting held some thirty days preceding a committee was appointed by the president of the Chamber of Commerce, headed by Doctor Saarar, president of the Northwest Life Insurance Company, to investigate results obtained in other cities, the character of shows producing the most satisfactory results from the standpoint of the Chambers of Commerce, and to request bids for the building and planning of the big event. On Friday night the Board of Directors was called to hear a report from the committee. Dr. Saarar said in part: "The committee you have appointed is ready

to report. We have made a thoro investigation and have invited here tonight J. A. Darnaby, of Chicago, whose plans and ideas seem to meet the demands of the retail and wholesale business men and manufacturers of Hammond. Not only are we impressed with his proposed features, but we were more favorably impressed by his endorsements, which we have personally received over long distance, covering four States. We felt this committee had sufficient knowledge gained from many indoor circuses and events to handle the ordinary show, but when it came to an event of this magnitude it begs to leave the details in the hands of those more able to handle them successfully. We endorse the plans submitted by Mr. Darnaby and recommend a budget of \$25,000 covering any possible loss in building the exposition and staging the spectacle, which will be staged, Mr. Darnaby tells us, on probably the largest stage ever erected in the State."

## HOME COMING-JUBILEE

Orrville, O., Aug. 24.—Orrville Post, American Legion, will direct the third annual Homecoming and Jubilee from August 30 to September 3. Committees are working on the program, which includes a midway, with concessions and several rides.

The Homecoming will take the form of a street fair and city officials have designated certain downtown streets on which the affair can be held.

## KEARNEY WILL CELEBRATE FIFTIETH ANNIVERSARY

Kearney, Neb., Aug. 23.—Kearney will celebrate its fiftieth anniversary of its incorporation during the week of September 11 to 14. The Chamber of Commerce has organized a "Come Back" club to bring as many former residents of Kearney and Buffalo County back on those dates as possible.

## PICNICS IN MISSOURI

Fulton, Mo., Aug. 24.—Among picnics not previously this year referred to in The Billboard to be held in Missouri in the near future are the following:

The annual picnic of Appleton City and vicinity will be staged August 29, 30 and 31. The Deepwater Harvest-Labor picnic will be held September 3 and 4 and the farmers of the community and the laboring men of the town will cooperate in making it a big event. By extending it over two days it is considered that better entertainment features can be secured and a larger crowd will be in attendance.

The program of entertainment and list of premiums for the thirty-third annual Old Settlers' Picnic of Newton and Jasper counties, which will be held at Mocc Spring, September 6, have been announced and promise to make this event one of considerable merit. Harry Riddle is president of the settlers' association and H. W. Bradley is secretary.

The Farm clubs of Grundy County have selected Moberly Park as the site for holding the annual picnic on September 12, and the affair is to be a large one. The program will be opened in the morning by a parade and the arrangements call for many amusements and entertainments in the afternoon and at night. Definite decision has been reached to hold the Bowling Green Centennial Celebration October 11, 12 and 13. Mrs. D'Arline Holcomb, a Bowling Green newspaper woman, has been placed in charge of arrangements.

## JOLIET'S 250TH ANNIVERSARY

Chicago, Aug. 23.—C. J. Kellem, secretary of the Association of Commerce, Joliet, Ill., announces plans for the celebration of the 250th anniversary of the coming of Joliet to the city named in his honor. At a luncheon held in the Woodruff Hotel last week the matter was discussed in detail and progress made.

The guest and speaker was J. A. Darnaby, of Chicago. There were present representatives from the Rotary, Kiwanis, Lions and Women's clubs, the Catholic Women's Society, the three past presidents of the Association of Commerce, several prominent citizens and business men and a representative of the local daily paper. Following a general discussion of the proposed pageant a vote was taken and Darnaby endorsed to handle the event. A stage 300 feet in length has been proposed, with two smaller stages right and left. More than sixteen changes of scenery, specially painted for the occasion, will be used. More than 1,000 people will take part.

## PLANNING "BIGGEST AND BEST"

C. S. Sanderson, who has charge of arrangements for this year's reunion and homecoming of old settlers of Randolph and Mason counties, Mo., which is scheduled for September 13 at Huntsville, advises that a large fund has been raised for the providing of a good program of entertainment and amusements. Mr. Sanderson states that this annual event has yearly been attended by large crowds during the past thirty-five years, and that it is planned to make this year's reunion the largest and best they have ever given.

## KENNEL CLUB DECIDES ON SPRING DATES

New Orleans, Aug. 21.—The Louisiana Kennel Club has decided to hold its annual dog show in this city February 23 and 24. The dates have been selected so as to follow the New York Westminster Show and to fit in the circuit of Texas shows, thus enabling out-of-town breeders to send their dogs here. Eno Meyer of Cincinnati, has offered his services as judge.

## STUTTGART RICE CARNIVAL

Stuttgart, Ark., Aug. 24.—The annual Stuttgart Rice Carnival will be held in this city October 17, 18 and 19, these dates having just been decided upon at a mass meeting here. The business men of Stuttgart, co-operating with the Stuttgart Post of the American Legion, will have charge of the carnival.

# Big American Legion Celebration

## HICKMAN, KY. (Right Up Town) WEEK SEPT. 23 to 29

WANT Shows, Rides and Concessions. Whole outfit considered. Biggest Celebration in the Mississippi Valley. Everything open on Concessions except Blankets. Shows, Rides and Concessions, this will be a winter's bankroll. Write, wire, W. M. (BILLY) GEAR.

# "Special Event" PROMOTER AT LIBERTY

EXPERIENCED, PRACTICAL, THOROUGH IN DETAIL. Methods that are up to the minute and GET RESULTS. Auto and "Pop" contests my specialty. Business at home on Outdoor Celebrations or Indoor Circus work, with or without "stage." Nothing too vast. The bigger the better. Address: HARRY E. BONNELL, The Billboard, Cincinnati, Ohio.

# GEORGIA STATE EXPOSITION

## MACON, GA. OCTOBER 22-27, 1923

Clean Concessions wanted. New and novel Concessions welcomed. No gamblers or money games. Can place few up-to-date Lunch Stands. Write E. ROSS JORDAN, Gen. Mgr.

# TWENTY-FIRST ANNUAL AFTER HARVEST JUBILEE AND HOME COMING

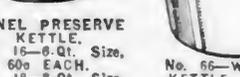
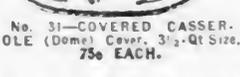
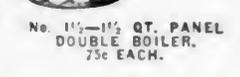
## NORTH JUDSON, INDIANA, SEPTEMBER 27, 28 and 29.

WANT FREE ACTS AND CONCESSIONS. Address O. S. SCHUYLER, NORTH JUDSON, INDIANA.



# Aluminum Prices Smashed!

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| No. 8—Panel, 8-cup Percolators .....69c Each                   | No. 23—3-qt. Panel Sauce Pan .....39c Each                      | No. 14—14-cup Percolator.....99c Each  |
| No. 4—4-qt. Convex Kettle (Dome Cover) .....65c "              | No. 43—Sauce Pan Set (Heavy Weight), 1, 1½, 2-qt....65c Per Set | No. 4½—4½-qt. Tea Kettle.....99c "   |
| No. 6—6-qt. Convex Kettle (Dome Cover) .....75c "              | No. 9—9¼-in. Colander.....69c Each                              | No. 55—5½-qt. Tea Kettle.....\$1.15 "  |
| No. 2—2-qt. Double Boiler (Popular Size) .....75c "            | No. 11—11¼-in. Footed Colander .....75c "                       | No. 606—6-qt. Pres. Kettle.....59c "   |
| No. 10—10¼-in. Rd. Roaster (Deep Style) .....65c "             | No. 13—Panel Sauce Pan Set (1, 2, 3-qt.).....75c "              | No. 608—8-qt. Pres. Kettle.....73c "   |
| No. 33—Sauce Pan Set (Light Weight) 1, 1½, 2-qt....49c Per Set | No. 44—4-qt. Panel Sauce Pan .....69c "                         | No. 610—10-qt. Pres. Kettle.....85c "  |
| No. 1—1-qt. Panel Sauce Pan .....15c Each                      | No. 10C—10-in. Fry Pan.....59c "                                | No. 80—8-qt. Dish Pan.....65c "  |
| No. 22—2-qt. Panel Sauce Pan .....25c "                        | No. 8½—8½-in. Fry Pan.....39c "                                 | No. 100—10-qt. Dish Pan.....69c "  |
|  |   | No. 30—3-qt. Panel Water Pitcher .....75c "                                  |
|  |   | No. 8½—8-qt. Water Pail, wood grip on bail.....79c "                         |
|  |   | No. 110—10-qt. Water Pail.....85c "  |
|  |   | No. 1G—1-gal. Aladdin Thermos Jar. Retail Price, \$15.00. Our Price, \$5.50. |



**EXTRA SPECIAL**  
9-Cup Panel Electric Percolator, complete, with cord and plug, **ONLY \$3.25 EACH.**

TERMS—25% with Order, Balance C. O. D. Same Day Service.

CONCESSIONAIRES—Write us for complete list of Aluminum Prices. **SAVE MONEY.** Order NOW! Order NOW!  
MOST COMPLETE LINE OF ALUMINUM IN THE U. S. A.

**THE ALUMINUM FACTORIES, 234 S. Wells St., CHICAGO, ILL.**

CUT ALONG DOTTED LINES. KEEP THIS AS YOUR PRICE LIST.

## LEADERS IN GENERAL MERCHANDISE



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| No. 804—SPECIAL ASSORTED FRENCH IVORY CLOCKS, Each.....\$ 1.35  |
| In Dozen Lots, \$15.00  |
| ASSORTED ORMULA GOLD NEW HAVEN CLOCKS, Each..... 1.75   |
| AMERICAN MADE ALARM CLOCKS, Each..... .99   |
| ART PHOTO CIGARETTE CASES, Gold Lined, Dozen..... 1.50  |
| COPPER-PLATED ASH TRAYS, Dozen..... .85   |
| METAL SHAVING MUG AND BRUSH, Dozen Sets..... 3.50   |
| IMPORTED 12 LIGNE OPERA GLASSES, In hard leatherette cases, Dozen..... 3.00   |
| In Gross Lots, \$33.00  |
| IMPORTED NICKEL FINISH SHAVING STANDS, including Cup, Brush and Mirror, Dozen..... 3.50   |
| GENUINE FRENCH ARMY AND NAVY FIELD GLASSES, including Leatherette Case and Carrying Strap, Each..... 4.00   |
| GOLD-MOUNTED GUARANTEED PEN AND PENCIL SETS, in Velvet Lined Box, Each..... 1.35  |
| In Dozen Sets..... 9.00   |
| GENTS' 3-PIECE PIPE SETS, in Savin-Lined Case, Dozen Sets..... 4.50   |
| PEARL HANDLE SHEFFIELD SILVER SERVING PIECES, each in individual box, Assortment of 10, Knife, Crust Table, Berry Server, etc., Dozen, Assorted..... 3.00 |
| ORMULA GOLD PIN CUSHION, Six Assorted Patterns in the Box, Dozen..... 1.25  |
| 2-PIECE SILVER BRITANNIA METAL SALT AND PEPPER SETS, in Individual Silk-Lined Box, Dozen..... 4.00  |
| RAJAH PERFUME, in Individual Boxes, 85c Dozen; Gross..... 9.80  |

### OUR SPECIAL

LA FRANCE PEARLS, 21-1/2 in., Indestructible, Fine Lustrous Sterling Stone Set Class, in Velvet Satin Lined Box, \$1.50 Each, 30-inch Opalescent, Indestructible, Supreme Quality Pearls, with Opalescent Setting Comp., in Velvet Satin-Lined Box, \$2.25 Each, Sales cards furnished free with order.

25% deposit, balance C. O. D.

**JACOB HOLTZ**

173 Canal Street, New York City

## WANTED FOR SANTA ANA FAIR

SEPT. 25 to 29 - SANTA ANA, CALIF.  
CONCESSIONS, SHOWS and RIDES

50,000 Paid Admissions Last Year. No Wheels and No Exclusive. Address

**HARRY X. CLARKE**

Lincoln Amusement Park Los Angeles, Calif.

## SEASON'S BEST MONEY GETTER

This is a **BANNER** Year For Furs  
Our Famous

### HUDSON CHOKERS

Now 45 Inches Long  
BIGGER AND BETTER VALUES THAN EVER

Have Taken the Country by Storm  
Carnival Men, Concessionaires and Fair Workers—

OUR OTHER SPECIALS!

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| No. 101—Hudson Chokers, 36 in. Natural, Brown and Grey..... \$1.60               |
| No. 102—Sable Brown..... \$2.25  |
| No. 103—Squirrel Grey..... \$2.75  |
| No. 104—Manchurian Wolf, silk lined..... \$2.25                                  |
| No. 105—Cape Collar Shaped Scarf, silk lined, Brown, Grey, Tiger... \$3.00       |
| No. 106—Black French finish, extra large scarf..... \$4.00                       |
| No. 107—Stone Marten Opossum..... \$3.25   |
| No. 107A—Sable Opossum..... \$3.25   |
| No. 108—Combination Child's Scarf and Muff Natural and Tiger..... \$1.75 Per Set |
| No. 109—45-Inch Sable Brown Neck-piece..... \$3.25                               |
| No. 110—Platinum Iceland Fox Scarf..... \$6.75                                   |
| No. 111—Natural Size Manchurian Wolf, silk lined, ruffled edge..... \$3.75       |
| No. 114—Platinum Hare Fox Scarf, extra large size..... \$5.00                    |

### HERE IS A REAL FLASH

These HUDSON CHOKERS are made of good quality fur, fine, silky finish. Colors: Dark Grey, Brown and Natural. Send your order today for a Dozen or Gross.

**\$1.90 EACH**  
In Dozen or Gross Lots

AGENTS WANTED

The above prices are for dozen lots only. Samples, 35c extra, 25% on deposit, balance C. O. D. Money order or cash. Goods shipped promptly.  
**HUDSON SPECIALTY CO., Dept. M. 1, 54 East 14th Street, NEW YORK CITY**

### CONCESSION TENTS

We make a style, size and color to suit most every taste. Best workmanship and material. Write for folder in colors.  
St. Louis Awning & Tent Co., 801 N. 24, St. Louis, Mo.

### WANTED--FREE ACT FOR CARNIVAL

September 20, 21, 22, 1923, at Batesville, Ohio.  
J. E. McELDOWRAY, Secretary.

Thank You for Mentioning The Billboard.

Thank you for mentioning The Billboard.



# Autumn Discounts!

Before we talk about discounts, stop to think of the money-making value of these two machines! For Arcades, Carnivals, Parks, Stores, the "Mutoscope" and the "Shootoscope" are live-wire money-getters. First investment is your last cost. No stock is needed.

Add to this the fact that our Special Autumn Discount of 10% will be given to purchasers who buy before September 30.

The discount brings you an extra saving—the machine brings you sure-fire earning power.

**MUTOSCOPE**—The original Penny or Nickel-in-Spot Machine, manufactured since 1890—perfected with up-to-date improvements and new designs. Shows a complete moving picture. The machine that made the moving picture famous. Constructed from DURABLE STEEL, handsomely finished.

**SHOOTOSCOPE**—Newly-patented and original coin-operated machine—offers your patrons pistol target practice. Hit the bull's-eye and get returned coin. People want to try it again and again and again, until they make a hit. Built from cast iron and brass, enamelled or copper-oxidized, and nickel-plated trimmings.

FOR PRICES OF THE MUTOSCOPE AND SHOOTOSCOPE SEND YOUR NAME AND ADDRESS ON A POST CARD FOR OUR CATALOG. 10% DISCOUNT FROM CATALOG PRICES UNTIL SEPTEMBER 30. ORDERS ACCEPTED WITH ONE-THIRD DEPOSIT, BALANCE ON DELIVERY.

BEWARE OF CHEAP METAL AND WOODEN IMITATIONS. BE SURE! LOOK FOR OUR TRADE MARKS.



**International Mutoscope Reel Co., Inc.,**  
538 West 23rd Street,  
NEW YORK CITY

## The "Shootoscope" and "Mutoscope"

### Additional Outdoor News

#### RUBIN & CHERRY SHOWS

Marion, Ind., Aug. 22.—Last week's business in Grand Rapids proved to be the banner week of the season so far for the Rubin & Cherry Shows, and an air of jubilation pervaded the whole company, as still dates do not as a rule measure up to the standard of last week. Following is an excerpt from an article that appeared in The Herald on Saturday (closing day): "The Rubin & Cherry Shows, which are furnishing the thirty cars of amusement features, have made quite a hit in Grand Rapids, and it is not exaggeration to say that the cleanliness and general merit of the show and the 500 people connected with it have helped considerably to change the attitude towards carnivals. Their next stop will be Marion, Ind." Mr. Saunders, dramatic editor of The Grand Rapids Herald, thoroughly enjoyed the amusement bill of fare and in company with Mrs. Saunders and their two children took in everything in sight.

Will Gaskill was a welcome and interested visitor last week. George J. Mendelsolin has joined the office force and has already adapted himself to the ever-increasing work of this department, while Secretary Frank S. Reed is busier than ever. Jimmie Simpson is missed by everybody and it is hoped that he will return from Pittsburg in the near future in perfect health. R. H. Sheppard is now the show's official electrician, while Mrs. Scappard has joined Jim Dumlavy's show, whose big snake, by the way, has proven a great winner. M. Turner, a remarkable armless wonder, has been added to Carl Lauther's big side-show, and "Doc" Rutherford now craves on the various human oddities to be found in this model pit show. Mr. Lauther has just received a new set of banners from the Hill System studios which seem to be about the last word in pictorial advertising. The all-important duties of lot superintendent this season have fallen upon Tom Salmon, and he is admirably filling the position.

Last Saturday night a huge trunk, containing some thirty odd trunks, scenery, banners, etc., arrived at the runs and "Baldy" Potter was kept hopping around considerably to find room on the train for the new arrival. The effects were the property of "our old friend", Charley D. Willard, whose "new show", "Spooky Wonders", will open this week, and Charley himself is working day and night getting all in shape. (No, you are wrong, dear reader, it is not a "Temple of Music"—something entirely different and new.)

Business here in Marion opened fair on Monday night, but was practically killed on Tuesday thru rain, and tonight (Wednesday) the folks who are out are mostly wearing overcoats—which seriously hampers the removal of hands from pockets! Next week the Rubin & Cherry fair season starts, Anderson, Ind. being the opener, which will be followed by the State Fair at Indianapolis.

WM. J. HILLIAR (Publicity Director).

#### WORTHAM'S WORLD'S BEST GETS "BATTLE OF FLOWERS"

Des Moines, Ia., Aug. 25.—Telegraphic advice received here this morning from George E. Robinson, part owner of the Wortham World's Best Shows, announces that the Fiesta San Jacinto of the "Battle of Flowers", at San Antonio, Tex., for the spring season of 1921 has been awarded to Wortham's World's Best Shows.

This will be the eleventh consecutive season the Wortham shows have filled that date. The Battle of Flowers is held annually in commemoration of the Battle of the Alamo, which

is called the "Cradle of Texas Liberty". It is one of the biggest celebrations in the country anywhere. The forthcoming engagement will be the second time for Wortham's World's Best under the new ownership to play the Fiesta. The tent city is always placed on San Antonio's famous plazas.

#### CONEY "BLUE MAN" BURIED

New York, Aug. 25.—The funeral of Capt. D. F. Walters, known as the "blue man", long an attraction at sideshows and circuses and who died this week, was held yesterday in this city. The service was attended only by the widow, a son, Granville, aged 8, and a few intimate friends. Several thousand saw the body as it lay in state in the undertaking parlors.

There were many floral tributes from former associates on the Ringling & Barnum shows, and the Dreamland Social Club, of which Captain Walters was a member. The British Ambassador was represented by Capt. C. E. Francis. Interment was in St. Michael's Cemetery, Astoria, Long Island, N. Y.

#### BISTANY A VISITOR

New York, Aug. 25.—Leo Bistany, well-known showman, was a caller at the New York office this week, having just arrived from Buffalo, N. Y., where business on the show was reported as very good. Bistany is sailing October 10 for South America on a three-months' tour and expects to report his success of last year. Leo is a brother of George Bistany, now connected with the Johnny J. Jones caravan. Left for Buffalo Friday.

#### BARLOW'S BIG CITY SHOWS

Paris, Mo., Aug. 24.—Barlow's Big City Shows, which last week held the boards at the Monroe County Fair, in this city, moved to Kahoka, Mo., playing the fair there this week, and are reported to be doing good business. The show pleased here and proved a fine attraction for the fair. A third Missouri date will be at the Granby County Fair, week of August 27, and then the carnival goes into Kansas to play fairs at Seneca, Valley Falls and Troy.

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



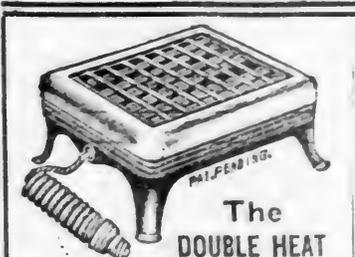
**SHEBA DOLL** (As illustrated) Complete with Big Plume Dress \$40.00

Complete with California Hair Doll—\$45.00  
With Movable Arms.

Complete with Plume Dress... \$85.00  
California Lamp Doll—\$85.00  
Complete with Beautiful Shade.

Plain Kewpie Doll—\$25.00  
No hair with Tinsel Dress and Hat.

One-third deposit required on all orders, balance C. O. D.  
**YANKEE ART NOVELTY CO.**  
900 Willow Street, CHICAGO, ILLINOIS  
PHONE, DIVERSEY 9137



**The DOUBLE HEAT ELECTRIC STOVE**

This new Electric Stove has a metallic treated reflect background to the new heating element. It utilizes all the heat. Beautiful in appearance.

### It Gets the Crowds!

Yes! The slickest article of the year for Concession stands, Premium Fairs, etc. It gets the crowds faster than Aluminum, Car Glass or Lead. This double heat electric stove has 12 square inches of heating surface. It saves time, costs less and gives a very profitable show, selling four times as many. Guaranteed to operate on any lighting system, comes direct on auto-transformer current.

#### WRITE US QUICK!

Be the first one to show this prize winner. Write us quick for our illustrated circular and price list. Quantities actually supplied. We are the manufacturers.

**ACORN BRASS MFG. CO.**  
3212 W. Lake St., CHICAGO, ILL.

### SNAKES BABOONS

All Kinds, Large and Small.  
**BEARS** HIMALAYAN SYRIAN  
HYENA—Cheap.  
**ANTELOPES** LEECH WEE  
BLACK BUCK  
YOUNG MALE LION, 3 Years Old,  
ABYSSINIAN HORNBILL.  
All at Bargain Prices.

**Hagenbeck Bros. Co.**  
311 Newark St., HOBOKEN, N. J.  
VISITORS WELCOME

### All Sizes of Number Boards

Base Ball Boards, \$8.00  
Put and Take Boards, 6.00  
Poker Hand Boards, 10.00  
Stamp sent, prepaid, \$1.00.

Another New Trade Board Coming Out  
Get our descriptive circular and special discount sheet before placing your order.

**BUCK-BOARD MFG. CO.**  
Irving Park Station, CHICAGO, ILL.

**OUR SUPERIOR RUBBER BELTS**  
and high-grade latest design Buckles are the best. Black, Brown or Grey colors. Price complete, with high-grade adjustable buckle.



\$15.00 Per Gross.  
20% deposit, balance C. O. D.  
Write for our Jewelry and Novelty Catalogue.  
**HARRY L. LEVINSON & CO.**  
168 North Michigan Avenue, Chicago, Ill.

### Concessions Wanted

FOR SEPTEMBER 19, AT READING, MICH., FOR BIG CELEBRATION.  
Available spaces for 1921. Write at once for free giving details of your concession, to J. H. BOWEN, 221 Com. Bldg., Reading, Michigan.

**WANTED** Free Attractions, Concessions and Shows, for "Old Settlers' Reunion", Hotwell, Mo., September 13. Write C. C. SANDERSON, Huntville, Mo.



**OOLALA!**  
Only a blind man would fail to look at this peppy life-like French Doll. Exclusive shops in Chicago have been glad to pay \$10.00 apiece for these exquisite little ladies as wigs and ornaments. They stand 17 inches high and are finished in 14 assorted colors and styles with bathing suits and without, a two with corsage at 15c each extra.  
Now you can get them at a price that will make 'em winners for saleboard, commission or premium use.  
**\$9.00 a 1/2 Dozen**  
**\$15.00 a Dozen**  
**\$158.40 per gross**  
Sample sent, prepaid, for \$2.00.  
Partial payment for all C. O. D. orders.  
When you order samples, ask about our high-grade Terrier Lamps and Kewpie Dolls.  
Large orders carefully packed in barrels to avoid breakage.  
**Chicago Statuary Mfg. Company,**  
401 N. Desplaines St. Chicago, Ill.  
Tel. Monroe 3285.

**NOW IS THE TIME TO MAKE BIG MONEY TAKING ORDERS FOR**

**P. & G. Clock Medallions**

Here is a real money-making opportunity for you — our salesmen earn \$100 to \$200 every week — get in their class! No investment — you're your own boss — we furnish complete free equipment.

**P. & G. PHOTO MEDALLIONS** — in 142 beautiful designs, all included in our 1923 FREE catalogue. Our Medallions are now packed in individual boxes. **SATISFACTION GUARANTEED!** **ANTI-FRAY DAY SERVICE** — Write for complete details. **PUGLIN & GOLDSTEIN,** 239 Bowery, Dept. "R", New York City.

**LATEST IMPORTED JAPANESE PAPER LAMP SHADES**

No. 6978.

Our Shade is known from Coast to Coast. We have various sizes of Shades, made in the following colors: Red, Rose, Green, Orange, Gold and Green.

As illustrated style of Shade. Prices: **\$1.25 PER DOZ. \$35.00 PER GROSS.**

Write for Size in Shades for Concession Stands, Dining Halls, etc. for Concession Stands. Our new catalog is ready. Get your copy today.

**MARUNI & COMPANY**  
306 W. Van Buren Street, CHICAGO.

**AGENTS SALESMEN BIG MONEY MONOGRAM.**

**NO CARS. WAKE \$20.00 TO \$25.00 DAILY.**

Automobile owners want initials on their cars. You apply them while waiting, charging 25c per letter, three letters on each side of the car. Six initial letters in all, for which we charge the car owner \$1.50, and you make \$1.50 profit. They could not get finer work for the same price. Then again, no sign painter could do them as nice a job as you could do without a mistake in 15 minutes. You can sell to potential auto owners, or you can sell to garage and supply stores complete display outfit, like the one illustrated, at big profits.

300 transfer monogram letters in three of our most popular styles, with eight borders to match on 1 complete transfer outfit only \$5.00. Send money order or certified check. Outfit sent C. O. D. upon receipt of \$1.00 deposit.

**TRANSFER MONOGRAM CO., Inc.**  
Dept. L 10 Orchard St., NEWARK, N. J.

**GOODYEAR RAINCOATS**  
**— Reign Supreme —**  
**The Season Is On — GO TO WORK**  
We Want Your Confidence as Well as Your Business

**OUR LEADERS \$1.85**  
**THE MEN'S GAS-MASK RAINCOATS**  
**Now Selling Very Fast.**

This coat is made FULL CUT of diagonal bombazine and rubberized to a pure India Rubber. It is a FAR BETTER COAT than we have been making. Every coat bears our Good-year Label.

**PROMPT SHIPMENT** made direct from our factory. **SATISFACTION GUARANTEED.**

In remitting send 20% on Deposit. Balance C. O. D. MONEY ORDER OR CERTIFIED CHECK.

**OUR COMPLETE CATALOGUE SENT UPON REQUEST**

**HELLER MANUFACTURING CO., AGENTS WANTED**  
Dept. B. 254 Wallabout St., Brooklyn, N. Y.

**EACH In Dozen or Gross Lots**

**Sample Coat Sent Upon Receipt of \$2.00**

**FLAPPERS! FLAPPERS!**

DON'T BUY TRASHY FLAPPERS. MAKE YOUR OWN

They cost less and will be of the best quality.

**PLUMES, \$4.00 Per Pound**  
(About 1,000 Feathers to the Pound, In Assortment of Ten Flashy Colors. 25% deposit with order, balance C. O. D.)

**AMERICAN MARABOU CO.**  
67 Fifth Avenue, NEW YORK CITY.

**We Are Going To Make These the Two Biggest Events Ever in "EGYPT"**

**THE WEST FRANKFORT FALL FESTIVAL**

**September 17 to 22—Six Days and Nites**

Location down town, one block from center. Amly assisted by 9,000 union men. Town 100% organized. Part of funds for purchase of new uniforms for the Police Department. No gambling. Mises are positively buy. WANT Shows. Tempting proposition to Ten-in-One Platform, Musical Comedy, Big and Pony, or any show that's worth the price. Rules, Carousel, Whip, Wood, Acrobatic, A Caterpillar will do \$2,000.00 here, and map up in Egypt. WANT all concessions. We'll sell ex. ex. Corn Game, Silver, Dolls, Brackets, any low Stock Store. West Frankfort is the proudest best carnival spot in Southern Illinois this season. I will later announce two more spots in Egypt, under L-bar, to follow this one. BENTON, ILL. FRADER'S COUNCIL FALL FESTIVAL, OCTOBER 15 TO NOVEMBER 3. Nine days and nine nights. Three blocks from Public Square. Now booking Shows, Rules and Concessions. Wire

WILL E. AIKEN, Director of Both Events, Franklin Hotel, Benton, Illinois

**WALTER L. MAIN CIRCUS**  
**WANTS IMMEDIATELY**

Experienced Steam Calliope Player, good Big Show Acts, Fill-In Clowns and Comedy Acts, good Side-Show Grinder who can make second announcements, two Candy Butchers, 4, 6 and 8-Horse Drivers. Photo and Farm Paper privilege open. Join Brazil, Aug. 30th; Noblesville, 31st; Alexandria, Sept. 1st; Connersville, Sept. 2nd and 3rd; all Indiana.

**We Defy Comparison You Can't Beat**

**LA PERFECTION**  
*Pearl Values Anywhere*

A 30-in. Neck-lace. Indestructible. Perfectly matched and graded. Flawless, guaranteed One or Three-sterling silver. Double safety clasp. In octagon or heart shaped velvet covered, satin lined box.

**\$2.65**

**ORDER NOW**

Send in your trial orders for La Perfection Pearls today. You can't lose. All LA PERFECTION PEARLS are backed by our money-back guarantee.

**25% deposit must accompany all C. O. D. orders.**

Write, Wire or Telephone.

**LA PERFECTION PEARL COMPANY**  
249 W 42nd St., New York  
Telephone: Bryant 0930 and 1652

**MAGAZINE MEN CREW MANAGERS**

We furnish big premium free for brand new racket. Best flash on the market. This proposition is going big. The boys are cleaning up — act quick. Write direct to PUBLISHER, 124 Park Ave., Brooklyn, New York.

**WANTED AT ONCE** — For rest of season. Small Carnival Co. without Merry-Go-Round. All you make is yours. A good chance for you. **WELLSFON PARK, Manager Jacob Rapp, Wellsfong, Ohio.**

# BUY DIRECT FROM THE MANUFACTURER AND SAVE MONEY

20-Inch FLAPPER.....	\$10.25 Dozen	17-Inch BALLOON DRESS.....	\$ 5.50 Dozen
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20-Inch HOOP SKIRT DOLL.....	\$ 8.00 Dozen	13-Inch FAN TINSEL.....	\$ 5.25 Dozen
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All Dolls Packed 6 Dozen to Case. 25% Deposit, Bal., C. O. D.  
Orders Less Than 6 Dozen Lots, 50 Cents Per Dozen Extra.

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Phone: Spring 1175

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G. C. & S. Terlato



DELICIOUS

## SOFT DRINKS



**Orangeade, Lemonade, Grape Julep**

A POWDER, JUST ADD COLD WATER AND SUGAR

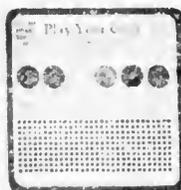
Price Only **\$1.50** Per Pound Postpaid

Six One Pound Packages for \$8.50, Postpaid.

A pound makes almost a barrel. You make 50c clear profit on each dollar you take in. Fancy colored slugs free with all orders for a pound or more. Trial package, to make 20 large glasses, for 25c, postpaid. Put up in one-pound cans and 2-lb. packages only. Fully guaranteed under the Pure Food Law. Please remit by money order or stamps. No C. O. D.s or checks.

**CHARLES ORANGEADE CO., Madison St. at Kostner, CHICAGO**

**JUST OUT! GET IT WHILE IT'S NEW**



## The Roulette Salesboard

(300 holes. Takes in \$15.00. Pays out \$7.50 in trade)

Special Price to Jobbers, Operators, Salesmen

**\$9.00** PER DOZEN SAMPLE, **\$1.00**

WRITE QUICK FOR FREE ILLUSTRATED CIRCULARS

**FIELD PAPER PRODUCTS CO.**

PEORIA, ILL.

**Quality and Economy**

LARGE SIZE

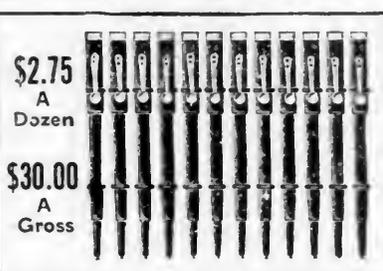
## KO-MIO PENCILS

No. 167 1/2—In Assorted Colors

**J. H. COLVIN CO., Inc.**

180 N. Wabash Ave., Chicago, Illinois  
IMPORTERS AND JOBBERS

Send Money Order or Certified Check for 25% of order, balance C. O. D. Salesboard Operators and Premium Users, write for our Catalog. The snappiest salesman of them all.



\$2.75

A Dozen

\$30.00

A Gross

## The Cotton Belt Exposition Shows

W. H. HAMES, Mgr. H. H. TIPPS, Gen. Agt. THEO. LA DELL, Sec'y.

A clean, classy amusement organization. A record this season any Manager can well be justly proud of. Playing a return date at Wichita Falls, Tex., Big Labor Day Celebration, Sept. 3-8. Can place one more up-to-the-minute, money-getting Show, and a few more clean Concessions. No exclusives. ROUTE: Bowie, Tex. (Old Settlers' Reunion), Aug. 27-Sept. 1; Wichita Falls, Tex. (Labor Day), Sept. 3-8; Ardmore, Okla. (Fair), Sept. 10-15; Whitewright, Tex. (Fair on streets), Sept. 17-22; Hillsboro, Tex. (Fair), Sept. 24-29. This Show will stay out until Christmas, possibly longer. Write or wire as per above route.

## Wanted for Taneytown, Md., Fair

DAY AND NIGHT

First-class Rides, Shows and Concessions. New grounds, located on State Road, with new track and buildings. Fine Racing Program. Fireworks and Free Attractions. Space, \$1.50 per foot. Wire or write CHAS. A. WISTLING, 617 W. Franklin Street, Baltimore, Md.

When Writing to Advertisers Mention The Billboard.

T. A. WOLFE SHOWS

Play Nine-Day Engagement at Toledo, Ohio

Toledo, O., Aug. 21.—The happiest man on earth, T. A. Wolfe, shows train Sunday was George Kelley, trainmaster. The New York Central handled the show train out of Lorain, and the distance to here, thirty-eight miles, was covered in two hours and forty-five minutes. Kelley claims this the fastest time ever made by a show train. Adolph Seeman, superintendent of equipment and movement, shared liberally in the happiness, for he and his faithful workmen tore down, hauled and loaded in less than five hours. George (Blackie) Norris says the horses never pulled as they did on the Lorain lot. The last half of the week at Lorain was graced by the poor children of the town. The Lions' Club chaperoned them. The Speer boys, old friends of T. A. Wolfe, are inseparables in Lorain. The primary election was during the carnival date. Every candidate backed by the Speer brothers won. To celebrate the victory a parade was led by the T. A. Wolfe Concert Band, and Miss Speer carrying "Princess Numa", the world's smallest doll lady, on his right hand. A two-night reunion was a Lorain feature. Mrs. James Conley, of Erie, Pa., weight 250, and Art Hendrickson, of Cleveland, weight 200, sister and brother of "Trixie", largest woman being visited, and had a banquet. Mrs. Ethel Dore, manager of the Water Circus, took "Trixie" and "Numa" to the town's bathing beach. The trio scored a great hit in the water in bathing costumes. Claude Kincaid, veteran "all round", has joined the water show.

The audience at Toledo is the better because of the general Monday night they witnessed along with a big street parade made up of the "newbies", over 1,500 turned out with Roman candles, fireworks and glad hurrahs. All was free to them on the midway. The organs of Protestant, Catholic and Lutheran homes were entertained free. So were the poor children, Civil War veterans, shell-shocked soldiers and "mothers" of the old Ladies' Home. A brother and sister—Martin Lally, of Toledo, and Mrs. Martha McDonald, of Wilkes-Barre, Pa., but with the Wolfe Shows in "Awakening of Egypt"—found each other on the midway. Left orphans, Martha was adopted by Captain and Mrs. Blin Stone, of Pittsburg, reared and educated, and later married James McDonald, a showman. Martin is now enrolled under the Wolfe banner.

Visitors at Lorain and Toledo: J. P. Gorman, of the Rogers Producing Co., Colin L. (Doc) Campbell, of the Mid-West Festival Producing Co.; William Fanning, ahead of the John P. Moore Indoor Circus Co.; Paul A. Perrigo; Joe Shockey, slide trombone expert, and family; Nels (Dutch) Lindquist, formerly a carnival chef; Doc Wesley White, "Happy" Holden and wife; Joe and Ralph Thomas, with their wives and "Little Baby"; P. S. Matthews and wife, "Kid"; Robbins, Harry Brewer, operating rides on the Festival Shows, and Edward Busse, Cannstatt undertaker.

Clarence V. Furman wears that smile regular to a "daddy" when the first-born arrives. The new baby and mother are doing fine. "Baby" Han has come to Canada to manage "Murphy" Entering Show at Canadian fairs, and General Isaac Sherwood, in charge of the T. A. Wolfe "dancing hall", Wm. H. (Dad) Casey is now working for Bar Chambers, who has a large crew of sales men and women engaged at his "sweetheart" stands. Toledo is the home of Hon. Walter Brown, Hon. Charles Nantz, Internal Revenue Collector, and General Isaac Sherwood, congressman. They were honored guests at the shows and approved them.

With the band and the 400 people with the show memory tribute was offered over the graves of the late "Golden Bob" Jones, mayor of the city, and for all showfolk buried in Toledo.

The engagement here is for nine days, including at midnight August 29. Mr. Wolfe and Adolph Seeman made a flying trip to the next stand and "stepped off" the lot. It will be the Michigan State Fair at Detroit. Gen. Sudreau has been promoted and is now, in addition to managing the Hawaiian Theater, assistant of men to Superintendent Seeman. DOC WADDELL ("Just Broadcasting").

REISS SHOWS CONTRACTED

Poplar Bluff, Mo., Aug. 24.—The management of the Butler County Fair has just placed a contract with the Nat. Reiss Shows to put on their exhibition during the annual Fall Festival and Fair here in September. The indications are that the fair will have a record crowd and the shows should do a big business.

"LID" PROTECTOR

Chicago, Aug. 22.—A new invention for protecting ladies' hats on rainy days has been placed on the market by R. D. King, of Chicago. It is called Hatsaver and looks like a good item, and will no doubt help make rainy days profitable, and sunshiny days for concessions.

Save Yourself Money  
Prices That Will Do It for You

## BALLOONS

FREE A gross of 18-in. Inflated Sticks with each gross order of Balloons

## SQUAWKERS

## WHIPS

## BIRDS

We require a 25% deposit on all orders. Your success depends on getting THE RIGHT PRICE AND PROMPT DELIVERY. We will also see you very best. SEND FOR CIRCULAR OF NOVELTIES.

**DAVISON & FELD**  
"SELL WHAT SELLS"  
600 Blue Island Ave., CHICAGO, ILL.

## DEMONSTRATORS

BETSEY ROSS  
ART EMBROIDERY NEEDLES

Four-Point, \$15.00 per 100. Single Point, \$7.50 per 100. Samples, 25c each. One-half cash with order, balance C. O. D.

T. L. ATKINSON, Ludington, Michigan.

## WATCH AND KEY CHAIN HOLDER

IN GOLD PLATE: Sample, 25c, \$1.50 a Doz., \$8.00 a Gross.  
IN SILVER PLATE: Sample, 15c, \$1.00 a Doz., \$6.00 a Gross.

Deposit required on all C. O. D. orders.  
**JOHN LOMAN MFG. CO.**  
Box 311, Bristol, Conn.

## PURE SILK KNITTED TIES

DIRECT FROM THE MILL AT \$3.25 PER DOZEN. Sample Tie, 50c, Prepaid.

Write for sample today and be convinced. 25% with order, balance C. O. D. SUPERIOR NECKWEAR MILLS, 4756 N. Kimball Avenue, Chicago, Ill.  
The Home of Knitted Ties

## A. T. LYLO WANTS

Griddle Man. Must be a hustler; also Cook, Waiters and Dishwashers. Salary what you are worth. Wire or come on. Laporte, Indiana, this week, care Barkoot Shows.

**10c** Buys a **50c** Premium

Wonderful proposition for Salesmen East of Chicago and Canada.

H. L. REED, - - Amsterdam, N. Y.

## CUPID HAIR NETS

100 PER CENT PROFIT

Most popular selling article for Salesmen and Agents. Every Net guaranteed. A great favorite with the modern woman.

\$6.00 per Gross, all Shades. Sample, 5c.  
CUPID HAIR NET CO., 30 East 20th Street, New York City.

## WANTED—GRIDDLE MEN—COOKS

and Waiters. Apply Lexington, Ky., week August 27; Oak Hill, W. Va., week following. H. H. DOWDY.

# Salesboard Operators

**\$33.50** Who Know Value Buy From Us **\$33.50**

We Have the Best and Most Attractive Candy Salesboard Assortments on the Market. Send for Circulars.



Our Candy Salesboard Assortments Can't Be Beat. Send for Circulars.

**LIST OF PRIZES:**

- |  |                                  |
|--|----------------------------------|
| 1 20-INCH OVERNIGHT CASE, Fitted with French Ivory Toilet Set. | 2 PEARL HANDLE POCKET KNIVES.    |
| 1 510 SOLID GOLD FOUNTAIN PEN AND GOLD-FILLED PENCIL SET.      | 1 FINE QUALITY CIGARETTE CASE.   |
| 1 GOLD FILLED GUARANTEED GENTS WATCH.                          | 4 GOLD-FILLED CLUTCH PENCILS.    |
| 1 21-PIECE FRENCH IVORY MANICURE SET.                          | 2 STAG HANDLE POCKET KNIVES.     |
| 2 IMPORTED CIGARETTE AND CIGAR HOLDERS, in Case.               | 2 GOLD-FILLED KNIVES AND CHAINS. |
| 2 POCKET SAFETY RAZOR SETS, 5 Blades.                          | 2 GOLD-FILLED CAMEL BRODCHES.    |
|  | 2 CAMEO SCARF PINS.              |
- Complete on Velvet Pad and 12,500-Hole 5c or 1,200-Hole 10c Board. PRICE, \$33.50. Satisfaction guaranteed or money returned. Cash in full, or 25% with order. Send Money Order or Certified Check and avoid delay.

**EASTERN STATES TRADING CO., 28 Walker St., NEW YORK, N. Y.**

# ALUMINUM WARE

## AT LOWEST PRICES



**19 1/2-inch Oval Roaster**  
Heavy Gauge Pure Aluminum  
**\$20.00**  
DOZEN

10 1/4-inch Round Roaster.....	\$7.25 Doz.
11 1/2-inch Paneled Round Roaster.....	8.25 "
11-quart Dish Pans.....	8.75 "
2-quart Double Boilers.....	8.50 "
1 1/2-quart Percolator.....	7.50 "
1 1/2-quart Paneled Percolator.....	8.50 "
3-quart Water Pitcher.....	8.00 "
6-quart Paneled Kettles.....	8.00 "
6-quart Plain Kettles.....	7.50 "
5 1/2-quart Paneled Tea Kettles.....	13.50 "
5 1/2-quart Plain Tea Kettles.....	13.00 "
6-quart Paneled Convex Kettle.....	9.75 "
1-pint Aluminum Vacuum Bottle.....	10.50 "
8-inch Casserole, nickel-plated frame.....	10.80 "

Have complete and up-to-date stock of Clocks, Silverware, Overnight Cases, Umbrellas, Dolls, Candy, Blankets, Electric Boudoir Lamps, Floor Lamps, Thermo Jars, Electric Percolators, Vanity Cases, etc.

**EVERYTHING FOR THE CONCESSIONAIRE.**

Orders shipped same day as received.  
25% with order, balance C. O. D.

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Successors to PREMIUM SUPPLY CO.  
171-173-175-177 No. Wells St., CHICAGO, ILLINOIS  
Long Distance Phone, State 6696.

# WANTED QUICK

FOR

# Dubinsky & Co. Circus

FOR

**TWENTY WEEKS OR MORE**  
Circus Acts, Producing Clown, Boss Canvasman.  
Help in all lines.  
Open Sept. 10, Bartlesville, Okla.  
Wire or write quick, Manager **DUBINSKY & CO. CIRCUS**



## ELECTRIC FLOWER BASKETS

THE BIGGEST FLASH EVER MADE FOR FAIRS. DRAWS THE CROWDS.  
The most natural looking Flower Basket you ever saw. Real Florida Ferns and Moss, great big American Beauty Silk-Covered Roses. Genuine Mazda Lamps, seven feet of Silk Cord, Plug attached ready to display upon arrival.

No. 600—Four American Beauty Roses, genuine Mazda Lamp in each Flower, real Ferns and Moss. Beautiful Basket 7 ft. of SILK Cord and Plug. Ready to display.  
**\$36.00 Doz.**  
PRICE: Sample, \$3.50 Each.

No. 700—Five Flower Bouquet. Same outfit as No. 600 with Glass Vase. Beautiful natural and Wonderful Item.  
**\$33.00 Doz.**  
PRICE: Sample, \$3.50 Each.

No. 800—Eight Beautiful Flowers, as above, \$60.00 Dozen. Sample, \$5.50 Each.  
25% with order, balance C. O. D.  
**L. R. NOVELTY CO.**  
16 East 18th Street, NEW YORK CITY

## WHEEL BIRDS

Imported Female Canaries (Each Bird in a Small Wooden Cage) **\$12.00 per Doz.**  
**LOUIS RUHE, 351 Bowery, NEW YORK**

## Wayne County Industrial Exposition and Free Fair

RICHMOND, INDIANA, SEPTEMBER 11, 12, 13, 14.  
Four Days and Four Nights, in Glen Miller Public Park.  
EVERYTHING FREE. (No Gate).  
Two hundred thousand square feet under canvas. Weber's Prize Band, Fearless Greggs and other Free Acts. This event attracted 75,000 people in three days last year.  
MIDWAY SPACE, \$3.00 per foot, 10 feet or over. Less space on flat price basis, \$20.00 and up. NO WHEELS ALLOWED. SMALL SHOWS ON PER CENT OR FLAT BASIS. Address  
**ELMER E. EGGEMEYER, Secretary, Richmond, Indiana.**

## Candy Direct from the Manufacturer

High grade chocolates packed fresh in flashy boxes at prices that will surprise you.  
**TAYLOR CANDY**  
is well known to many concessionaires as the ideal Candy for their purpose.  
Write today for prices and terms to  
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70 Morris Ave., **PHONE MULBERRY 169** Newark, N. J.

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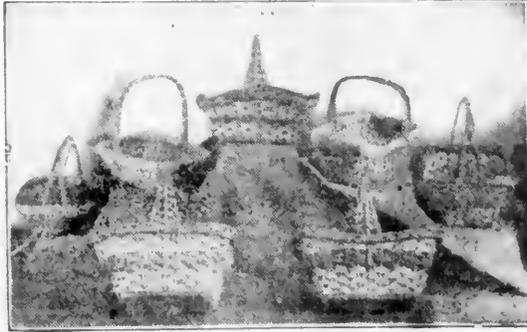
Sept. 12-13-14-15  
Wants Rides, Shows, Games, Wheels and Concessions  
SEVENTEENTH YEAR.  
Always Good—Day and Night.  
**UNITED AMUSEMENT CO., 1035 North Gay Street, BALTIMORE, MD.**

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**BETTER BASKETS**

Create NEW Designs  
Use Bright Colors — Properly Flashed  
All Baskets Heavily VARNISHED

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"If it's a Basket, we make it."

# MARNHOUT BASKET & IMPORTING CORPORATION

"The Golden Rule House"

1212-14-16 Madison Avenue  
N. S. PITTSBURGH, PA.

## BOOKING SPACE AT FAIRS IS WASTE OF TIME AND MONEY

UNLESS YOU FLASH THE RIGHT MERCHANDISE ON YOUR STANDS

Send for our Catalog of

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Illustrating 34 flashy items, ranging in size from 12- to 20 inches high. The enormous output of our enlarged five-story factory makes it possible for us to make shipments same day order is received.

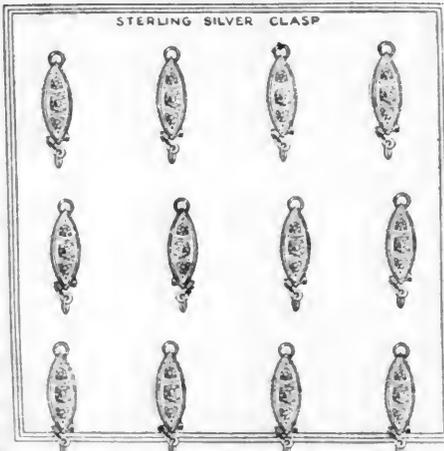
## COLUMBIA DOLL & TOY COMPANY, Inc.

"QUALITY AND SERVICE SINCE 1916"

44 LISPENARD STREET,  
Phoncs: Canal 1935 and Canal 4559.

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## LEONARDO STERLING SILVER SNAPS



Wonderful assortment in one and three stones, sterling silver snaps, in eight different patterns. Can be used for Pearls and Necklaces of all descriptions.

**\$3.00 Doz.**

Write for Quantity Prices.

We are direct importers of Pearl Necklaces and manufacturers of Sterling Silver Snaps. Send for our latest Catalog.

**HOUSE OF  
HEIMAN J. HERSKOVITZ,**  
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New Phone Number:  
Drydock 0772.

# 69¢ Each

ALL ARE  
BIG PIECES  
ALL PANEL!

5 Each of Following for \$37.95

- 5-qt. Tea Kettles—6-qt. Preserve Kettles—8-qt. Preserve Kettles—2-qt. Double Boilers—8-cup Percolators—Deep Round Roasters, 10 1/2 in.—3-qt. Lipped Sauce Pans—1-qt. Lipped Sauce Pans—3-qt. Pitcher, Sauce Pan Set (3 pans in set), Fry Pan.

Newest, Flashiest, Snappiest Aluminum Ovals.

## "LUCKY'LEVEN"

11 DIFFERENT ITEMS

55 BIG PIECES IN EACH CASE.

Deposit required \$3.00, balance C. O. D. \$2.95. We ship inside of 12 hours.

THE ALUMINUM FACTORIES, 234 S. Wells Street, CHICAGO

## LEWISBURG, PA., FAIR September 3-4-5-6-7

DAY AND NIGHT

WANTED—Shows, Rides, Concessions, Lady High Diver. Address  
**C. F. DUNKLE, Lewisburg, Pa.**

Thank You for Mentioning The Billboard.

## GOLDEN BROS.' SHOW OFFERS PRAISEWORTHY PERFORMANCE

High-Class Animal Exhibitions, Colorful Spec., Good Music and Comedy Make Up Program

Since the Golden Bros. Circus opened the season in April at Fort Dodge, Ia., numerous reports from various sections have reached The Billboard on the excellent entertainment offered by this fifteen-car organization, and those of the Cincinnati staff of The Billboard who viewed the night performance August 23 at Bellevue, Ky., realized the authenticity of the reports.

The show, occupying more than ninety minutes, commands close attention throughout. The colorful spectacle is pleasing to the eye and ear, the animal acts are very good, the band music lively and of high color and clever clowns provide the right amount of comedy at proper intervals.

Matinee attendance at Bellevue was rather light and at night practically all seats were occupied.

The performance opened with a brilliant spectacle, commendably presented and occupying about twenty minutes, in which many of the animals and all clowns, riders, side-show entertainers and others of the organization took part. This is labeled "Cinderella in Jungleland" and action centers in the steel arena, where a large "glass" slipper, surrounded with "dancing fairies", supported "Cinderella", in the person of beautiful little Ginger Faulkendorf. Participants in the spectacle present their respective roles all around the hippodrome track and in the rings, with Flora Bruce as the featured prima donna and Mrs. Jack Maxwell leading some of the singing numbers.

The balance of the program, in running order, follows: Rings 1 and 3, pony acts—Charles Fulton and Carl Bruce—finishing with head-foot ponies on the track. Bears and clowns in rings 1 and 3, Capt. Bernard with a troupe of black bears in the arena. Clown number. Bucking mules in rings 1 and 3. Performing dogs in rings 1 and 3; dancing girl (Flora Bruce) in lion den, arena. Clown number (five department—a screen). Anna Taylor presenting group of riding goats in ring 1. Mae Bert a troupe of riding dogs in ring 3; riding hybrid—Jack Dill—arena. High diving dogs and monkeys on track in front of rings 1 and 3. Riding dog and monkey in rings 1 and 3—Rose Carroll and Leona Watts. Mixed group lion, bear, dog and goats—Leona Watts in the arena. Flora Bruce, mounted on a beautiful horse, presenting her usual and proven number. Tossing horses in rings 1 and 3 and arena and track—Helen Knibball, Alma Taylor, Leona Watts and Ruth Can. Clown number. Camels in ring 1. Charley Fulton; elephants in ring 3—Soldier Johnson. Wrestling bears in rings 1 and 3—Ted Motts and Tex Smith, wrestling lion—Julius Jacob in arena. Trained goats in ring 1—Mitt Taylor; trained dogs in ring 3—Mitt Taylor. Sublimation—Jerry Irwin, arena. Clown number. Next, an excellent high school and dancing horse number, with Helen Knibball, Flora Bruce, Mary Reikman, Ruth Can, Leona Watts, Carl Bruce, Charley Fulton and Marcie Maxwell as equine triums. Trained pigs in ring 1—Mitt Taylor, three large riding dogs, ring 3—Mary Reikman, thrilling act in the arena by leopards, panthers and lions—Tessie Faulkendorf. Hitting some introducing eight mounts and five dogs, closing with hurdle jumps. The clowns making merry around the track and in rings with combination farces and individual walk-arounds. The top show program closes with the appearance of six black-maned lions under the masterly handling of Julius Jacob—a terrific, non-stalling wild beast offering that forms a fitting climax to a praiseworthy show.

The executive staff includes M. E. Golden, manager; Ira M. Watts, treasurer; Al Clarkson, general agent; J. C. Vindler, contracting agent; Carl Knibball, 21 hour man; Jack Crawley, contracting press agent; C. S. Giles, press representative; Josh Billings, advertising car manager; Bert Reikman, equestrian director; O. A. Gilson, musical director; Len Tullis, manager of privileges; Buck Reager, advertising sub-editor; J. J. Keenan, special officer; Tom Ryan, horse purchasing agent; John E. (Doc) Oaden, sales show manager; Henry Faulkendorf, pit show manager; Whitley Jensen, superintendent of canvas; J. Kennedy, assistant boss canvas man; Win. Speedy, side-show canvas man; H. B. Brown, properties superintendent; Paul Barton, trainer; E. J. Murphy, assistant trainer; master; D. James, boss hostler; Frank Swaine, ring stock; Mrs. Voss, wardrobe mistress; Julius Jacob, superintendent of animals; Soldier Johnson, elephants; Eimer Varis, steward; Jack St. Ledger, superintendent of tents; and Doc Williams, master mechanic.

The band, includes: C. A. Gilson, director; cornets, George Cleary, Alroy Sawyer, Joe Conway and Jim Case, clarinets, W. H. H. H. Letford and George Blythe, baritone; Harry Spruce, alto; and Vic Graham, tenor. Bob Spence and James McDonough, trombones; Robert Laughlin and William Nolan, drums; R. D.

# RUBBER GOODS

The Fair and Carnival season is now on in full swing, and you can clean up with our line of

Men's Belts, plain, stitched, walrus and rib, with high-grade nickel Buckles, at only \$12.25 Gross.

Men's Belts, with "King Tut" Buckles, \$15.00 Gross.

Ladies' Belts, seven colors, with neat nickel clamp Buckles, \$12.50 Gross.

Key Cases, brown and black, at only \$11.75 Gross.

Ladies' Rubberized Aprons, \$45.00 Gross.

Ladies' Coverall Aprons, \$8.00 Dozen.

Running Board Mats.

All kinds of Balloons and Squawkers.

Druggist Sundries, Water Bottles, Syringe Bags, etc.

If it's made in Rubber, ask us. Get our Free Circular and Price List.

25% with all orders, balance C. O. D.

The  
**Rossen Rubber  
Products Co.**  
AKRON, OHIO

## J. L. CRONIN SHOWS

WANTED—Man to take full charge of Allan Herschell Merry-Go-Round, Snake Show, complete, for good money-getting showman. Plant Performers to strengthen Plant Show. All Concessions open. No exclusives. No gift or P. C. Week of Aug. 27th, Fayetteville, Tenn.; week of Sept. 6, Winchester, Tenn. Address all wires to  
**J. L. CRONIN SHOWS.**

## MARABOU FOR DOLL DRESSES

In Assorted Flashy Colors, to close out,  
**75c PER DOZEN.**

25% deposit, balance C. O. D.  
**AMERICAN MARABOU CO.,**  
67 Fifth Avenue, NEW YORK CITY

## CAR FOR SALE OR RENT



Exhibition Pullman in Chicago  
1000-1002 18th St. Exhibition Room, 3rd Floor  
In Berlin. Write or wire for terms.  
**E. H. LOCKHART, 63 E. 59th St., New York.**



No. 150

BUY DIRECT FROM THE MANUFACTURER  
FLASHIEST and CHEAPEST

### DOLLS

For the Fairs and Salesboard Operators.  
15, 17 and 20 inches high. In all styles.  
ALSO FLAPPER PLUME DRESSES  
\$2.00 per dozen and up  
25% deposit on all orders.

Mineral Doll & Novelty Mfg. Company  
15 Lispenard St., NEW YORK CITY.  
Phone: Canal 0075.  
No connection with any other individual or concern.

Gosnell and Hank Young; air calliope, Steve Simpson.  
The canvas is in very good condition for this period of the season. The big show has a 110-foot roundtop with three forties; menagerie, a sixty with four thirties, and the side-show, a sixty with two thirties.  
A great percentage of the night audience remained for the concert, in which Carl Ernoe, Tex Smith, Oklahoma Jerry, Mary Brennan, Maude Mack and Tex Connor formed the Wild West personnel, and Rex Smith and a local wrestler put on a lively bout on the mat. Three more "hands" were to join the Wild West contingent soon, it was reported.  
The clowns put over some numbers and walk-arounds neatly and their offerings included several new ideas. The "clown alley" roster includes: Bill Taylor, prodigious clown; Jack Nelson, Charlie Robinson, Dan Hill (Happy Holligan), O. B. LaFara, Billy Wharton, Albert Russo, Dick Heller, Tom Hayden and Tom Burns.

The main side-show had its share of patronage. Manager Ogden furnished the following roster: Madam Lorena, second sight; Jack Maxwell, magic and lecturer; Rae Tullis, snake exhibitionist; Chester Cain, tattooed man and juggler; Irene Murray, Spanish dancer; Bobbie Burns, Scotch dancer; Madella Ben Ish, breacher and sword walker; Prof. H. E. Hughes' Band and Minstrels, John McNulty and Jack Murray, ticket sellers; Thos. P. Ryan, at the door. Henry Faulkendorf has the pit show, at which "Tom", an entertaining and diminutive colored man (very much like the late Turtle Boy George) kept the patrons in laughter.

A part of the center section of the reserves was loaned off for the convenience of guests of the show. These included, besides members of The Billboard staff, John G. Robinson and wife, Kate ("Aunt Rose") Porter (aunt of Mrs. Robinson), Arthur Hopper, Floyd King, Larry Boyd, Bobt. A. Kline, Arthur Berg, Aliz, Max Kurzinski (veteran Cincinnati circus harness maker), George Womble, C. M. Williams, Franklin Thompson, Joe M. Ogle, Mr. and Mrs. Leonard Wette, Francis Martin and others. Because of the physical condition of the "young" Cincinnati tent man, Julius Thompson, Mr. Golden had a length of "blues" removed at the machine, thus accommodating Mr. Thompson's auto, containing himself and family.

#### SANDY'S AMUSEMENT SHOWS

New Eagle, Pa., Aug. 23.—Sandy's Amusement Shows are in New Eagle this week, playing to fair business, weather conditions being against heavier attendance and receipts. Following is the roster:

The executive staff: Sandy Tamargo, owner and manager; Myra Tamargo, secretary and treasurer; Jake Tamargo, special agent and lot superintendent; Edward Murphy, general agent; Mrs. Jake Tamargo, promotions; Abe Cohen, superintendent of concessions; Al Powell, general announcer; Prof. Rosen, musical director. The attractions and their managers: Curry U. All, Anthony Louds, with Bill Sarver and August (burned) as assistants, Ferris Wheel, Willie Peterson, with Al and Jack Murray assistants. "Ten-in-One, Dick and Lillian Francis, Big Snake Show, "California Pete", Three-in-One, H. J. Eddy, Athletic Show, "K.H." Welsh, with Steve Karowski wrestler and K. O. Brown boxer, Minstrel Show, "Red" Anderson, with eight performers and six-piece band, Illustrations, "Smiley" Rath, Mr. and Mrs. Dallas Tuck have the cockhouse. Other concessionaires are Fred Stern, Mrs. Stern, John and Emery Ledden, Abe Cohen, Buster Renfrow, Doty Wilson, Isabelle Kaas, Ray Bowden, Fred Morris, Mrs. Ray Bowden, Tom Nichols, Alk Wheeler, Ben Payne, Wm. Davis, John Nichols, Lawrence Tamargo and Ray Holly. Last week at Roscoe, Pa., the people were treated to an unbridled free act when the big snake and a balloon escaped. Both, however, were soon returned to the respective pits. Cannonsburg, Pa., next week. All of which is according to an executive of the above shows.

#### DODSON'S WORLD'S FAIR SHOWS

Texarkana, Ark.-Tex., Aug. 23.—Pine Bluff, last week, under the American Legion, proved one of the best of the season for Dodson's World's Fair Shows despite the fact that rain interfered one night. The automobile contest, under the supervision of Agent J. C. Berberis, proved remunerative, which was unexpected, as J. C. only had about ten days to work it up. Business here at Texarkana has only been fair to date, but will undoubtedly increase, as the press has been devoting abundant space, claiming that it is one of the cleanest and best carnival organizations that has ever paid this city a visit.

Mrs. W. J. Kehoe has returned from a two weeks' visit to her home in Hutchinson, Kan. The Texas Giant, for many years featured with one of the circus side shows, was a visitor this week. He is now transfer agent for the prison board of the State. P. Van Ault opened his new Penny Arcade this week. All of the machines are brand new and some of them were built expressly for Mr. Ault, along the lines he suggested. The new front for the plant show is nearing completion and will be a great addition to the flash of the midway. The stage will be connected to the front wagon and when loaded will form one of the slides. A small door in the center of the front enables the performers to emerge on the bally platform and back to the stage without interfering with the entrance of patrons, and also does away with one wagon always used for the stage. It is Manager Dodson's intention to carry at least thirty people with this new attraction.  
Terrell, Texas, next week; then the first fair of the season, Greenville.  
W. J. KEHOE (for the Show).

#### STELLA JAEGER THANKS

Stella Jaeger, ballplayer, now at American Theatrical Hospital, Chicago, Ill., wishes to thank the following showfolks, the latest ones to contribute financial aid in her behalf: F. D. Whetton, \$1; G. Landshaw, \$1; W. G. Amsden, \$1; Raymond Cooke, \$1; William McDade, \$1; Claude DeVore, \$1; Isabel Livingston, \$1; Mrs. Raymond Cooke, \$1; Robert Love Kent, \$1; Louise W. Landshaw, \$1; Thru Chet Wheeler, Miss Jaeger wishes to inform that being unable to write personal letters to all her kind friends she takes this means of assuring them of her appreciation of their interest in her.

## FORTUNES MADE SELLING GAS-MASK

### Goodyear Raincoats

Made of Diagonal Bombazine, rubberized to a pure India rubber.  
Every coat has our Goodyear label.  
Shipments made promptly from our factory.

In dozen or gross lots, \$1.90  
20% Deposit, balance C. O. D.  
Sample coat \$2.00. Send M. O. or certified check.

Send for price list of our complete line.

## Goodyear Raincoat Co.

DEPT. G. 835 Broadway, NEW YORK CITY.



\$1.90 EACH Agents Wanted

Wanted for the Best County Fair in the East

BRANCHVILLE, N. J.

### Sussex County Fair

SEPTEMBER 19 to 22

Can place Shows, Rides and Concessions. A good proposition to all Shows. Concessions—All Wheels open except Blankets. No Ex. on Grind Stores. Will sell Cook House and Juice exclusive; also Palmistry exclusive. Everybody address **CARL H. BARLOW, Manager Concessions, Hotel Eggleston, Rochester, N. Y., week of Sept. 3rd; Athens, Pa., week Sept. 10th.**

#### —A—

#### GO-GETTER

Holds 1,000 Balls of Gum, 5000 realized from every filling.

#### SALESMEN WANTED

Our men are making from \$12.00 to \$20.00 a day selling "E-Z" Machines. Write for proposition. You can start as a sales line if you wish.

AD. LEE NOVELTY CO., (Not Inc.) CHICAGO, ILL.

This is a 5c Machine



#### PREMIUM USERS AND AGENTS



3-1 COMBINATION BAGS. Made of the best heavy auto leather. When opened measures 17 1/2 x 12 1/2 inches. Greatest money maker out.  
Sp. Adv. Price, \$3.25  
\$36.00 Gross.  
Sample mailed for 50c.

3-1 BAGS. Made of Elk Hide Leather, in beautiful assorted colors, Brown, Blue, Red. Retail for \$2.00.  
SP. ADV. PRICE  
\$7.50 Per Doz.  
Sample, Mailed, 85c.

All orders shipped same day. One-fourth deposit, balance C. O. D.  
N. GOLDSMITH MFG. CO.  
29 South Clinton Street, CHICAGO.

#### BIG MONEY In Emblem Goods \$25.00 Day Easily

Selling Wall and Auto Emblems, Bells and Buckles, Billboards, Cigarette Cases, Jewelry, etc. Complete line. Tremendous demand. Sell on sight. Sales guaranteed. Write at once for free sample and cash bonus plan.

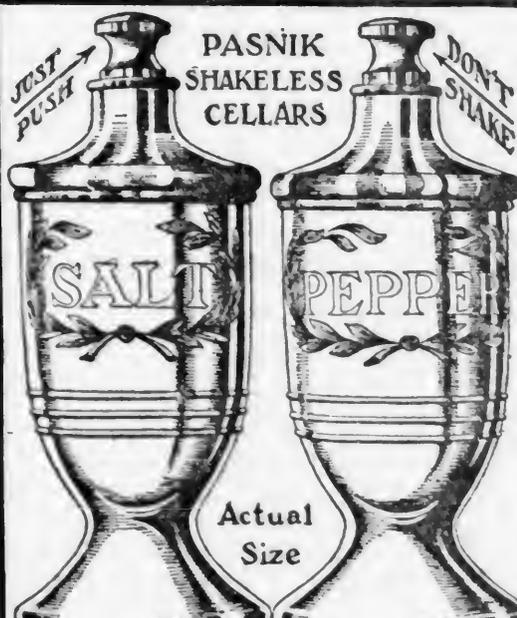
KIER FRATERNAL EMBLEM CO.  
Dept. B51, 413 South Dearborn Street, CHICAGO, ILL.

#### WRESTLERS—BOXERS

ALL WEIGHTS. ALL CLASSES. I book many of the best in the game. ALSO COMPLETE ATHLETIC SHOWS. SATISFACTORY TERMS. ON THE MINUTE SERVICE.

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115 S. Dearborn Street, Chicago, Ill.  
Day Phone, 4378  
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PASNIK SHAKELESS CELLARS

#### PASNIK SHAKELESS CELLARS

Sell wherever shown. There is nothing that any one can buy for a dollar so elaborate or practical than a Pasnik Cellar, made of white metal, silvered. Prices furnished on request.  
Retail Price, \$1.00 Per Pair.  
Sample set sent anywhere upon receipt of \$1.00.

PASNIK CO., NORWICH, CONN.  
A. M. PASNIK, Patentee.

#### WANTED QUICK FOR COOPER BROS.' SHOWS

LONG SEASON SOUTH

Aerial Team. Grants, Cowdens, answer quick, if at liberty. Also want Cornet and Baritone. Will stand transportation. Bethel, Aug. 20; Norway, 30; Mechanics Falls, 31; Brunswick, Sept. 1; Farmington, 3; Livermore Falls, 4; all in Maine.  
E. H. JONES, Manager.

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Write, Wire or Phone.  
CLEVELAND BOOKING SERVICE  
Proctor Theater Building  
RUTAN & SYKES, 116 Market Street, NEWARK, N. J.

#### COMMUNITY JUBILEE AND AGRICULTURAL EXPOSITION

MIAMISBURG, O., SEPTEMBER 17 TO 22. IN HEART OF CITY  
WANTED—Two Rides, three clean Shows and clean Concessions, except Corn Game. All Stores and Shows must have clean fronts with clean agents. Friends wire or write.  
CHAS. BRASSINGTON, Secretary, 66 1/2 West Main Street. Phone, 102-M.



# CONCESSIONS WANTED MEMPHIS, TENNESSEE ON KENTUCKY STREET

at Number 912. Our branch opens September 4, 1923, with a full line of Parlor Lamps, Lamp Dolls, Flappers, Shebas, Sheba Lamps, Hair Kewps, Flapper Specials, Blankets, etc. In fact, everything advertised in our Catalogue or manufactured by us. In order to give good service and supply the demand we will carry ten carloads of merchandise in stock at all times, with five carloads in transit. Watch for further expansion, and write for new prices on new merchandise.

We offer service, price and quality on merchandise that is packed right, made right and looks the part. Order today from nearest shipping point and be convinced.

## C. F. ECKHART & CO.

LARGEST PLASTER NOVELTY MANUFACTURERS IN THE WORLD

One or a Carload. One-hour Service.

315 National Ave.,  
253-255 Walker St., **MILWAUKEE, WIS.**

912  
Kentucky St., **MEMPHIS, TENN.**

### GOOD LUCK FRONT and EASY WAY BACK COLLAR BUTTON SET

Easy to fasten and unfasten. Neat, comfortable and perfect. Every man buys on sight and the profits are big.



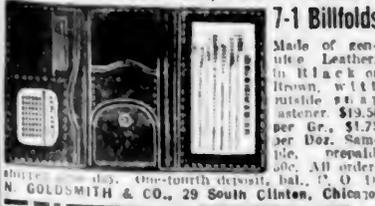
You can sell the GOOD LUCK FRONT and EASY WAY BACK COLLAR FASTENER AND NECKTIE SLIDE to get in your territory and make big money. There will be a great demand for these new and useful patented articles.

JUST WHAT MEN HAVE BEEN LOOKING FOR. They will buy wherever displayed or demonstrated. Carry these winners as a sideline or push them everywhere. It means big money in either case. Send for samples and liberal sales offer of GOOD LUCK FRONT and EASY WAY BACK Collar Button Sets. IT WILL PAY YOU!

**W. L. LINDSEY**

37 Jeva Street, BROOKLYN, N. Y.

### SHEET WRITERS, PITCHMEN



7-1 Billfolds

Made of genuine Leather, in Black or Brown, with 144 outside and 100 inside. \$19.50 per Doz. Sample, please. All orders shipped by express, one-fourth deposit, bal. P. O. D. N. GOLDSMITH & CO., 29 South Clinton, Chicago.

### WANTED

WRESTLER to take charge Athletic Show.

Olney (Ill) Fair this week; Newton Boxl. PEARSON EXPO. SHOWS.

### "THE FLAPPER" 25c

Feather Shade and Dress



Real Ostrich Plume Feathers, 25c

UNITED STATES PATENT OFFICE  
ALLOWS ALL CLAIMS ON

### "THE FLAPPER"

CORENSEN'S DESIGN  
Patent 5924

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SPECIAL PRICES TO  
DEALERS and JOBBERS

### CORENSEN

825 Sunset Boulevard,  
LOS ANGELES, CALIF.

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\$11.60 Per Gross—RATCHET BUCKLES.  
\$12.50 " " —ROLLER BAR BUCKLES.  
\$14.50 " " —HIGH-GRADE RATCHET BUCKLES.  
\$15.50 " " —BEST GRADE RATCHET BUCKLES.

Key Cases, \$11.25 Per Gross.

Boys, try our Belts and be convinced we have the best Buckles and Belts on the market. Get lined up on a good thing for the Fair. Our Buckles WILL NOT SLIP. Black, brown or gray. Plain stitched or Waxed. 25% deposit, balance C. O. D. Samples, 25c.

HOWARD RUBBER CO., 595 N. Howard St., Akron, Ohio

Stuffed Cats, Ark. Kids,  
Negro Heads, Goat's

BEST MADE

Sheep's Wool and Angora,  
Per Square Foot, \$1.00.

SYCAMORE NOVELTY CO.

1326 Sycamore St., Cincinnati, O.  
BALLS, GUM, NETTING.



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Good salary and long season to experienced billers. Will send ticket anywhere if known. Chester Dodd and J. A. Rhodes, who if at liberty. Address FLOYD KING, Great Saenger Circus, Hermitage Hotel, Nashville, Tennessee.

Thank you for mentioning The Billboard.

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  - No. 70 Balloons, Gross ..... 2.75
  - No. 0 Return Balls, Gross ..... 1.50
  - No. 5 Return Balls, Gross ..... 2.50
  - No. 211 Wrist Watch, Gross ..... 4.50
  - No. 209 Pistol Feb. Gross ..... \$4.00
  - No. 218 Extension Scissor Toys, Gr. . 2.25
  - No. 142 Crook Cams, 100 ..... 1.20
  - No. 140-R, W. B. Cams, 100 ..... 2.75
  - No. 512 Paper Hats, Assorted, Gross ..... 4.50
  - No. 327 Paper Hats, Assorted, Gross ..... 4.75
  - No. 506 Paper Hats, Assorted, Doz. . 1.00
  - No. 172 Bulk Confetti, 50 lb. Bag . 3.00
  - No. 323 Serpents, 100, 35c. 1,000 . 3.00
  - No. 320 Blowouts, Assorted, Gross . 1.00
  - No. 322 Wire Beaters, R. W. B. Gr. 3.25
  - No. 175 Comic Felt Hat Bands, Assorted, 100 ..... 2.00
- Fine Whips, Gr. \$4.50, \$5.75, \$6.25 and 7.00  
SPECIAL PRICED PAPER HATS FOR ALL TERRITORIES AT REDUCED RATES.  
Our Catalog is free, write for it.  
J. T. WELCH,  
Chicago.  
333 South Halsted Street, Chicago.

### WANTED

Princess Olga Shows

A capable Man to take charge of Allan Herschell Three-Abreast. Salary, \$30 per week, and you get it every week. Also a few more Legitimate Concessions. G. Burkhart, Side-Show Manager, write immediately. Write or wire

PRINCESS OLGA SHOW,

F. W. WADSWORTH, Mgr.,  
Week of Aug. 27, Tamaroa, Ill.

### TWO DWARFS

Brothers, one weighing 75 lbs., the other 1 lb. One 3 ft., 6 in. the other 2 ft., 0 in. One 27 and married father of five children; the other 36. Both wear beard. Interested write to

H. C. BENTON, Sunbury, N. C.

# ALL PRICES SLASHED



## STROOCK MOTOROBES

Are still going strong.

PRICES:

\$4.00, \$4.50, \$6.00 and \$6.25 Each

## Beacon and Esmond Blankets

Wigwams .....\$3.50 Each  
D. P'd, with silk binding... 3.50 Each  
Esmond Indlins. .... 3.00 Each  
Esmond 2-in-1..... 3.50 Each

## TOWEL SETS

Packed 1 set to a box, containing

1 Large Towel  
1 Guest Towel  
1 Wash Cloth  
**Per Set 55c.**



## OVERNIGHT CASES, \$4.00 Each

Fitted with 10 implements, including Round Mirrors. Same as cut above.



## 18 1/2-in. OVAL ROASTERS, \$22.00 Per Doz.

Extra heavy aluminum.



## TOWER CLOCKS

**\$4.00 Each**

16-in., all metal, in assorted finishes. 1 dozen to case.

We Defy Competition on Our Aluminum Items for Intermediates and Corn Games.

Get in Touch With Us Before You Buy—We Can Save You Money.

**THE FAIR AND CARNIVAL SUPPLY CO., 126 5th Ave., NEW YORK CITY**

## Aluminum Prices Smashed!

**53c EACH**

60 Pieces—\$31.80—60 Pieces

Here's what you get in each case:

5 Tea Kettles (5-Qt. size)	5 Water Pitchers (2-Qt. size)	5 Mixing Bowls (5-Qt. size)
5 Preserve Kettles (6-Qt. size)	5 Panel Sauce Pans (3-Qt. size)	5 Pudding Pans (3-Qt. size)
5 10 1/4-in. Round Dbl. Roaster	5 Percolators (8 cup)	5 Fry Pans (8-in. size)
5 Handled Colanders (9 1/2 in.)	5 Convex Kettle and Cover	5 Sets of 3 Sauce Pans (1, 1 1/2, 2-Qt. in. Each Set)

TOTAL 60 FLASHY PIECES—COST 53c EACH—CASE COSTS \$31.80—\$8.00 with order, balance, \$23.80. C. O. D. We guarantee shipment same day order received.

**CENTURY ALUMINUM CO., N. W. Corner Jackson & Wells Street, CHICAGO**



## WORTHAM'S WORLD'S BEST SHOWS

Des Moines, Ia., Aug. 23.—Wortham's World's Best Shows arrived in Des Moines late Sunday evening preparatory to putting on the last coats of paint in the new 'dress' for the great Iowa State Fair and Exposition. This was done, and with two days to spare before the regular opening date of the fair the shows opened Wednesday afternoon to crowds.

Everything is in favor of the big fair and, consequently, a big big day for the shows. Usually the Iowa State Fair is marked by hot weather, but the men who fix the rain and temperature gauges was "for the fair". Monday he brewed the finest kind of warm weather, with enough breeze to take the humidity away.

Tuesday night he dropped the thermometer until it was comfortable to wear wraps and to sleep under blankets. This put "pop" into everybody and everything.

The fair this season has the brightest prospects in years. This country is in a most prosperous condition. President Cameron and Secretary Carey have promised the Hawkeyes a wonderful exhibition. The State is pouring in its quota early in the game.

The Wortham Shows, under the new ownership—Bockman, Gerty and Robinson—has been widely heralded. The shows therefore attracted unusual attention. They make the biggest and best appearance ever made on the State fair grounds.

Three more attractions have been added to the routine. These consist of a musical comedy show, a new diving girls' show, and an exhibition not yet named. Everything is breaking nicely since the fair season opened for Wortham's World's Best Shows. The Middle West Valley Fair and Exposition at Des Moines increased its patronage materially this year. Incidentally the organization in that city demonstrated the community's belief that fair Secretary Bacon of Des Moines was on the job with a new line of ticket takers. They were drafted from among the business elements, and many a merchant did his bit to make the fair a grand success.

When Wortham's World's Best Shows were taken into Des Moines over one trunk line the John T. Wortham Shows were in other yards making a transfer on the way to Post Office. Fred Bockman was unable to visit the other shows but he had representatives meet the "J. T. W." and remain with them until their trains went on the way.

BEVERLY WHITE (Press Representative).

## PARK CASHIER SURRENDERS

New York Aug. 25.—Clare Gallagher, 21, of Brooklyn, formerly cashier at Steeplechase Park, Coney Island, who disappeared July 19 with \$3,200 given him, is alleged to deposit in the Bank of Cayo Island, surrendered to police yesterday and held in \$5,000 bail on a charge of grand larceny.

## WANTED

### CLEAN 10-CAR CARNIVAL

OR  
Independent Rides, Shows, Free Attractions and Concessions

FOR 3D ANNUAL AGRICULTURAL AND INDUSTRIAL EXPOSITION AT BROOKSTON, IND.  
September 26, 27, 28 and 29.  
(Full Week for Carnival.)

A BIG SHOW IN WONDERFUL TERRITORY. Write, write or see at once HOWARD T. BROCKWAY, Chairman.

## CHRISTY BROS. CIRCUS

Wants for Side Show

Colored Musicians, Trap Drummer, Trombone, Clarinet; also Musical Act, Nellie King, wife. For Pit Show: Good Grinder, Lady for Pit; no experience required. Jessie Brower, Gladys Wise, Bessie Smith, wife. Address JAKE FRIEDMAN, Side-Show Manager, Christy Bros. Circus, care Monticello Hotel, Norfolk, Va.

## Wanted, Strong Fireworks

or other strong attraction for Night Attractions at Hays Co. Fair, September 11-21. Give details and prices or permit me to call. Must be drawing card. Address C. H. WARD, care Hays Co. Fair, 820 Avenue T, Va.

## WANTED NOVELTY ACTS

for Fairs in Michigan (no April Acts). Write full particulars and lowest figure quick. ARCHIE ROYER, Mgr., Michigan Fair Booking Office, Ithaca, Mich., August 27 to Sept. 1; West Branch, Mich., Sept. 5 to 7.

## Wanted, Carnival Company

The Thursday Base Meet and Auto Race will be held by Tazewell County Fair Association, at the first week of October. SID E. WELLS, Redford, Iowa.

## AGENT AND PROMOTER AT LIBERTY

HANDLE ANYTHING

Past two seasons with Greater Sheesley Shows.

J. E. WALSH, 113 South Ave., Poughkeepsie, N. Y.

## WANTED

FOR THE BIGGEST CELEBRATION AND BARBECUE EVER HELD IN STATE OF TEXAS. At Lubbock, Texas week August 27; Labor Week Celebration at Sasacatar, under the Labor Council, week September 1, and balance of season. Small organized Pit Show. Can furnish bases for same. Riders for A-1 Showmen, all complete with machines. Kitch, wire. Performer for Musical Show who can double Stage and Brass. Room for a few more legitimate Concessions. Address UNITED SHOWS, P. S.—Have several more Fairs and Celebrations.

## WANTED

## WANTED TO JOIN AT ONCE

Cook House, Ball Games, Choice Wheels, Grind Concessions.  
**BURNS GREATER SHOWS, Lebanon, Indiana.**

# LEW DUFOUR EXPOSITION

500 People

EXECUTIVE STAFF

30 CARS

**The Midget Village**

ROY FANN, Mgr.

**DOC. HAMILTON'S**

**DELILAH? SHOW**

WM. GLYNN, Mgr.

**GOLDEN & KENNEDY WAR SHOW**

**Laughland**

HAROLD MASTERS, Mgr.

STILL CLOWNING

**G. & G. CONCESSIONS**

GOLPERT & GINSBERG, Owners.

WHERE THE BOYS GET THEIRS.

**ROBERT BERKSHIRE**

2 CONCESSIONS

ALWAYS PICK A LIVE SHOW.

**SCOTT HURST CANDY FLOSS**

DOING GREAT.

**Fred Schaffer CONCESSIONS**

7 Concessions 7

ROBT. MILLER, Mgr.

DOING FINE.

LEW DUFOUR ..... General Manager  
 COL. JOHN L. FEHR ..... General Representative  
 WM. T. STONE ..... Business Manager  
 GARLAND HUBAND ..... Asst. Manager  
 MAJOR W. S. MILLER ..... Secy. & Treasurer  
 GEO. W. HAMILTON ..... Supt. of Concessions  
 GEORGE MANCHESTER ..... Special Agent  
 EDWARD R. ADAMS ..... Electrician  
 BLACKIE COLLINS ..... Trainmaster  
 JOHN MILLEN ..... Boss Hostler  
 JAMES J. McDERMOTT ..... Lot Superintendent

**Doc Hamilton's Mammoth Side Show**

12 HIGH-CLASS ACTS.

FEATURING ZANGAR, THE WORLD'S FAMOUS MYSTIC.

**THE CATERPILLAR**

THE LATEST RIDE SENSATION.

**MERRY-GO-ROUND**

WITH 2,200 LIGHTS—SPELLMAN SPECIAL MAKE.

BERT COBB, Owner and Manager.

M. S. COBB, Secy. and Treasurer.

**THE KING OF ALL RIDE MEN**

**ELI FERRIS WHEEL**

FRED LAWYER, Mgr.

**THE WHIP**

WALTER KOLOSKY, Mgr.

**THE BIG SEAPLANES**

TRAVER MAKE

W. E. & S. R. SINCLEY, Owners

SHERMAN MOREY, Mgr.

**VENETIAN SWINGS**

AL SMITH, Mgr.

**W. T. STONE'S CONCESSIONS**

CARL BATH S, Manager.

MRS. W. T. STONE, Treasurer.

**12 Concessions 12**

Making Plenty Money. Sure It Was Tough, BUT we are here and Everybody Happy. No Regrets. Stick and Make It Pay.

Best Wishes to Jim Hodges on the West Shows for His Good Advice.

**EVANS & GORDON**

**BIG FREAK**

**ANIMAL SHOW**

THE GREATEST SHOW IN THE WORLD.

65 Freaks, and no Two Alike.

240-Foot Banner Line.

ED. DUFFY, Mgr.

**LE ROY'S TWO PIT SHOWS**

**THURSTON APPLE AUTODROME**

Featuring

**MISS MILE-A-MINUTE MICKEY** and HAROLD SUMMERS.

Louis Weaver, Tickets.

Joe Grenier, Tickets.

Sam Golden, Talker.

Bert Roach, 1 Concession.  
 Mrs. Cook, 1 Concession.  
 W. Sincley, 1 Concession.  
 Newt, Johnson, 1 Concession.  
 Mr. Varney, 2 Concessions.  
 Mrs. Hamilton, 2 Concessions.  
 Katzen & Barnard, 2 Concessions.  
 Bill Evans, 1 Concession.  
 Al Keaton, 1 Concession.  
 J. Ballenger, 1 Concession.

**Burns & Longnecker**

AND WIVES 3 CONCESSIONS

WITH IT AND FOR IT.

**B. B. STOLMAKER**

4 CONCESSIONS

MAKING MONEY.

**AL HUBAND'S**

**COOK HOUSE**

**DE LUXE**

BILL SPENCE, Mgr.

Two Refreshment Stands

MRS. HUBAND, Mgr.

If Frank Miller Could Only See Us Now.

BIGGEST  
HIT  
OUT  
FOR  
CONCES-  
SIONS



The Sensation of  
the Concessions  
WAKE UP!

Did you get yours for  
the fairs, etc.?

**\$6.90**  
**6** Complete

GET YOUR  
ORDER IN  
TODAY

Stands 55 inches high,  
adjustable at the top.  
Shades are 15 inches in  
diameter, with double silk  
combination fringe and 6-  
inch curtain. Comes in 5  
different color combina-  
tions. One-third cash with  
order, balance C. O. D.

**K. C. LAMP  
Manufacturing Co.**

506-508 South  
Canal Street,  
Chicago, Ill.

# CENTRAL STATES FAIR A SUBSTANTIAL SUCCESS

## Second Annual Exhibition, Favored by Ideal Weather, Drew Large Attendance

Chicago, Aug. 25.—The Central States Fair and Exposition closed its second annual exhibition in Aurora, Ill., today and the estimated attendance for the day was more than 30,000, and attendance on each of the other eight days of the fair was up to expectations. The weather was ideal for the entire time, and while last year might have been called more or less of an experiment this year's successful session, in the opinion of fair experts generally, puts this magnificent fair on a sound and permanent basis.

There are a lot of big and moneyed men back of the Aurora Fair and they spent a lot of money on the superb grounds and equipment. The amount of pedigreed live stock on exhibition this year was especially gratifying to the promoters of the fair. Interest was manifest from the four compass points.

A story in The Billboard of last week renders a detailed description of the fair superfluous because the story in question went into details very thoroughly. In the mind of the writer of this story he never saw a carnival company that had a finer layout or made a more impressive appearance than the Boyd & Linderman Shows, which furnished the amusements and entertainment this season. Everything was wonderfully clean, sparkled with fresh paint and the ensemble and grouping of the shows and rides could not have been improved upon.

The buildings and other improvements of the fair never looked better—not even last year when they were brand new—than this season.

The grounds are just about absolutely level, there is abundant room everywhere, and the automobile parking space is vast in extent. The attendance this year was drawn from a number of States. The fair started off on the "right foot" last year and got a lot of valuable publicity from the people who came to see the new institution. They apparently came back this year and brought a lot of strangers with them. Last year some of the hottest weather that humans ever saw occurred while the fair was in progress. This year the temperature was ideal.

### MAN-EATING LIONS

#### Are Terrorizing Africans in Tangan- yika, Declares Hysterical Scribe

A lurid special cable from London last week had it that man-eating lions, which acquired a taste for human flesh during the war, are terrorizing parts of Tanganyika territory, formerly German East Africa.

The lions' boldness, says the report, is incredible and whole villages have been terrorized by their presence, but as they lie upon the dense bush in the daytime, their extermination by native trappers, trained and sent out for the purpose, is a matter of much difficulty.

In the first half of the year rewards were paid for the destruction of 300 lions and 800 leopards. Elephants also do great damage to the crops, often ruining a whole plantation in a single night, or, entering villages, they strip the roofs off the grain storehouses and scatter or consume the contents.

So goes the story, which, according to daily newspaper standards, is a "good one", but anyone who knows anything about lions or elephants can read between the lines and spot the fact that it is 90 per cent fake.

### RAIN CAUSES S.-F. TO LOSE FIRST SHOW THIS SEASON

Exceptionally heavy rain at Bedford, Ind., August 21 caused the Sella-Floto Circus to call off the night performance, the first missed by the show this season. Visitors that day included H. B. Gentry and his daughter Emile, Bill and Mrs. Wells and son, Mr. and Mrs. Doc. Allen and daughter and Roy Feltus.

Very good business was registered at both performances the following day at Linton, Ind., where the show arrived late on account of the bad lot in Bedford. Fred Jewell, former circus bandmaster, greeted many old friends with the S.-F. organization at Linton.

### 25,000 SEE R.-B. AT SPOKANE

Spokane, Wash., Aug. 23.—Attendance at both Ringling Bros.-Barnum & Bailey performances here last Saturday was placed at 25,000 by the treasurer of the show. A blistering hot day brought out crowds running well ahead of the 1922 total in Spokane. A high wind and heavy rain in the evening caused the show to be cut short.

The circus occupied a new lot at Jackson and Division. Excellent transportation facilities and the convenience to four street car lines makes it almost certain that the same location will be used by all large shows in the future.

### TOO MANY PANELS

Chicago, Aug. 25.—In the last issue of The Billboard, on page 143, in the ad of the Direct Sales and Service Company, the word "paneled" was used in connection with a number of items in the ad and used wrongly. These articles neither had a panel nor need a panel. It's the old case of a copy reader getting busy on ad copy and getting out of his territory and experience. The items wrongly marked "paneled" were Oval Roasters, Water Pail, Dish Pan, Preserve Kettle and Water Pitcher.

### MONEY COMING IN

Chicago, Aug. 25.—Tom Rankine, secretary of the Showmen's League of America, told The Billboard today that donations for Showmen's League Day are coming in rapidly. Mr. Rankine believes the outlook to be good. He also said that many new applications for membership are coming in, all of which is encouraging.

### ON VACATION

Chicago, Aug. 25.—Mrs. Tom Rankine, wife of the secretary of the Showmen's League of America, and two of her sons are on a vacation in Iowa and Wisconsin. The party is traveling in an automobile and one day made 260 miles, even after stopping for lunch.

### ROUNDUP IN SEPTEMBER

A telegraphic communication last Saturday from Dow Williams, director of the War Bonnet Roundup at Idaho Falls, Id., informed that the dates of that event of cowboy sports had been set for September 11-14.

## Wanted Boss Canvasman

And one good Car Loader, one that understands Gasoline Lights and keep same in repair. Wire quick and state your lowest salary. Don't ask how much, but make your lowest salary in first wire. **HOLTKAMP'S GEORGIA SMART SET MINSTRELS**, Lebanon, Wednesday; Springfield, Thursday; Mountain Grove, Friday; West Plain, Saturday; all Missouri.

## TIME AND MONEY SAVED

- |                   |              |                   |
|-------------------|--------------|-------------------|
| SILVERWARE        | DOLL LAMPS   | GAS BALLOONS      |
| ALUMINUM WARE     | DOLLS        | AIR BALLOONS      |
| MANICURE SETS     | CANDY        | SQUAWKER BALLOONS |
| COMB & BRUSH SETS | CLOCKS       | FLYING BIRDS      |
| VACUUM BOTTLES    | SLUM JEWELRY | MEXICAN MONKEYS   |
| WHEELS            | HOOPLA GOODS | SLUM TOYS         |

All Orders Shipped Same Day Received.

**WESTERN NOVELTY COMPANY,**

416 S. Los Angeles Street, Los Angeles, Calif.

## Want--Wallace Midway Attraction--Want

Organized Plant, or any good Show; have outfit complete. Can place Ball Games. Several good Wheels open. Jap Feldberg wants capable Agents for Wheels. Write or wire. Ride Help for Wheel and Carousel. Long season. Useful people in all lines, write.

**WALLACE MIDWAY ATTRACTION, General Delivery, Wheeling, W. Va.**

## RIDE AND TENTS FOR SALE

One Seaplane Swing, \$500.00 takes it. One 40x80, good as new, \$350.00; one 30x60, \$100.00. Both Tops Khaki. One 10 K. W. Transformer and 7 1/2 Generator. Two Swell Fronts. One Plant. Show and one Athletic Show, 30-ft. long, cheap for cash. Lebanon, Wednesday; Springfield, Thursday; Mountain Grove, Friday; West Plain, Saturday; all Missouri.

**HOLTKAMP'S GEORGIA SMART SET MINSTRELS.**

### C. B. S. ACTS DOING FINE

Newark, N. J., Aug. 25.—The list of acts booked thru the Cleveland Booking Service, now playing Dreamland Park, this city, includes Barteno and Barteno, high-wire artists; Paul DeVally and his high school horse, Billie, Claude and her dancing horse, Thenia and Adla, equilibrist; Beckworth's Lions and Wells and Wells, balancing act. All acts are going over nicely and attendance, despite the local street-car strike, is holding up fine.

### FISHER IN CHICAGO

Chicago, Aug. 23.—Al (Big Hat) Fisher, general agent of Billie Clark's Broadway Shows, reached Chicago today from Canada. Al had the largest hat that he has ever seen wearing in the Chicago office of The Billboard. He said that when they made larger ones he would have one still bigger.

## The Great Morgan County Free Fair

MONROVIA, INDIANA

SEPTEMBER 19-20-21-22

Wants all kinds of Shows, Rides  
and Concessions. Write or wire.

**FRED COLE, Secretary.**

## CORN GAME

Our Improved 40-Player Layouts are most popular. Ask any concessionaire using them. Fastest Corn Game on market. Numbers arranged to call in their row. Outfit consists of 40 Charts, Operator's Layout, 100 Metalized Tags, with Instruction Sheet, complete, ready for action. On our quantity production we can now quote regular \$3.00 sets at special Fall Price, **\$4.00**

Mailed P. P. prepaid. No C. O. D.s. Immediate shipment.

**MIDWEST SPECIALTY SERVICE,**  
2277 Highland Drive, Salt Lake City, Utah.

## WANTED

Vaudeville Show, Rides, Few Con-  
cessions. Annual K. P. Festival.

SEPT. 19-22—4 NIGHTS

**L. L. LYCAN, Secretary,**  
FORT GAY, W. VA.

## CAMPBELL BROS.

WANT CORNET, TROMBONE, ALTOS

Mendon, Ill., 29th; Keokuk, Iowa,  
31st-September 1st.

## WANTED BIG ELI OPERATOR

Thoroughly experienced man only  
wanted. Wire or write **H. McPHILLIPS,**  
care Smith's Greater Shows, Martins-  
ville, Va., week Aug. 27th; Mebane,  
N. C., week Sept. 3rd.

### WANTED

Orders for Outdoor Signs, Transparent or Metal Show-  
cards from general manufacturers.

### CANADA or Anywhere

We distribute in boxes to your separate dealers. Write  
or wire what you want. Quantities and time limited.  
**I. & M. SIGN MFG. CO.,**  
P. O. Box 2375, Le Roy, Minn.

## METAL GLASS SHOW CARDS

Unbreakable. Also outdoor use. Transparent.  
**I. & M. SIGN MFG. CO.,**  
P. O. Box 2375, Le Roy, Minn.

## Central States Shows

OUR FREE ATTRACTIONS ARE DRAWING THE  
CROWDS.

WANT, quick, two capable Teams to strengthen Min-  
strel. A few more Shows and Concessions that ap-  
preciate red ones. Wire or come on. Somerset, Ky.  
Big Day and Night Fair, August 27 to September 1;  
McMinnville, Tenn., Day and Night Fair, Sept. 1  
to 8.

## WANTED A CARNIVAL COMPANY

To play the Golden Belt Fair, September 25, 26, 27,  
28. Only good, clean Carnivals need apply. Address  
**H. W. CHITTENDEN, Secretary-Treasurer,** Hays  
City, Kansas.

WANTED—PURCHASE GASOLINE LAUNCH  
and Howlers, with permanent privilege to operate.  
Consider buying bathing, summer cottages or park  
site. Any offer considered. Illinois-Indiana pre-  
ferred. **EDWARD BROWN, Arcadia, Indiana.**

**"STAR"**  
Self-Filling  
FOUNTAIN  
PEN  
With Attached Clip  
**\$21.00**  
Per Gross.  
Sample Dozen,  
**\$3.00**

Never  
Fails—  
Hold  
more ink  
than any  
other pen  
on the mar-  
ket. Beauti-  
ful Gold Fin-  
ish. Very  
flashy. Biggest  
Seller in the  
Fountain Pen  
Line.

**EVERY PEN  
GUARANTEED**  
Hurry your orders  
to be insured of  
prompt shipments.  
One-third deposit with  
order, balance C. O. D.

**Sterling Metal Novelty Mfg. Co.**  
174 Worth St., New York City

**LATEST** **IMPROVED**

**MILITARY BANDS**  
ALL SIZES  
for Skating Rinks and Outdoor Amuse-  
ments. None better. Write for descrip-  
tions and prices. **ARTIZAN FACTORIES, Inc.,**  
Ne. Tonawanda, N. Y., U. S. A.

**THE SIMPLEX TYPEWRITER**

A West Virginia cus-  
tomer wrote: "I would  
not part with the Simplex  
for five times what I paid  
for it." A Connecticut  
customer writes: "My  
little girl is well  
pleased with  
the Simplex."  
Agents wanted.  
Only \$275.  
cash or C. O. D.  
Hurry your  
order. We thank you. **Ward Pub. Co., Titus, N. H.**

GOING LIKE WILDFIRE  
2,000  
of Board  
Dealer's  
Profit an  
To  
Above \$1  
Sample  
2003 W

### The Sensation of the Season

Dressed in Assorted Colored Blankets  
Send \$1.50 for Prepaid Sample



BUY THE ORIGINAL AND PLAY SAFE.  
NEW SIZE, 9 1/4 x 13 1/4 in.  
NEW PRICE.

**\$11.50 Dozen**

No Catalog.  
One-third deposit, balance C. O. D.  
Manufactured exclusively by

**FLEISCHER TOY MFG. CO., Inc.**  
171 Wooster St., N. Y. Tel. Spring 2996



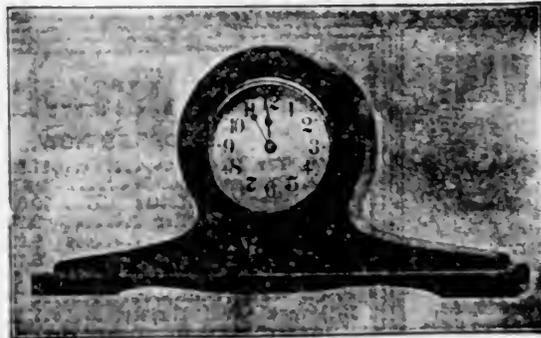
No. 905—GLASS POST CLOCK,  
German importation, 16 1/4 inches  
high.  
Each ..... **\$4.75**

No. 6013—Same style and  
height Clock as above. Ivory fin-  
ish casing and frame. Good  
movement. A wonderful  
dash. Price, Each, ..... **\$4.00**

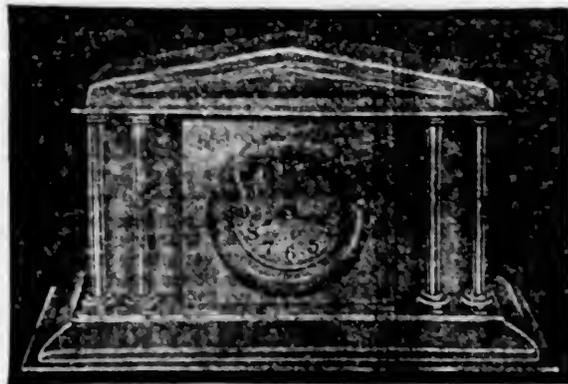
No. 10—20-INCH OVERNIGHT CASE, silk finish lining. Fitted with 10  
essential necessities. Large handled mirror. Packed 6 to a carton. Each \$4.25  
No. 12—Same Case, smaller handled mirror. Packed 6 to a carton. Each \$4.15



No. 39/20  
**CAST METAL CLOCK**  
Silver finish, 16 in. high, 10 inches  
wide, 4-inch Clock Dial. Flashiest  
Clock on the market. None prettier.  
Packed in individual cartons.  
Price, Each, \$5.00.



No. 825.  
**MAHOGANY-FINISH  
CLOCK**  
14 1/4 inches wide,  
7 1/4 inches high.  
Price Each, \$3.00  
Packed  
25 to the case.



**WHITEHOUSE  
CLOCK**  
6 inches high, 8  
inches long.  
Guaranteed move-  
ment.  
PRICE,  
**\$2.15 Each.**  
Packed 50 to the  
Case. Solid Case  
Lots,  
**\$2.00 Each**

### WE GIVE IMMEDIATE SERVICE WE KNOW WHAT IT MEANS TO DELAY ORDERS.

A FEW OF OUR ITEMS:

- |   |  |
|---|--|
| Plume Doll, morbid arms. Dozen..... \$6.00  | Beacon Rainbow Blanket, 60x90, Each..... \$3.75                  |
| Packed 6 dozen to the case. Each Doll in<br>an individual carton. Painted Shoes and<br>Face.  | Beacon Crib Blanket, no border, 30x40, Doz... 7.50               |
| Plume Doll, folding arms. Dozen..... 5.75   | Beacon Crib Blanket, art. designs, 30x40, Doz. 8.50              |
| Packed 12 dozen to the case. Each Doll in<br>an individual carton. Painted Shoes and<br>Face. | Beacon Indian Blankets, 64x78, Each..... 2.85                    |
| Beacon Wigwag Blanket, 60x90, Each..... 3.50  | Genuine Cowhide Traveling Bags, 20 in., black,<br>Each..... 3.75 |
| Packed 20 to the case.  | Wm. A. Rogers 26-Piece Set, Each..... 3.00                       |
| Beacon Jacquard Blanket, 60x92, Each..... 3.50  | (We do not use steel knives in these sets.)                      |
|   | Flat Leatherette Cases for Rogers Sets, Each... .50              |
|   | 4-Qt. Aluminum Panned Kettles, Each..... .90                     |
|   | Manicure Sets, 21 pieces, Each..... 1.15                         |

#### DOUBLE BELL ALARM CLOCKS

- REFLECTOR. Height 9 1/2 inches; width, 7 1/2 inches. Silver Dial, Packed 50 to the case. Each... \$2.35  
NEW BURNAY. Height, 9 1/2 inches; width, 7 inches. Gold Dial, Packed 50 to the case. Each... 2.35  
Solid Case Lots, \$2.25 Each.

These clocks have two large bells on top.  
We carry a large assortment of Silverware, all large and flashy pieces. 25 different styles. Every-  
thing for Carnival and Salesboard Operators. Write for catalogue.  
25% deposit on all C. O. D. orders, unless you have a standing deposit.  
Sample orders must be accompanied with money order or certified check for same.

**ESMOND BLANKET—Two in One, \$3.50**  
Size 66x80. Each.....

### AMUSEMENT NOVELTY SUPPLY COMPANY

SAM GRAUBART. 422 East Water St., ELMIRA, N. Y. MAX KENNER

## 1/2 Price To Introduce SEND NO MONEY

IF YOU CAN TELL IT FROM A GENUINE  
DIAMOND, SEND IT BACK

Dealers and agents all over the country are reaping a harvest by selling our Mexican Diamonds. They look just like the finest South African Diamonds SIDE BY SIDE—the same dazzling, rainbow fire and full diamond cut. Our free catalogue tells you of our 20-year brilliancy guarantee. To prove these statements and convince you that it will pay you to start with our line, we offer to sell you any of our quick selling designs below. SEND NO MONEY. Mail your order, a post card will do, and state sizes wanted, we will mail your order at once, C. O. D. If not fully satisfied return in two days for money back, less nominal shipping charges. Get started and speak for your territory quickly.



No. 1001—Ladies' High-Set Solitaire, with 1-carat extra brilliant blue-white Mexican Diamond, in finest guaranteed 12-karat g. f. Ring. Cat. price \$4.98, **\$2.50** for .....

No. 1042—Ladies' Fancy Solitaire Ring, set with 1-carat extra brilliant blue-white Mexican Diamond, in new engraved basket style; our finest platinum finish. Cat. price \$8.00, **\$3.95** for .....



No. 1043—Ladies' Fancy Three-Stone Ring, box setting, engraved, our best platinum finish, set with three 1/2-carat extra brilliant blue-white Mexican Diamonds; very fine. Cat. price \$12.50, for **\$5.65**

No. 1036—Exquisite Opal Cluster Ring. Fine Mexican Fire Opal, with 12 extra brilliant blue-white Mexican Diamonds, in finest 12-karat g. f. mounting. Cat. price, \$10.00, **\$4.98** for .....



No. 1017—Gents' Latest Style Tooth Belcher Ring. Best 12-karat g. f. mounting, set with extra brilliant 1-carat blue-white Mexican Diamond. Cat. price \$8.25, for.. **\$3.10**

No. 1022—Gents' Very Fine Fancy Ring, rose gold finish, English box setting, set with 1-carat extra brilliant blue-white Mexican Diamond. Cat. price \$8.00, for... **\$3.95**



No. 1023—Gents' Extra Heavy Rose Finish Fancy Ring, English box setting, new design, set with 2-carat extra brilliant blue-white Mexican Diamond. Cat. price \$12.00, for .....



No. 1034—Ladies' Fine Opal Ring. Best 12-karat g. f. mounting, set with genuine Mexican Fire Opal. Cat. price \$5.00, **\$2.55** for .....



No. 1035—Ladies' New Style Ring. Finest 12-karat g. f. mounting, set with three beautiful Fire Opals. Cat. price \$7.00, **\$3.58** for .....



**SPECIAL OFFERING**—One each of all nine Rings offered above, total catalogue price \$73.74, with fine Sample Case, a complete outfit, all for \$30.00, plus 5% War Tax.

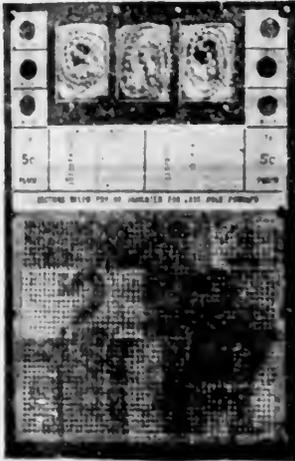
**DO NOT MISTAKE THIS OFFERING** with cheap plated jewelry. Our mountings are the finest money can buy in the quality stated. Our Mexican Diamonds are backed by our 20-year guarantee and 16 years' record for square dealing.

**WRITE FOR FREE CATALOGUE** and copy of free testimonials from satisfied customers. Here is one out of hundreds: Manchester, N. H.: "About a year ago I bought a Mexican Diamond and had it set in solid gold ring, and all my friends think I have a \$200.00 diamond. It looks so like the real thing."  
We also sell genuine Mexican Resurrection Plants to the trade. See our advertisement elsewhere in this Billboard.

**THE MEXICAN  
DIAMOND IMPORTING COMPANY**  
Dept. N. B. A. LAS CRUCES, NEW MEXICO

GOING LIKE WILDFIRE

ANOTHER SENSATION



2000-HOLE SALES BOARD, 5c PER SALE.  
Take in \$100.00. Pays out in trade, \$40.50. Cost  
of Board to Dealer, \$20.00.  
Dealer's Profit ..... \$39.50  
Profit on Trade ..... 10.00

Total Net Profit ..... \$49.50  
Above assortment consists of three strings of Pearls,  
Sample Assortment, \$8.50. In Lots of 10, \$8.00.  
Send for sample at once.  
25% cash with order, balance C. O. D.

REX SALES CO.,  
2003 West Superior Street, Duluth, Minn.



Best Grade Flying  
Birds, \$5.50 Gr.  
No. 60—Guaran-  
teed Grade Gas  
Balloons, \$2.75  
Gross.  
No. 70—Extra  
Heavy Gas Bal-  
loons, \$3.25 Gr.  
Whips, \$6, \$7, \$8,  
\$12.75 Gross.  
Parasols, Cloth  
and Paper. Novel-  
ties of all kinds.

Send for Catalog.

**THE TIPP NOVELTY CO.**  
TIPPECANOE CITY, OHIO

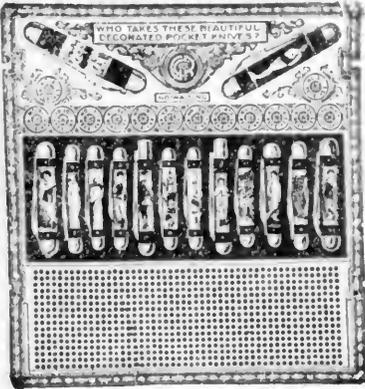
### Merchants' Fall Festival and Old-Fashioned Street Fair

TIPPECANOE CITY, OHIO,  
September 10-15.  
First Celebration on streets in  
Eleven Years.

WANTED—Shows, Rides and Con-  
cessions—Will consider small, clean  
Carnival Company. Address

**CHAIRMAN FALL FESTIVAL,**  
care Triangle Club,  
Tippecanoe City, Ohio.

WANTED—Merry-Go-Round Foreman  
and Help on same. Join on wire. Concessions and  
shows open. KIRK & STRAYEN, Decatur, Ill. Fair  
begins August 27.



"IT IS NOT WHAT YOU PAY BUT WHAT YOU GET FOR WHAT YOU PAY THAT COUNTS."  
**"KING TUT"** 14 KNIVES, hand painted in Egyptian colors. 800-HOLE BOARD. All large. No two alike. The novelty of the age. **\$8.50**  
**"SELLER"** 14 ART KNIVES, 800-HOLE BOARD. Best knives—not junk. Read description. **\$6.50**  
**"QUALITY"** 14 ART KNIVES, 800-HOLE BOARD. Knives extra large. Two very large. Six different styles. (See picture) **\$7.70**  
**"STAG"** 14 STAG HANDLE KNIVES, 800-HOLE BOARD. Imitation Stag Handles. **\$7.25**  
**"ELK"** 14 STAG HANDLE KNIVES. All large. Two large Hunting Knives. Six different styles. **\$9.75**  
**"COLOR"** 14 KNIVES, 800-HOLE BOARD. Assorted Colored Celluloid Handles. Red, green, blue, ivory, tortoise. **\$6.50**  
**"PEARL"** 14 PEARL KNIVES, 800-HOLE BOARD. Clear White Pearl—none yellow. **\$10.50**  
 A splendid assortment  
**"SUPREME"** 14 EXTRA LARGE FINEST QUALITY PEARL KNIVES, 800-HOLE 100 VELVET-COVERED BOARD. These Knives of rainbow hued pearl are the finest Knives made. The "King" of Knifeboards. **\$18.00**  
 Order by name. For 1,000-Hole Board add 25 cents. 20% with order, balance C. O. D.

**Originators of the Knife-Board**

Blades of forged steel. All Knives nickel silver bolstered and brass lined. Genuine art photographs. Jobbers' Discounts—Lots of 25, 5%. Lots of 50, 10%. Lots of 100, 15%.

**WHITSETT & COMPANY, INC.,**  
 Successors to GOLDEN RULE CUTLERY COMPANY,  
 212-16 N. Sheldon Street, Chicago, Illinois.



**GEE WHIZ!**  
**SAY BOY! Have you seen**

Our new three-color jobbers' catalogue with all the best sellers at the lowest prices? Here is one: Twelve "Always Sharp" gold pencils, on a 1,000-Hole 5c Salesboard **\$5.00**

20% with order, balance C. O. D.

**A. S. DOUGLIS & CO.**  
 Manufacturers and Jobbers  
 212-26 N. Sheldon St., CHICAGO, ILL.

**WANT --- VIRGINIA EXPO. SHOWS --- WANT**  
**FOR GREENVILLE, TENN.**

**Under Auspices of Base Ball Team, on the Streets**

Ten-in-One, Motordrome, Wild West or any high-class Shows capable of showing results.

CAN PLACE one more Team for Plant; also Drummer.

CONCESSIONS—Few choice ones still open. No exclusives.

NOTICE—This Show is booked up solid until second week of November, with fifteen straight Fairs, starting week of the 3rd, at Gate City, Va., Fair; Mountain City, Fair, to follow. Rest of route will be furnished to those interested. Address all mail and wires as per route.

**KNISELY BROTHERS CIRCUS CO.**  
**WANTS**

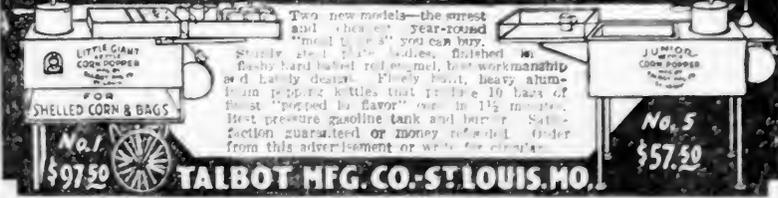
**FOR LAKEWOOD ELKS' CIRCUS**

**Week Sept. 24th to 29th inclusive**

Sensational Riding Acts. Riding Costellos and Duttons, wire at once. Can use two more Sensational Aerial Acts. Also a few more Producing Clowns. Other Circus Acts, write. Have opening for a few more Legitimate Wheel and Grind Concessions. This is a suburb of Cleveland, Ohio. One thousand Elks boosting this event. All address

**KNISELY BROTHERS' CIRCUS CO.,**  
 Care Elks' Circus Headquarters, - Lakewood, Ohio.

**TALCO KETTLE CORN POPPER**



THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS. "BILLBOARD".

**LOOK, YOU CONCESSIONAIRES!**

You know that lamps have become one of your real big items. Well—we make them for you at your price!

**LOOK THESE OVER, THEN SEND FOR SAMPLES TODAY,**

All Metal.  
 Ivory or Gold Finish.

Parchment or Silk-lined  
 Shades.

**SPECIAL!**  
 An Assortment of 12 Beautiful Lamps.

**\$18.00** for a dozen assorted, both silk and parchment shades.



**Artistic Metal Products Corp.**  
 140 La Fayette Street  
 Newark, N. J.

**Aluminum Ware—Low Prices**

ORDER NOW.

- 5-qt. Tea Kettle ..... \$11.88 Per Doz.
- 8-qt. Preserve Kettle ..... 9.48 Per Doz.
- 10-qt. Preserve Kettle ..... 10.68 Per Doz.
- 2-qt. Double Boiler ..... 8.28 Per Doz.
- 10-qt. Dish Pan ..... 9.95 Per Doz.
- 2-qt. Percolator ..... 8.16 Per Doz.
- 10 1/4-inch Round Roaster ..... \$8.16 Per Doz.
- 10-qt. Water Pail ..... 10.80 Per Doz.
- 18 1/2-inch Oval Roaster ..... 22.00 Per Doz.

**SAME DAY SERVICE GUARANTEED.**

Send one-third with order, balance C. O. D.

**BEST ALUMINUM CO.,**

35 So. Dearborn Street, CHICAGO, ILL.



**Agents! Do you call on**  
**POOL HALLS, CIGAR STANDS or DRUGGISTS?**

Send \$6 for a big assortment of fast-selling Specialties, worth \$20 in retail value. Money cheerfully refunded if unsatisfactory. Or send \$2.00 for big sample selling outfit and catalog by express prepaid. The largest line of its kind made; all styles and colors. Live wires are cleaning up \$200 weekly.

**SPECIALTY RUBBER CO., Box 248, Peoria, Ill.**

**FALL FESTIVAL and CARNIVAL**

**Protestant Hospital Fund, Alexandria, Indiana**

**SIX DAYS AND SIX NIGHTS, COMMENCING LABOR DAY**

Want Shows with their own outfits. Concessions; no exclusives. Time short. Wire for space. Wheels, \$50.00; Grind Stores, \$25.00 Merry-Go-Round booked. All other Rides open. Address

**PEARL H. JARRETT, Chairman Hospital Fund.**

**HOUSTON, TEXAS**

**FALL FAIR AND INDUSTRIAL EXPOSITION**

**ARMISTICE WEEK. 250,000 PEOPLE.**

Now Booking Legitimate Concessions.

**WANT—High-class, sensational Free Acts.**

Anyone with a Novelty to offer, wire or write at once.

Address **J. D. NEWMAN,**

Office: New Majestic Theatre Building,

Houston, Texas.

# KIRCHEN'S FLOWER BASKETS

HAVE FLASH and VALUE at the right price



## ELECTRIC

No. 100  
"RADIANT RAY"  
Genuine Mazda  
8-Light Flower Basket

Same size as the basket shown, only with one 50-watt genuine red colored electric bulb at top of basket. Filled with 1000s. Each flower is equipped with a set of 1.5 sockets, 8 bulbs and a plug. All ready for use.

**\$3.75 Each** BULBS INCLUDED  
SAMPLE SENT FOR \$4.00.

No. 50  
Kirchen's "Monolite" Electric Basket

Same size as the basket shown, only with one 50-watt genuine red colored electric bulb at top of basket. Filled with 1000s. Each flower is equipped with a set of 1.5 sockets, 8 bulbs and a plug. All ready for use.

**\$2.25 Each** BULB INCLUDED  
SAMPLE SENT FOR \$2.50.

25% cash deposit required on C. O. D. orders

KIRCHEN BROS.,

222 W. Madison Street,

CHICAGO, ILL.



22  
Inches  
High,  
20  
for  
\$25.00.

Non-Electric The Big Selling No. 1505  
Kirchen Flower Basket  
**SPECIAL BASKETS FOR \$25.00**  
Offer No. 14 20 Each One Positively Filled

Offer consists of 20 No. 1505 American Beauty Rose Baskets, same as shown herewith. 22 inches high, filled with natural appearing artificial flowers and beautiful green foliage. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Same baskets sell in stores for \$5.00 each.

**SPECIAL FREE OFFER:** With the above offer receive 10 new heavy glass picture frames absolutely FREE. One No. 50 KIRCHEN ELECTRIC FLOWER BASKET. We give it absolutely FREE with the above offer.

**LUCKY-LEVEN SPECIAL OFFER**  
50 Non-Electric Baskets for \$50.00

Each and every basket positively filled with beautiful CLOTH ROSES, PUPPIES, LARKS, THUNS AND ASTERS artfully arranged by our experts. Each basket stands 15 inches high. Come in rich assorted flashy colors. Each in a separate box.

**FREE With This Lucky-Leven Offer**

We show you two dozen Flower Vases to designate your stand. Also one gross cloth together with the Baskets offered on LUCKY-LEVEN and you have the BEST LOOKING STAND ON THE

WE ALSO HAVE OTHER BASKETS, each filled with Flowers, from \$3.00 a Dozen and up.

## SCOTT GREATER SHOWS WANTS

BARBOURVILLE, KY., FAIR, WEEK AUG. 27  
CORBIN, KY., FAIR, WEEK SEPT. 3  
WISE, VA., FAIR, WEEK SEPT. 10  
LEBANON, VA., FAIR, WEEK SEPT. 18  
Then 8 Fairs in North and S. C. to follow

Legitimate Concessions of all kinds. No X. Have a few open dates in October and November for No. 2 Show. Fair Secretaries, get in touch with us. No. 1 Show is fifteen cars, No. 2 is seven-car show. Can place two Shows that don't conflict for No. 2 Show. Aeroplane Swing Restaurant in Privilege Car for rent. Address as per route.

## WANTED SHOWS AND CONCESSIONS

WANTED Athletic Show to join quick; will furnish complete outfit except mat. Wire quick but you must have Boxer, Wrestler and good Owner. Colored Minstrel People, Teams, Comedians, Ohio Arts, Soub. Women, Colored Band, Men that double Orchestra or Stage. All workers work. Pullman, nut cattle car accommodations. Concessions of all kinds, two Ball Games, two Concession Agents, Ferris Wheel Foreman. Wire quick. Useful Carnival People, Ticket Sellers, Woman for Snake Show; also Agent to route Minstrel Show South. We have few open dates for Fairs and Celebrations in Indiana, Kentucky, Tennessee. All wire or address.

E. CARDER, Mgr., Clinton, Ind., week of August 27th.

## WANT --- American or Italian Band

Eight or Ten Pieces, Two More High-class Shows, Whip, Aeroplane or Seaplane. Long Season South. Fairs and Celebrations. Wire at once.

SUNSHINE EXPOSITION SHOWS, Aug. 26 to Sept. 2nd, Dawson Springs, Ky.

## SPARKS' CIRCUS WANTS DOG AND MONKEY TRAINER

Address CHAS. SPARKS. ROUTE: Watertown, Wis., Aug. 31st; Riehlend Center, Sept. 1st; Galesburg, Ill., Sept. 3rd; Canton, Ill., Sept. 4th; Pekin, Ill., Sept. 7th. Can place two trishers.

## JOHNSON COUNTY DAY AND NIGHT FAIR

CLEBURNE, TEXAS, SEPTEMBER 17th to 22nd.

Wanted all kinds of Legitimate Concessions. Stock Wheels will work. Last years attendance, 65,000 people. Address J. D. GRANGER, Secretary Johnson County Fair and Stock Show, Cleburne, Texas.

## Wanted--Shows and Concessions CAMBRIA COUNTY FAIR

Day and Night, September 11th to 14th

E. HIPPS, Secretary,

CARROLLTOWN, PENNA.

## Slum and Pitchmen's Items!

No.	Per Gross.	No.	Per Gross.
266	5-in-1 Metal Tool Kit.....\$10.50	327	Five Feeding Chicken Set.....\$18.00
1013	Turn Me Picture Card..... 4.50	B27	Blowouts..... 1.25
103	Black Cigarette Holder..... 4.50	1259	Extra Long Snake Blowouts..... 2.00
1237	Bebbling Gorilla on Stick..... 3.50	673	Small Puzzle Mirror..... 1.25
390	Miss Lona Tite Rope Walker..... 5.00	0109	Canary Whistle on String..... 1.25
351	Picture Puzzle in Match Box..... 3.00	2 35	Magnifying Glasses..... 6.00
392	15-in. Red, White and Blue Horn..... 3.00	1000	7-in-1 Opera Glasses..... 18.00
M46	Cinematograph Trick..... 39.00	D32	Pipe Shape Cigarette Holder..... 4.00
010	Large Wine Glasses..... 5.00	3389	Beautiful Bead Necklaces, with Tassels..... 9.50
335	Moving Picture Sets, with 6 Subjects..... 5.50	1113	Aluminum Bucket Bank..... 9.00
337	Tennis Racquet..... 3.00	1114	Clock Bank..... 9.00
338	Flat and Round Noise Makers..... 3.00	1109	Beautiful Oil Paintings, 6x1 Inches..... 6.00
D50	China Doll, with Cap, in Boxes..... 9.00	675	Pair Link Buttons and Two Collar Buttons, on 1..... 6.00
D61	Wine Bottle, with Glass..... 6.00	6380	Wine Glasses, with Imitation Wine..... 2.00
D62	Auto or Bike Horn, with String..... 6.00	328	Heavy Wood Fighting Chickens Set..... 10.00
1118	Nice Books, 3 Doz. in Cabinet..... 5.50	329	Heavy Wood Prize Fighting Set..... 5.00
1953	Mimo. Books, with Mirror..... 3.00	X10	Imported Flashlights..... 24.00
43 25	Note Book, with Mirror..... 3.25	1726	Small Sun Glasses..... 1.50
122	Silver Plated Tea Spoons..... 2.00	1727	Large Sun Glasses..... 2.00
1282	Doll Spectacles..... 8.00	2658	Five-in-One Metal Tool Kits..... 15.00
C9	Pin Faces, with Wire..... 1.00	1208	Opalescent Symbol Pen..... 9.50
1003	Rare Horse Games..... .85	28M	Self-Filling Black Fountain Pen..... 36.00
23	Crawling Window Mira..... .50	282	Ladies' Self-Filling Black Fountain Pen..... 33.00
24	Perfume in Glass Bottles..... 1.25	13	Goldine Fountain Pen, with Clip..... 18.50
3	Genuine Cutwell Pencil Sharpener..... 7.50	616	Large Size Nickel Thimbles..... 4.00
1251	Pencil Sharpener..... 3.75	D43	Siren Whistles..... 5.00
672	Pencil Sharpeners..... 4.50	3982	Composition Rubber Balts..... 14.00
D15	Toy Miniature Playing Cards..... 1.50	1900	Imported Pocket Cigar Lighters..... 9.00
1248	Ball Blowers..... 1.25	A39	Mysterious Mirrors, You blow and figures appear..... 4.00
2024	Ruby Bead Necklaces..... 8.00	A 40	Collar Button Sets of 3 Buttons..... 1.75
2025	Ass'd Bead Necklaces, with Tassels..... 8.00	A56	Aluminum Egg Cups..... 6.00
444	Ja's Three-Lead, Imported Pencil..... 10.50	7212	Snop Link Buttons..... 6.00
302	Clutch Pencils, with Clip..... 8.00	7213	High-Grade Leather Fobs..... 9.00
030	Clutch Pencils, Heavy Nickel..... 6.00	XB4	Gold Bead Necklaces..... 3.50
1241	Imported Gas Lighters..... 7.25	6127	Fancy Bead Necklaces..... 3.50
1247	Army and Navy Needle Books..... 7.20	C16	Squeaking Cats and Dogs..... 4.00
A49	Bone Tag Key Rings..... 2.00	6281	Chinese Knife, Fork and Spoon Sets..... 4.50
1034	Spiral Key Rings..... 2.50	B 20	Ash Trays..... 2.00
1	Whips..... 5.00	B22	Sombiero Hat with Rubber Band..... 4.00
B19	Movable Tongue Faces..... 1.25	B23	Abram Clock Bank..... 3.00
D35	Assorted Whistles on Chain..... 5.00	B25	Wood Rattler Noise Maker..... 3.00
C11	Bebbling Chinks..... 2.50	B28	Negro Baby Doll..... .75
D36	Squeaking Stovepipe Hats..... 6.00	B29	Clooner Noise Maker..... 1.00
B15	Paper Parasols..... 5.00	B31	Folding Fans..... 3.25
D17	Assorted Hats, with Band..... 3.00	6919	Folding Fans..... 6.00
D50	Celticoid Ducks..... 2.25	B32	Small Geisha Fans..... 5.50
D51	Glass Lamp, with Red Liquid..... 5.00	D40	Large Geisha Fans..... 9.00
D21	Rooster Harmonica..... 5.00	6883	Link Button and Scarf Pin Set..... 5.00
K3	Small Harmonica..... 3.75	946	Highest Grade Flying Birds..... 5.00
G6	Flying Birds on Sticks..... 3.50	86	Self-Filling Goldine Fountain Pens..... 24.00
D52	Glass Cigarette Holder, with Whistle..... 4.00	999	Rubber Comic Faces..... 8.50
D53	Metal Horn..... 8.50	3384	Glass Cigarette Holders, in Boxes..... 3.75
D54	Watch and Chain..... 1.00	542	New Streetman's Squeeze Mo Rubber Doll..... 24.00
D55	Flute..... 4.00	G8	Baby Rattles..... 4.00
G5	Paper Hats..... 2.25	G9	Lead Pencils..... 2.85
G59	Clown Hats..... 5.00	2021	Coo in Barrel Novelty..... 5.00
1229	Dial in Water and Write Fountain Pen..... 3.50	2023	"Four Happy Boys" Streetman's novelty that sells..... 36.00
171	Compasses..... 6.00		
01	Coin Holders..... 1.00		
03	Metal Lion..... 1.00		
05	Metal Plute..... .60		
C10	Running Mice..... 1.00		

## Items for the Fairs

No.	Per Dozen.	No.	Per Dozen.
3160	8-Qt. Aluminum Preserve Kettles..... \$ 8.50	2022	Baroque Pearl Necklaces..... \$ 1.75
136	14-Inch Plume Doll..... 7.00	2023	Ruby Bead Necklaces..... 1.75
126	12-Inch Plume Doll..... 6.00	2115	Three-Piece Castor Set..... 2.50
1130	New Round Pillow Toys..... 6.50	131	Imported Opera Glasses..... 2.75
1H	10-Inch Soap Plug..... 7.50	M9	Imported Opera Glasses, in Cases..... 3.00
2H	15-Inch Soap Plug..... 10.00	1477	High-Grade Opera Glasses..... 16.00
220	21-Inch Mama Doll..... 15.00	132	Self-Propelling Hand Fan..... 3.25
1481	Aunt Jemima Mama Doll..... 15.00	133	Propelling Hand Fan, with Mirror and Stick..... 4.00
1180	15-Inch Mama Doll..... 8.50	500	Gillette Type Razors..... 2.00
1102	Teddy Bear in Boots..... 8.50	720	Best Grade Gillette Type Razor, with Blade..... 2.50
500	Red, White and Blue Cloth Parasols..... 3.50	0101	Roulette Watches..... 3.50
2040	48-In. Coral Long Chain..... 2.25	0100	Dire Watches..... 3.75
2041	New Cho Ker Bead Necklaces..... 3.00	0102	American New Haven Nickel Watch..... 12.00
1430	Photograph Cigarette Cases..... 1.15	811	Dice Pencils..... 1.75
621	Photograph Cigarette Cases..... 1.25	812	Pencil and Cigar Lighter..... 1.75
3054	Imported Photo (Bathing Girls) Cigarette Cases..... 2.00	3258	Cemb. Brush and Mirror, in Box..... 10.50
3306	Imported Photo Cigarette Cases..... 2.00	5635	21-Piece Manicure Set..... 12.00
1000	Soap Vamp Dolls..... 2.00	6558	6-Piece Manicure Set..... 5.00
1520	Plated Pen and Pencil Set, in Box..... 4.50	305	German Straight Razor..... 3.50
3333	Hair Pint Flasks..... 2.25	306	German Straight Razor..... 8.50
906	New Dutch Silver Flask..... 16.00	942	Gold Zrownio Gillette Razor..... 7.80
501	Black Pint Vacuum Bottles..... 6.50	1422	Nickel-Plated Salt and Pepper Sets..... 1.50
503	Pint Aluminum Vacuum Bottles..... 10.00	1867	26-Piece Milo Rogers Nickel Silver Sets..... 31.20
1732	Pencil, with Cigarette Holder..... 2.00	547	Rogers Fruit Bowl..... 21.00
1733	Umbrella Shine Lead Pencil..... 1.75	100H	Sh. Held Silver Bread Tray..... 10.80
1734	7 1/2-In. Pretty Cigarette Holder..... 2.25	53	Rogers Sugar Bowl, with 12 Rogers Tea Spoons..... 25.80
1735	Pipe Shape Cigarette Holder..... 1.50		
2037	Beautiful Shell Frame Beaded Bags..... 24.00		
2038	New Assorted Bead Necklaces..... 1.25		

## M. L. KAHN & CO.

1014 Arch Street, PHILADELPHIA, PA.



## Ladies' Sewing Box

Fitted as illustrated, with Scissors, Crochet Needle, Stiletto and Thimble. Box covered with bright and colorful patterns of cretonne. Extra drawer with partitions for spools of thread and extra implements. A wonderfully useful premium or gift item.

No. 121  
Price \$16.50 dozen  
Samples, \$1.50 Each,  
Cash With Order.

J. LANDOWNE CO., Inc.  
229 Fourth Avenue,  
NEW YORK,

Size, 8½ inches long, 7½ inches wide,  
4 inches high.

## JUST OUT A SURE WINNER

This Ball Game has been inspected and approved by State Inspectors and license can be granted. You can run it anywhere with any kind of merchandise with a large per cent. Profitably on the square. Write at once for photograph.

\$15.00 OUTFIT—Size, 30 inches long by 15 inches wide. 8 Buckets. Send for Photo.

\$20.00 OUTFIT, 12 Buckets. Size, 20x30.

\$25.00 OUTFIT, 3 Large Buckets. Size, 24x36.

Three sizes. Have a few of each on hand. DON'T MISS IT. 50% DEPOSIT REQUIRED WITH ORDER. Address all mail to

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IMITATORS, SAVE YOUR STAMPS. I RECOMMEND THIS GAME TO ALL FRIENDS TO BE O. K.

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Heart of Thirty Thousand Polish Boosters,  
TOLEDO, OHIO, WEEK SEPTEMBER 17th to 22nd.

**WANTED** Can place few more Merchandise Wheels, Grind Stores, Palmistry and two Shows.  
Season's Red One. Hitting \$300,000 R. R. Pay Days.  
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Also clean Attraction for beautiful framed Platform. Work till November if satisfactory. Pay highest salary. State all. Don't misrepresent. KELLIE KING, Dayton, Ohio, Fair Grounds,



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Women's Gloria Silk Umbrellas, with white ring handle, in black only, in dozen lots only..... \$10.50 per Dozen  
Less than Dozen Lots, \$1.25 Each.

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I. O. O. F. Festival and Fair, Buchanan, Mich.

SEPTEMBER 26, 27, 28, 29. DAY AND NIGHT.

Write Secretary Festival Committee, HARRY A. POST, Buchanan, Mich.

### A RED ONE

## LABOR DAY AND NIGHT CELEBRATION, SEPT. 3, POLO, ILL.

THREE FREE ACTS. AUTOMOBILE GIVEN AWAY.

SOMETHING NEW—We insure Concession People against rain FREE. Grind Stores, 50c a foot. All Wheels, 75c. All stands 10 or more feet. **WANTED**—Additional Rides and Shows. Wire or write for space. 25% deposit required. PATRICK FEGAN POST No. 83, American Legion.

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# ENID GROTTO 2nd Annual Indoor Circus WEEK OF OCTOBER 15, 1923

Equestrians, Clowns, Tumblers, Acrobats, Wire Acts, Casting Acts and Animal Acts. Nothing too big. Write

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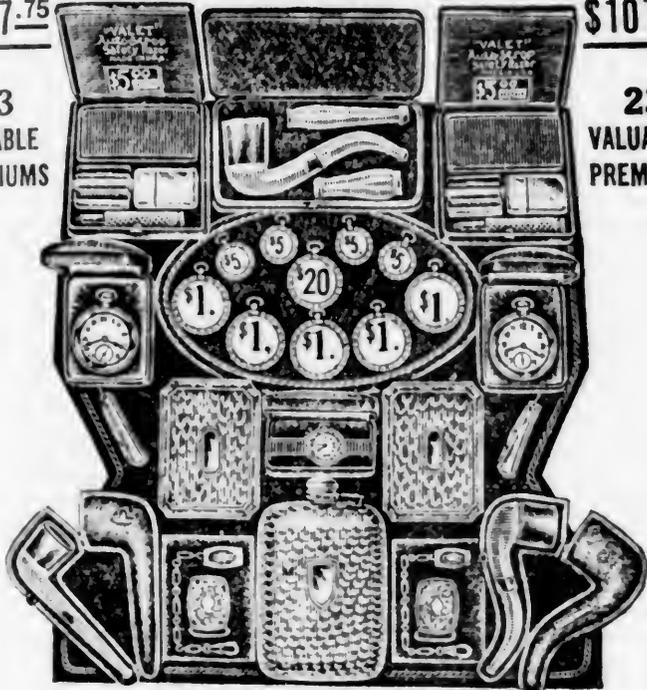
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23 VALUABLE PREMIUMS



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- 2—BRIAR REDMANOL BOTTOM PIPES, in Case.
- 1—25-YEAR WHITE GOLD WRIST WATCH.

- 1—3-PIECE REDMANOL PIPE SET, in Case.
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- 2—PEARL HANDLE POCKET KNIVES.
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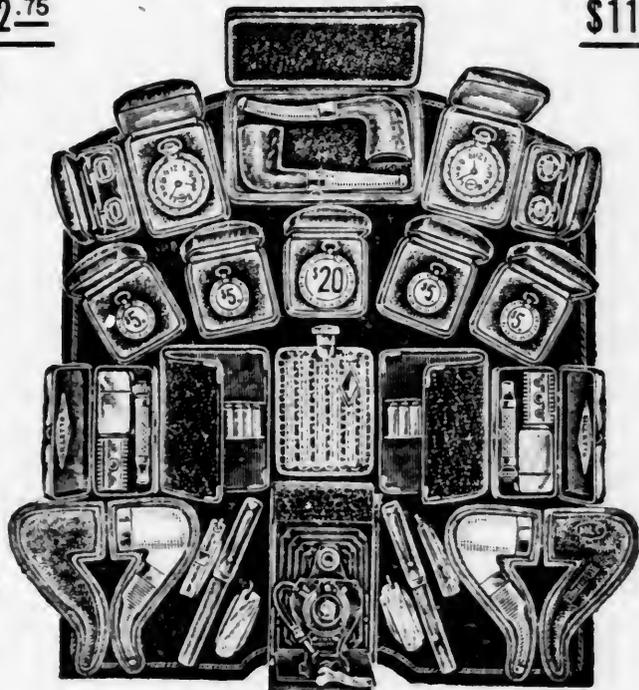
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23 VALUABLE PREMIUMS



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10 BIG DAYS **SEPT. 12 to 22** 2 BIG SATURDAYS

3,000 boosting members. 200 Business Men. 500,000 to draw from. Grounds right in heart of community. Same Committee that had Big Memorial Carnival two years ago. Advertised everywhere. THE ONLY REAL BIG CARNIVAL EVENT HERE THIS FALL.

WANTED—ALL KINDS OF RIDES AND SHOWS

WANTED—ALL KINDS OF LEGITIMATE CONCESSIONS. Those Here Before Write.

A. V. MAUS, Director Amusements,

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GAS-MASK RAINCOATS \$1.90 EACH

These coats are made of diagonal bombazine cloth rubberized to a pure India rubber. Every coat has our Goodyear guarantee label. IN DOZEN OR INDIVIDUAL SAMPLE, \$2.00.

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Medium weight, every coat has our Goodyear label, guaranteed waterproof. This coat has never been on the market. INDIVIDUAL SAMPLE SENT UPON RE-IN DOZEN OR GROSS LOTS

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**SHOWS** CAN PLACE any money-getting Shows that don't conflict. Have real proposition for Pitt Show. Would like to hear from organized Amusement Show with small Band. Will book or buy Monkey Speedway.

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This Show carries TWO RIDES, HIGH-CLASS ATTRACTIONS and LEGITIMATE CONCESSIONS. Some open time in September and October. Get in touch with us. Week of August 27, Bismarck, Missouri. Route to interested parties. Address communications to GEO. SCHWABLE, Manager, Bismarck, Mo.

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\$3.00 Per Hundred. \$20.00 Per Thousand. Sample, 10c.

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UNITED PERFUME CO., Dept. 9, 89 Warren Street, New York City.

When Writing to Advertisers Mention The Billboard.

DEATHS

In the Profession

**BEATTIE**—The father of Joseph Beattie died August 6 at his home in Emerson, N. J., at the age of 67.

**BESSEY**—Mrs. Lucy J., mother of Jack Bessey, died at her home in Centerville, Ia., July 1. Mrs. Bessey had lived in Centerville for over sixty years and was known and loved by many professional folk.

**CLARK**—Herbert, 27, was killed recently while driving his automobile at Muncie, O., eight miles from Toledo, O. He was removed to the Mercy Hospital in Toledo after the collision, but never regained consciousness. Mrs. Clark was summoned from her home in St. Louis and accompanied the body to Muskegon, Ok., where interment took place. Mr. Clark is survived by his wife, Alice; parents, brother and sister, of Haskell, Ok. He was a well known and popular outdoor showman, having been connected with the Greater Showley Shows, T. A. Wolfe Shows and several other organizations.

**CUMMINGS**—Ann, 51, a member of Local Union No. 2, Chicago, of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, died at his home at Lake Como, Fla., August 19, of leakage of the heart and nervous trouble. Mr. Cummings had been connected with the Star and Garter Theater, Chicago, and with various vaudeville attractions. He was a member of the B. P. O. E. Funeral services and interment occurred at Palatka, Fla. His widow and three daughters survive.

**CUMMINGS**—Frances, widow of the late George Keegan, of Philadelphia, died August 12 in New York City of cancer. The deceased had been prominent in stock and picture fields, was connected with the Pittsburg Stock Company, Proctor's 12th Street Stock, New York City; Lubin Film Company and Famous Players. Interment was at Holy Sepulcher Cemetery, Philadelphia.

**DESSAUX**—Eric Salambo, better known professionally as Salambo, of flame-throwing fame, died in Chicago about two weeks ago. In recent years the deceased had been engaged in the banking business in Chicago and was president of the Mortgage Security and Trust Company, that city. He was buried in Acacia Cemetery, Chicago, August 20, by St. Andrew's Lodge, A. F. & A. M. His widow and a daughter survive.

**DOUGHTY**—George M., an English actor, died August 24 at Knittford, Cheshire, in his 50th year. He retired from the profession in 1911 and had since been occupied as a clerk.

**DRIVER**—Thomas, 89, one of the oldest tent makers in the country, died August 16. Mr. Driver was formerly associated with the tent-making firm of Murray & Becker. He was born in Orangeville, Conn., and was the father of Walter F. Driver, of the tent-making firm of Driver Bros., of Chicago. The burial was held Saturday, August 18, in Elm Lawn Cemetery. The funeral took place from the residence in Chicago of his daughter, Mrs. Chas. R. Harris. The surviving relatives are: Walter F. Driver, Chas. G. Driver, Edwin F. Driver, Mrs. Chas. R. Harris and Mrs. F. J. Gondek. A large number of outdoor showmen were present at the funeral.

**FLANAGAN**—John J., formerly of Salem, Mass., and well known in stock companies, died August 22 at the home of his sister, Mrs. William J. Stephens, South Norwalk, Conn.

**FONDA**—The father of Mabel Fonda, of Mabel Fonda Company, died at his home, Denver, Col., June 21, after a long illness, at the age of 68.

**FOREST**—The mother of Bob Forest (William K. Farham) died August 11 at New Haven, Conn., in her 87th year.

**GARVEY**—John, for the past fifteen years advertising agent of the Tulane Theater, New Orleans, La., died at Fall River, Mass., August 22. Mr. Garvey had been spending the summer in Fall River. He was preparing to return to New Orleans and resume his duties at the Tulane when he was stricken.

**GEORGE**—Glady, for the past four years assistant secretary of the International Lyceum and Chautauqua Association, died at her home in Evanston, Ill., August 19.

**GLEASON**—The father of Helen Gleason (Mrs. Bert Eizzibon) died August 18 in Chicago of blood poisoning. The disease developed from injuries sustained in an automobile accident at the Knights of Columbus convention in Columbus, O., the previous week.

**JACOBS**—Charles, 47, died at the Christian Church Hospital, Kansas City, Mo., August 24, of heart disease. Mr. Jacobs settled in Kansas City twenty years ago and for a time was in the mining business. Later he appeared in theatrical productions. Then he assumed management of the Globe Theater in Kansas City when it was a small house on Walnut street, and retained that position after the purchase of a site at Thirteenth and Walnut street, where the present Globe Theater now stands. Mr. Jacobs was one of the most universally liked men in Kansas City and without a doubt one of the most popular theater managers that city has known. He was a Shriner and a member of the Kansas City Athletic Club. His wife died four years ago and is buried in Chicago, where Mr. Jacobs' body was taken the night of his demise and interred. Two sisters, Mrs. Dave Graham and Mrs. Jake Steinberg, of St. Louis, survive.

**KANE**—"Bird John", 75, famous street singer and violinist, of Worcester, Mass., and from whom many of Worcester's children learned their first songs and music, was found unconscious from pneumonia in his lodging. Kane died at the Worcester City Hospital August 14. His body was tenderly cared for and buried by friends.

**KURESKA**—Flora, "fat baby" of a side-show with the Sells-Floto Circus, died of diphtheria at the City Hospital, Louisville, Ky., August 18. Baby Flora, who only 5 years old, weighed 165 pounds. She was a favorite with circus folk. Her father, of Bridgeport, Ky., was at her bedside when she died.

**LINDLEY**—John J., 56, for twenty-five years a newspaper reporter, first for The Sun and later The New York Globe, died at St. Luke's Hospital, New York, last week. Early in his career Lindley became press representative for McEee Rankin, theatrical manager. He also

played small parts in various Rankin companies. Surviving him are his widow, M. Matilda Lindley, and three sons, Walter J., of Bridgeport, Conn.; Robert B. and Edwin J. Lindley, both of New York City.

**LOUTH**—J. Warner, 57, founder of the King City Fair at Mt. Vernon, Ill., and president of the Mt. Vernon Fair and Agricultural Association for seventeen years, died at the home of his daughter, Mrs. Gretta Kimble, near Mt. Vernon, a short time ago. Mr. Louth had been in ill health for a number of months, suffering from a malady from which his recovery was in doubt for some time. Mr. Louth retained one-fifth interest in the King City Fair until his death. He was the owner of Kentucky Colonel, the famous blind racehorse, which won races at nearly every meet in Southern Illinois.

**MARCUS**—Louis W., Supreme Court Justice, dean of the justices of the Eighth Judicial District and well known in theatrical circles, died August 18 at his home in Buffalo, N. Y. He was always kindly interested in the theater and among his intimate friends he counted nearly every New York manager within recent years. He was connected with several theatrical ventures, serving on the directorate of a number of producing corporations.

**REDMOND**—Thomas H., 60, custodian of the Goodwill Theater, Johnson City, N. Y., died August 17 after an operation for appendicitis. Redmond formerly was a lumberman, but since giving up that occupation a number of years ago has been on the payroll of both the Goodwill and the Endwell theaters in Johnson City.

**RUSSELL**—Richard F., 77, an actor, died August 19 at the Staten Island Hospital, Tompkinsville, Staten Island, N. Y., after a long illness. The deceased had been well known in Shakespearean roles, supporting Edwin Booth, John McCullough and many other well-known artists. For several years he was leading man with the late Maggie Mitchell. He retired from the profession in 1912 and had been a guest at the Actors' Fund Home in Staten Island until 1916. Since then he had enjoyed a small income from the estates of his late wife and her sister, Ada Rehan. His son, Richard Fulton Russell, Jr., died in 1917. Both Mr. Russell and his son were life members of the Actors' Fund. Funeral services were held in New York City August 21, with interment, by request of the family, at the Actors' Fund Plot, Evergreen Cemetery, Brooklyn, under the auspices of the Actors' Fund of America.

**SINAIKO**—Norbert, known professionally as Sinal, eccentric violinist, who had appeared in vaudeville and burlesque, died late last February in Boston, Mass. The deceased was very well known and liked. During the World War he enlisted in the British army and saw active service in Mesopotamia, Egypt and the Holy Land. In burlesque he was a partner of Martin, actor and comedian, and later worked in a act called "Checkmates" in the show in which Jack Johnson appeared. During the year 1922 he worked in vaudeville. Sinal was at one time a member of the N. Y. A. He is survived by a sister, living in San Francisco.

**STRAUTMAN**—Frederick William, 37, for a number of years manager of the Lagoon Amusement Company, which operated Lagoon, an amusement resort at Ludlow, Ky., near Cincinnati, O., died at the home of his parents, 610 Garrard street, Covington, Ky., August 22. Previous to becoming associated with the Lagoon company the deceased was a ticket seller at the Grand Opera House, Cincinnati.

**TURNER**—Henry, well-known English actor, died August 5 in his 74th year after long and painful illness in St. Bartholomew's Hospital, London. He was born within a stone's throw of the institution in which he died and was married in St. Bartholomew's Church.

**VAN HOESSEN**—William H., a veteran actor, known as Frank Lee, died August 17 in Round Lake. He was widely known for his characterization of Uncle Tom in "Uncle Tom's Cabin", which he played over 3,000 times. His death was due to a stroke of apoplexy. He is survived by a widow and two brothers.

**WALTERS**—Capt. Fred, 68, the "dime man", died August 20 at the Bellevue Hospital, New York. The deceased was intensely well known. After engagements with different shows he joined the Barrigan & Baller Circus in 1895. He appeared with Buffalo Bills Wild West from 1897 to 1923. He was with Ringling Brothers until July, 1922. Since that time until he was taken ill in July Walters was at Dreamland, Coney Island. Previous to coming to this country Walters' change of color interested scientists throughout Europe. He had seen service in the British army and in the Duke of Cambridge's Own Lancers and was injured in India in a cavalry charge when his horse fell upon him. Prof. Vircher, who examined him in Berlin, said the coloring was caused by the opening of the foremen orae, a small valve of the heart, due to shock when the horse fell on him. There was a mingling of the arterial and venous blood, causing a rare disease. Following an autopsy at Bellevue Dr. Douglas Symmers, director of laboratories, who performed the autopsy, announced that Walters' body had turned blue as the result of "argyria", which is chronic silver poisoning. About forty years ago Walters worked in an Australian mine. Dr. Symmers believes that when inhaled the poison, the autopsy revealed that not only was the entire skin blue, but all of the organs and tissues, including brain, heart and muscles, were the same bright blue. Mrs. Walters stated that she noticed when her husband complained of feeling ill his color darkened, but when he improved the tint became of a lighter hue. Several years ago Walters was arrested in Chicago, the police charging that he colored his skin to attract a crowd. Friends went to his rescue and obtained apologies for him from the police authorities. His wife, twenty years his junior, and a son survive him.

**WEBER**—Peter Joseph, noted architect, who journeyed from South America to help plan the exposition buildings at the World's Fair held in Chicago in 1893, died in that city of pneumonia August 21. The deceased was born in Cologne, Germany, fifty-nine years ago.

**WIGGIN**—Mrs. K. E., 66, American author, called the "prima donna of literature", died

August 23 in Harrow, England. The novelist was taken seriously ill on her voyage to England last June and went to a nursing home in Liverpool for treatment. Her condition was not considered critical, however, and she was soon able to spend much of her time out of doors. Her death came as a surprise and shock to her friends. Her husband, George C. Riggs, is understood to be on his way to England from the United States and will complete the funeral arrangements. Mrs. Wiggin was one of the most accomplished women engaged in literary and philanthropic work in the United States. Born in Philadelphia in 1857, she began her career as a kindergarten teacher, in which pursuit she gained much of the material for her stories of child life. It was after her marriage to Samuel Bradley Wiggin, a lawyer, of San Francisco, that Mrs. Wiggin gave up teaching and turned her attention to literature. Her work of greatest international success was "Rebecca of Sunnybrook Farm" published in 1903. It was dramatized and had a long career on the stage and in the films. Her other novels and stories many were translated into foreign languages. Mr. Wiggin died in 1889 and in 1895 she married George Christopher Riggs, who survives her. In June she went to England as a delegate to the Dickens Fellowship from New York. Mrs. Wiggin's last literary work was an autobiography, which was completed a short time ago. It will appear this fall under the title "My Garden of Memories". Mrs. Wiggin was also a musician and composed several melodies for favorite poems.

MARRIAGES

In the Profession

**AKNOFF-NELSON**—Nellie Nelson, pianiste and singer, with Mabel Burke and John Cutty in vaudeville, was married to Ira Arnoff, a cigar merchant, August 3, at the City Hall, New York. Mrs. Arnoff is leaving the stage.

**ATTIE-HOFFMAN**—Joseph Attie, production manager at the Pacific Studios, San Mateo, Calif., secretly married Gladys Hoffman, screen actress, recently. The couple made the news public white honeymooning in Los Angeles.

**BARR-STARBUCK**—Charlotte Starbuck, former member of the chorus of "Music Box Revue", was married Wednesday, August 22, at the Little Church Around the Corner, New York, to Richard Barr, lumber merchant, of Modoc, Pa. Mrs. Barr will retire from the stage; it is announced.

**BURROUGHS-NIEFF**—Don Burroughs, leading man of the Mettary Majestic Players of Buffalo, N. Y., and Helen Nieff, who has appeared in "Jimmy", with Frances White, and with various stock companies, were secretly married at St. Paul's Episcopal Cathedral, Buffalo, August 7. Mr. Burroughs appeared opposite Irene Bordino in last season's production of "The French Boy".

**CHAMPION-ROLAND**—Paul Champion, widely known stock manager and agent, and Marion Roland, niece of William Schenon, stage manager of the Grand Opera House, Girardville, Pa., were married at St. Patrick's Church, Binghamton, N. Y., August 22. Mr. Champion was at one time business manager of the Ella Kramer Stock Co., and had been at the head of a stock company of his own.

**DECHRONIC-PERRY**—Mathew DeChronic and Ade Perry were married in the Court House in Kansas City, Mo., August 16. Mr. DeChronic is well known in the outdoor show world, having been conductor of various bands with carnival and exposition companies. His bride is from Texas and is a nonprofessional. Mr. DeChronic has been on the road for the past season.

**GERBER-GOULET**—Violet Goulet, of vaudeville, and Edward F. Gerber, student at Hamilton College, were married recently. Miss Goulet is a graduate of Syracuse University, where she studied violin under Prof. Herbert Rand. She has been on the vaudeville stage eight years, most of the time with the act "Violet and Lois". Gerber intends taking up elphipraetie.

**HAMM-GORDON**—Bobby Hamm, clown, late of the Sells-Floto Circus, and Ethel Gordon, nonprofessional, were married at Louisville, Ky., August 19. The couple will make their home in Cincinnati.

**HOWARD-ASCHER**—Murray Howard of the team Murray and Alan, and Bessie Ascher, a nonprofessional, were married June 23 at the home of the bride's parents.

**HYMAN-JEFFREY**—Johnny Hyman, of vaudeville, and Georgiana Jeffrey, a nonprofessional, were married August 20.

**MAHANEY-SEIDEL**—Frank Mahaney, manager of the Mahaney Dancing Academy, St. Joseph, Mo., and Hazel Seidel, of Chillumite, Mo., were married at Troy, Kan., recently. Mr. Mahaney was formerly manager of Renzay Park, Chillumite. The newly-wedded couple will reside at St. Joseph.

**MANG-BINGHAM**—Fred Mang, of Mang and Snyder, and Marie Bingham, of the Curzon Sisters, were married August 1 in New York City.

**MITCHELL-BEATON**—Malcolm Mitchell, of New York City, and Malzie Beaton, motion picture actress, were married at St. Thomas Church, New York, August 20. The bride has appeared in a number of pictures and has a large circle of friends in New York and California.

**SAMINSKY-MORGAN**—Lazare Saminsky, composer and conductor, married Lillian Morgan, poet and writer, recently. The groom, who on August 13, returned from a European visit on the Levathan, made five concert appearances in Paris and London. He also gave two lecture-concerts in Paris, including one on American music. In London a program made up of his works was given at a music group reception of the Faculty of Arts in the Sanson Clark Lecture Hall. The bride is a native of Minnesota, where her family now resides, and has lived for a number of years in Chicago.

**TRIPP-COLE**—William (Billy) Tripp and Florence Cole, members of the Metropolitan Players touring Nevada and California, were married on the stage of the theater company was playing at Elko, Nev., August 11. Mr. Tripp is leading man and associate mana-

ger of the Metropolitan Players, and his bride is Ingenue.

**WARLICH-von TURK-ROHN**—Reinhold Warlich, of 14 E. Tenth street, New York, organ concert and opera singer, and Madelon Rohn, von Turk-Rohn, celebrated Chinese pianist, were married in the Municipal Building, New York, August 21. The bride sailed on the Hamburg-American liner Westphalia the day following the ceremony to fill an engagement with the Vienna Opera. The groom remained in this country.

**WOLF-ALTHOUSE**—Arnold Wolf, a member of Tracey's Band, of Cameron, Mo., and Zola Althouse, of Turney, Mo., were married recently.

COMING MARRIAGES

In the Profession

Mary Torlek, with Frank Wakenfield's "Winter Garden Revue", and E. M. Storey, part owner of the Northwest Hot Stock Association, of Minneapolis, Minn., are to be married at Minneapolis this fall. The couple are planning a deer hunting expedition into the North woods as a honeymoon trip.

A. I. Feinberg, prominent New York theatrical producer and clubman, and Miss Jewel Frank, daughter of Mr. and Mrs. Hyman Frank, 170 Everett avenue, Providence, R. I., are engaged to be married. Mr. Feinberg is president of the Feinberg Amusement Enterprises, New York, and also general manager of the National Producing Co. He is a member of the N. Y. A. and of the Friars.

DIVORCES

In the Profession

Mrs. Freda M. Kelly, of San Francisco, former moving picture actress, is seeking a divorce from William E. Kelly, charging intemperance.

Harris Gordon is being sued for divorce by his wife, Lottie Larsen, screen actress. The case will be a test of the California law, which says that a portion of a wife's salary belongs to the husband, just as a portion of a husband's wages is to be shared by his wife, as the complainant objects to supporting her husband.

Dagmar Godowsky, film actress and daughter of the famous pianist, and Frank Miro, pleasure director, are living apart. It is reported. The same rumor has it that the actress may sue for divorce shortly.

Mrs. Minnie Hammond, of 1108 Orange street, Syracuse, N. Y., has filed suit for annulment of her marriage to Albert H. Hammond, circus employee. Mrs. Hammond charges her husband with desertion.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Nelson Edwards, of the Mack-Army Dramatic Co., a 10-pound son, August 18, at Leocotes Mills, Pa.

To Mr. and Mrs. Walter Wooler, at Pratt, Kan., August 19, an 8-pound daughter. Mr. and Mrs. Wooler were recently connected with the Donald McGregor Shows.

To Mr. and Mrs. Audrey D. Scott, at their home in Parkersburg, W. Va., August 23, a daughter, Elizabeth Gertrude.

To Mr. and Mrs. Norman F. Thom, August 22, a 10-pound daughter, christened Norma Elizabeth.

To Mr. and Mrs. Claude Henderson, of the Henderson Comedy Co., at Glenwood, Minn., August 12, a daughter, Peggy Florence.

To Mr. and Mrs. Mae LeVay, at Miles Hospital, Rochester, N. Y., August 15, a daughter, Mr. LeVay is with Jack Riney's Comedians doing parts and specialties. His wife was formerly Mylan Schaffer.

To Mr. and Mrs. Sam Emswiler, at their home, 484 Salem avenue, York, Pa., August 20, a daughter, christened Doris Romaline. Mr. and Mrs. Emswiler were with the John Robinson Circus in 1916. Mr. Emswiler recently purchased the C. F. Northless dramatic outfit at Fredrick, Md. He expects to tour with a touring circus in 1924.

To Mr. and Mrs. W. Wooler, August 10, at Pratt, Kan., an eight-pound daughter. Mr. Wooler and his wife are magicians.

AGENT BROWN AT KENNETT

Kennett, Mo., Aug. 24.—E. Brown general agent for the D. D. Murphy Shows, which will be at the Dunklin County Fair in this city October 12 to 15, has just been in Kennett to close up the final details in connection with the fair association. Brown has assigned the fair officials that they will be shown with their bookings, as everything is in the top shape and newly painted, and that all of the shows will be clean-cut and moral.

BROOKLYN'S INDUSTRIAL EXPO.

New York, Aug. 20.—The Brooklyn Chamber of Commerce announces that the Brooklyn Industrial Exposition will be held at the Twenty-Third Regiment Armory between August 12 and 12, 1924. Proceeds will go into the building fund of the chamber.

RODEO GIRLS "LUNCHEON"

New York, Aug. 25.—An enjoyable luncheon was given several of the lady cowboys of the Tex Austin's Rodeo at the N. Y. A. Club August 22 by Elna Youngblood (Mrs. Elna Youngblood), those attending were: Greta Elliott, Ruth Wheat, Mabel Strickland, Helen Elliott, Betty McCarthy and Marie Gibson.

ALI BABA SAYS

Alto over 3,000 persons viewed the remains of Captain D. E. Walters when he was buried from the City of New York.

After performing consistently for well over a decade, each year breaking the record of the preceding one, Electric Park, Kansas City, this year scores a pronounced slump.

Chasler Birch, the Bedouin evangel, had a very successful series of meetings in his tent at the intersection of Campbell streets, Kansas City, July 15 to 20.

SPARKS CIRCUS

Earl Caspin May's white-top serial, "Caddy, of the White Tops," recently concluded in The Country Gentleman, was read with interest by many circus folks.

A black leopard with a fox-terrier companion is attracting much attention in Charles Sparks' parade, as is the zebra tandem recently added to the show.

The first change of the season in the personnel of the Sparks dressing room occurred by the arrival of Valparaiso, Ind., when Walter and Mrs. M. Walters departed for his home in Chicago to recuperate from an illness.

Charles Katz's Hit Show with Sparks' Circus was recently augmented by Moko, a genuine Fiji Island native dancer, and Kiro with a large troupe of alligators.

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L. C. HENDERSON, NOTICE!

The following telegram was received August 24 from W. L. Henderson, from Detroit, Mich.: "Kindly advise at once L. C. Henderson, with Burns Shows, death of mother and brother, funeral probably Tuesday."

Notes of the Exhibition

The amount of space taken up by the Jones Exposition on the midway of the Canadian National Exhibition is by far more than has ever been awarded any similar organization in the past and extends way beyond the so-called "dead line" on these grounds.

FLETCHER SMITH LAID UP

Fletcher Smith is laid up at the Hotel Hall, Mayfield, Ky., with a bad foot. On Monday night, August 20, in Philton, Ky., in stepping from the passage car of the Walter L. Main

SPARKS AT BEAVER DAM, WIS.

Beaver Dam, Wis., Aug. 24.—Sparks' Circus is heavily billed to exhibit at Beaver Dam August 30. Charlie Sparks' reputation in Beaver Dam is 100 per cent good, and with good weather his show will have capacity for both performances.

SIR THOMAS LIPTON GUEST OF LUNA PARK

New York, Aug. 26.—Sir Thomas Lipton was the guest of the management of Luna Park.

Coney Island, last night and spent the entire evening there. He came over from the Atlantic Yacht Club and was escorted over the amusement park by A. H. Wallace and Herbert Evans. Sir Thomas shook hands with all the performers and with a number of especially interested in the Robinson elephants.

BARNES TO SHOW MEXICO, MO.

Mexico, Mo., Aug. 21.—L. R. Mitchell, advertising man for the A. G. Barnes Circus, has booked Mexico for September 19. The circus also has booked Marshall for September 18. The last time the show appeared in Marshall was August 21, 1920.

VISITS CAMPBELL BROS.' SHOW

Taylorville, Ill., Aug. 21.—The writer had a pleasant visit on the Campbell Bros. Trained Animal Circus at Taylorville, Ill., August 23. H. Barry, the owner and manager, has a good and clean 1000-acting circus with a steel arena, all moving on two cars and on time.

Mr. Barry has been having some personal experience recently. At Sheldon, Ind., the Kinklux Klan, about 1,000 in number, staged a monster parade just at the time the circus was starting the matinee, which kept them away from the show that afternoon.

At Alton, Ill., a prominent citizen's funeral was held during the afternoon and almost everybody turned out. The greater spaces for over two hours over the remains, thus keeping the people away from the circus.

At Alton, Ill., were good. The show will be the first circus into Keokuk, Ia., next Friday and Saturday, in eight years, so the advance man told Mr. Barry. The lot is three miles from the center of the city.

TEX AUSTIN'S NEW YORK RODEO

(Continued from page 9) notwithstanding. The receipts at the Friday night show were announced as being \$11,433.50. The day moneys at the polo follow: STEER WRESTLING (prizes, first \$100, second \$50, third \$20). August 1—Yankina Canutt, Mike Hastings, Frank McCarrroll, August 16—Frank McCarrroll, Yakima Canutt, Slim Casky, August 17—Frank McCarrroll, Slim Casky, Sharty Kelson, August 18—Clyovene Kiser, Paddy Ryan, Sharty Kelson, August 19—Sharty Kelson, Frank McCarrroll, Yakima Canutt, August 20—Frank McCarrroll, Yakima Canutt, Sharty Kelson, August 21—Paddy Ryan, Lloyd Saunders, Buck Lucas.

CALF ROPING (prizes, \$150, \$100, \$75, \$50, \$25). August 17—Tom Mather and King Merritt split first and second (\$125 each), Clark Hogue, De Graffentied, Bob Crosby, August 17—King Merritt, Richard Merchant, Lloyd Saunders, E. Pardee, Lee Robinson, August 19—Riley Burgess, King Merritt, Ike Rude and De Graffentied tied for third and fourth (\$52.50 each), Richard Merchant, August 21—Hugh Strickland, Lee Robinson, Elmer Jones and Richard Merchant tied for third and fourth, Barney Hawkins, August 23—Elmer Jones, Ed Moriarty, George Cline, De Graffentied, Barney Hawkins and Clark Hogue split fifth (\$12.50 each).

SPECIAL MOUNTED SWIMMING RACE: August 12—Tom Pogue, first, \$200; Bud McDonald, second, \$200; only two men swam. COWBOYS' BARREBACK BRONK RIDING (prizes, \$50, \$40, \$30). August 15—Bob Askins, Kenneth Cooper, Guy Schultz, August 16—Eddie Seidler, Paddy Ryan, Kenneth Cooper, August 17—Paddy Ryan, Kenneth Cooper, Jack Brown and Bob Askins, tied (\$10 each), August 18—Kenneth Cooper, this Johnson, Tommy Douglas, Aug. 19—Paddy Ryan, Chick Hannon, Buck Lucas and Tommy Douglas tied, Aug. 20—Buck Lucas, Paddy Ryan, Bob Askins and Kenneth Cooper tied, Aug. 21—Paddy Ryan, Bob Askins and Chick Hannon tied (\$25 each), August 22—Eddie Seidler and Frank Stendenick tied (\$40 each), Bob Askins and Buddy Timmons tied (\$10 each), August 23—Kenneth Cooper and Paddy Ryan split first and second (\$100 each), Charlie Johnson, August 24—Buck Lucas, Bob Askins, Kenneth Cooper and Chick Hannon split third (\$10 each).

COWBOYS' BRONK RIDING (4-rides) (prizes, \$100, \$80, \$60). August 15—Dave Whyte, Earl Thode, Howard Tegland, August 16—John Henry and R. Williams, the first and second (\$80 each), Nowata Slim and Bryan Boach tied for third (\$20 each), August 17—Ray Bell, Jesse Coates, Dave Whyte and Bob Askins tied for second, third and fourth (\$23.33 each), August 18—Yakima Canutt, C. R. Williams, Hugh Strickland, August 19—Yakima Canutt, Kenneth Cooper, C. R. Williams, August 20—Bryan Boach, C. R. Williams, Nowata Slim, August 21—Bryan Boach, Ray Bell, Nowata Slim, Jesse Coates and Howard Tegland tied for third (\$13.33 each), Aug. 22—Howard Tegland, Bryan Boach, Nowata Slim, Jesse Coates and C. R. Williams split third (\$33.33 each), August 23—Yakima Canutt, Dave Whyte, Howard Tegland.

COWGIRLS' BRONK RIDING (prizes, \$100, \$80, \$60). August 15—Ruth Roach, Florence Hughes, Bonnie McCarrroll, August 16—Mabel Strickland, Fox Hastings, Bonnie McCarrroll, August 17—Bonnie McCarrroll, Mabel Strickland, Ruth Roach, August 18—Bonnie McCarrroll, Bea Kirnan, Fox Hastings and Marie Gibson tied for third (\$20 each), August 19—Bonnie McCarrroll, Bea Kirnan, Ruth Roach, August 20—Mabel Strickland, Bea Kirnan, Florence Hughes and Fox Hastings tied for third (\$20 each), August 21—Marie Gibson, Bonnie McCarrroll, Florence Hughes, Fox Hastings and Bea Kirnan tied for third (\$13.33 each), August 22—Mabel Strickland, Bonnie McCarrroll, Fox Hastings, August 23—Mabel Strickland, Bonnie McCarrroll, Bea Kirnan.

COWBOYS' RELAY RACE (prizes, \$100, \$60, \$40). August 15—Donna Glover, Mabel Strickland, Helen Elliott, August 16—Mabel Strickland, Donna Glover, Helen Elliott, August 17—Donna Glover, Helen Elliott, Bea Kirnan, August 18—Donna Glover, Helen Elliott, Mabel Strickland, August 19—Donna Glover, Helen Elliott, Mabel Strickland, August 20—Mabel Strickland, Donna Glover, Helen Elliott, August 21—Donna Glover, Mabel Strickland, Helen Elliott, August 22—Mabel Strickland, Donna Glover, Helen Elliott, August 23—Donna Glover, Mabel Strickland, Helen Elliott, August 24—Mabel Strickland, Helen Elliott.

COWBOYS' RELAY RACE (prizes, \$100, \$60, \$40). August 15—Bill Hurley, Tommy Kirnan, Roy Kivett, August 16—Roy Kivett, Bill Hurley, Tommy Kirnan, August 17—Bill Hurley, Jack Brown, Tommy Kirnan, August 18—Roy Kivett, Bill Hurley, Jack Brown, August 19—Bill Hurley, Jack Brown, Tommy Kirnan, August 20—Bill Hurley, Jack Brown, Tommy Kirnan, August 21—Bill Hurley, Jack Brown, Tommy Kirnan, August 22—Bill Hurley, Jack Brown, Tommy Kirnan, August 23—Bill Hurley, Jack Brown, Tommy Kirnan, August 24—Bill Hurley, Jack Brown, Tommy Kirnan.

STEER RIDING (prizes, \$100, \$100, \$50). August 15, 16—Homer Ward tied \$100, Guy Schultz, August 17—Homer Ward, Red Sublett, Bryan Lucas, August 18, 20—Guy Schultz, Buck Lucas, Bryan Lucas, August 19, 22—Chick Hannon, Kenneth Cooper, B. B. Pook, Red Sublett and Buddy Timmons split third (\$13.33 each), August 23, 24—Chick Hannon, Red Sublett, Buck Lucas and Eddie Heddler split third (\$25 each).

WILD HORSE RACE (prizes, \$50, \$30, \$20). August 17—McDonnell, Bob Askins, John Henry, Buck Lucas, Night—Bob Brown, Guy Schultz, Bob Crosby, August 18—John Henry, Bob Askins, August 19—John Henry, Bob Askins, August 20—John Henry, Bob Askins, August 21—John Henry, Bob Askins, August 22—John Henry, Bob Askins, August 23—John Henry, Bob Askins, August 24—John Henry, Bob Askins, August 25—John Henry, Bob Askins, August 26—John Henry, Bob Askins, August 27—John Henry, Bob Askins, August 28—John Henry, Bob Askins, August 29—John Henry, Bob Askins, August 30—John Henry, Bob Askins, August 31—John Henry, Bob Askins, August 32—John Henry, Bob Askins, August 33—John Henry, Bob Askins, August 34—John Henry, Bob Askins, August 35—John Henry, Bob Askins, August 36—John Henry, Bob Askins, August 37—John Henry, Bob Askins, August 38—John Henry, Bob Askins, August 39—John Henry, Bob Askins, August 40—John Henry, Bob Askins, August 41—John Henry, Bob Askins, August 42—John Henry, Bob Askins, August 43—John Henry, Bob Askins, August 44—John 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### WANTED Manager for Cook House

Two Griddle Men, Cook, three Waiters. The Show has twelve places. All who worked for me were or come on. **GEO. WELCH**, care Narden Majestic Show, this week Lebanon, Pa.; Pottsville, Pa., next.

#### ADDITIONAL ROUTES

(Received Too Late for Classification)

- Benson Shows: Schenectady, N. Y., 27-Sept. 1.
- Bush's Band: Princeton, Ky., 27 Sept. 1.
- Bruce Greater Shows: Iron Gates, Va., 27-Sept. 1.
- Cahill, Grant: (Farr) Hornell, N. Y., 27-31;
- North Adams, Mass., Sept. 3.
- Campbell Bros: (Cress) Keokuk, Ia., 31-Sept. 1.
- F. H. Madison: Farmington 4.
- Cramer, Joseph: (Cress) Ill., 27-Sept. 1;
- La Fayette, Ind., 28.
- Corey Greater Shows: F. S. Corey, mgr.: South Fork, Pa., 27-Sept. 1; (Farr) Lewisburg 3-8.
- Cruise United Shows: Canton, N. Y., 27-Sept. 1; Cooperstown 3-8.
- Dandy Dixie Shows: G. W. Gregory, mgr.: Scottsville, Va., 28.
- Four Must Four: (Jefferson) Jefferson City, Mo., 27-Sept. 1.
- Hatchcock Wallace Circus: Council Bluffs, Ia., 3; Hawatha, Kan., 1; St. Joseph, Mo., 5;
- Atchison, Kan., 6; Gladys 7.
- Heth, L. J.: Shows: Hopkinsville, Ky., 27-Sept. 1.
- Larzelus, Flying: (Capital Beach Park) Lincoln, Neb., 27.
- Loach-Wallin Trios: (Farr) Laporte, Ind., 27-Sept. 1; (Farr) Staunton, Pa., 1-8.
- Lewis, Harry J.: Shows: West, Tex., 27-Sept. 1.
- Little's Amusement Co.: (Farr) St. Marys, Ill., 27-Sept. 1.
- McGregor, Donald: Shows: Watonga, Okl., 27-Sept. 1.
- Morgan Shows: Independence, Mo., 27-Sept. 1.
- Murphy, J. F.: Shows: Amsterdam, N. Y., 27-Sept. 1.
- Page & Wilson Bazaar Co.: Newport, Tenn., 27-Sept. 1.
- Riley, Matthew J.: Shows: Danville, Pa., 27-Sept. 1.
- Robinson, John: Circus: Piquan, O., 3; Anderson, Ind., 4; Kokomo 5; Frankfort 6; Martinsville 7; Bloomington 8.
- Sells-Floto Circus: Freeport, Ill., 3; DeKalb 4; Dixon 5; Clinton, Ia., 6; Muscatine 7; Burlington 8.
- Smith Greater Shows: Martinsville, Va., 27-Sept. 1.
- Sunshine Expo. Shows: Dawson Springs, Ky., 27-Sept. 1.
- World Bros.: Circus: Maryville, Mo., 30.
- Zemeter & Smith: (Shattuck) Hornell, N. Y., 30-Sept. 1; (Jefferson) Auburn 3-5.

# BUY DIRECT FROM MANUFACTURER

## You Make the Jobber's Profit



8-inch Doll, 13 inches high, with plumes, unbreakable wood fibre composition, with wig and ostrich plumes just like cut.

# \$2.75

PER DOZ.

Gross Lots Only

25% DEPOSIT, BALANCE C. O. D.

Send us \$10.00 and we will ship you three dozen samples by prepaid express.

Satisfaction guaranteed or money refunded. If you don't like your samples, send them back and we will refund your money.

## AMERICAN UNBREAKABLE DOLL CORP.

77-79-81 Wooster St., Phone Canal 8487 NEW YORK CITY

### WE SPECIALIZE IN Fancy Rubber Novelties AND ALL Special Rubber Goods

Try our Rubber Dolls, Rubber Belts, Also Plain and Fancy Goods in Packages, Boxes, etc. Complete assortment of all new and leading Special Numbers. Complete Price List. Special Quotations to quantities.

**SERVICE RUBBER WORKS,**  
Direct Factory Representatives,  
42 North 7th Street, Philadelphia, Pa., U. S. A.

### Benton County Free Fair

WEEK OCT. 1st TO 6th, INCLUSIVE

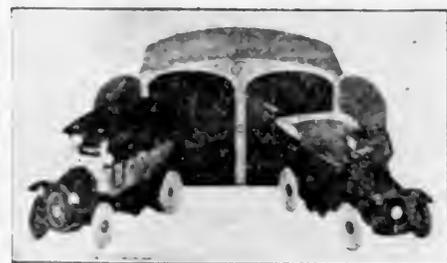
Good fruit crop. We always play to good crowds. WANT Original Company and Concessions. Address BENTON COUNTY FAIR ASSOCIATION, W. L. Ammon, President, F. P. Harris, Secretary, E. G. Luskus, Amusement, Bentonville, Arkansas.

### MUSICIANS WANTED

Travelling and Resident for Gold Medal Shows, Unionville, Mo., and Ia., East C. S. BROOKS.

### CONCESSIONAIRES ATTENTION!

Very Latest, Fast Moving Sales and Premium Specialties.  
WE CAN SUPPLY YOU. QUICK, PROMPT SERVICE.



All-metal Garage, with 2 Mechanical Automobiles. Very latest imported toy. Practically indestructible. The delight of every child. Sample, 85c Each; Lots 12, 75c Each; Lots 50, 70c Each.



Genuine indestructible Postume Finished Smoking Stand, 27 1/2 in. high. Glass ash container. A Real Value. Sample, \$1.65 Each; Lots 12, \$1.35 Each; Lots 50, \$1.25 Each.

WE CARRY HUNDREDS OF OTHER NOVELTIES  
WRITE DEPT. K.

**THE CUTINO COMPANY**  
807 Wyandotte Street, KANSAS CITY, MO.

## RUPPEL GREATER SHOWS

### WANT SHOWS AND RIDES

that don't conflict; concessions; all wheels open; help on rides

Bergen County Fair, Sept. 3d-8th.  
Jersey City, N. J.

Then Morristown, Sept. 20-21-22.  
All mail to Hackensack, N. J.

## SALESBOARD OPERATORS! GOLDEN BEE CHOCOLATES

In Wonderful New Assortments for 1923-24

- NO. 1 ASSORTMENT**  
37 Boxes
- 21 \$ .40 Boxes
  - 6 .50 Boxes
  - 3 .75 Boxes
  - 2 1.25 Boxes
  - 1 2.00 Box
  - 1 5.00 Box



- NO. 2 ASSORTMENT**  
25 Boxes
- 13 \$ .40 Boxes
  - 3 .75 Boxes
  - 3 1.25 Boxes
  - 1 3.50 Box

**PRICE, \$11.00**

500-Hole 5c Board FREE  
Brings in \$40.00.

**PRICE, \$7.75**

500-Hole 5c Board FREE  
Brings in \$25.00.

Many other attractive deals. Nos. 3, 4, 5, 6, 7, 8, 9, 10, ranging in price from \$7.75 to \$30.00, bringing in as high as \$100.00. Our catalog describes these in detail.

OUR ASSORTMENT MUST BE SEEN TO BE APPRECIATED  
QUALITY GUARANTEED in each assortment by the manufacturer.

Terms, 1/3 cash with order, balance C. O. D. 20% discount in lots of 12. Send for catalog.

### THEODORE BROTHERS CHOCOLATE CO., INC.

PARK AND COMPTON AVES., ST. LOUIS, MO.

## MAD CODY FLEMING SHOWS WANT

Ten-in-One People. Gus Burkhardt, let me hear from you. Dr. Bludson, come on. Loyce Kellogg and wife. CAN I SB a complete Musical Troupe, with or without outfits. Bobby Wright wants Boxes. Harry Arnold wants Concession Agents. WANT Ell Wheels. Have the following spots booked: Pittsburg, Labor Day Celebration; Rogersville Fair, Sept. 13 to 15; Norwood Fair, Sept. 20-23; Mansfield Jan. Sept. 20-23; Ava Fair, Oct. 3 to 6. Address

MAD CODY FLEMING'S SHOWS, Franklin, Kan. Aug. 27 to Sept. 1.

## Want Classy Shows, Rides and Concessions

Two good Teams for Plant Show. Wire, don't write. Big Labor Day Celebration, Hartshorn, Sept. 3rd-4th; Seminole, Farmers' Picnic, Sept. 6th-8th; Holdenville, Fair, 10th-14th; all Oklahoma. Then to Bayville, La., when my Southern Fairs open; first week in October. Out all winter.

P. S.—Will be at Hartshorn from Thursday, August 29th; in Louisiana balance of winter.  
CAPT. C. W. NAILL SHOWS.



Buy direct from importer. Indestructible Semi-Opalescent Pearl Necklaces, 21 inches. Finest grade Rhinestone Sterling Glass. Put up in silk lined boxes, at \$1.00 Each, in Dozen Lots. We also have different sizes and qualities. 25% deposit required on all orders, balance C. O. D.

**BEE IMPORT CO., 1123 Broadway, New York, N. Y.**

# WALK THRU SHOWS That Draw the People

No Nut—No Stock to Give Away—Only 10 Ft. Front  
CLEAN—EDUCATIONAL—BEAUTIFUL

## 1—President Harding Memorial

Unexcelled in beauty. Unable to hold crowds at fairs last week. Netting from two to five hundred dollars already at small fairs. The great lifelike, realistic pictures of the funeral ceremonies at Washington and Marston, complete, with wonderful patriotic 6 by 10-ft. banner, 25 boxes and 50 pictures, directions and all, \$175.00.

## 2—The Great Battlefields of France

Compelled to run double shows at three fairs last week to accommodate crowds who came to see it. Ran more than one hundred and fifty dollars per day at Greenville, Ohio. With beautiful 14 by 10-ft. banner, \$190.00.

## 3—The Canadians in Flanders

For Canadian fairs. Loved and appreciated by Canadian people. Complete, with 14 by 10-ft. banner, \$190.00.

**SPECIAL OFFER:** The Great President Harding Memorial, together with The Great Battlefields of France Memorial, 25 most wonderful pictures of each, with 25 viewing boxes and choice of either banners and small 2x10-ft banner, announcing other show, to be hung below banner chosen, so you can run both pictures at once. Only \$195.00. Can play still all winter after the fair season. Send \$40 and outfit will be shipped at once; remainder collect.

REFERENCE: Hebron Bank Company, Hebron, Ohio,

## CHAS. T. BUELL & CO.

64 N. Williams St., NEWARK, OHIO

Wanted! Wanted! Wanted! Wanted!

# NARDER'S MAJESTIC SHOWS

What HAVE YOU IN RIDES OR SHOWS THAT CAN GET MONEY FOR FOURTEEN CONSECUTIVE FAIRS

WHICH WE HOLD EXCLUSIVE CONTRACTS FOR AS FOLLOWS:  
 Week of August 27—LEBANON, PA. (Fair).  
 Week of September 3—POTTSVILLE, PA. (Fair) Maiden Fair.  
 Week of September 10—NEWPORT, PA. (Fair).  
 Week of September 17—GARDEN STATE FAIR, BRIDGETON, N. J. (Fair).  
 Week of October 1—WOODLAND, N. C. (Fair).  
 Week of October 8—HENDERSON, N. C. (Fair).  
 Week of October 15—EMPORIA, VA. (Fair).  
 Week of October 22—Open.  
 Week of October 29—Open.  
 Week of November 5—WINTON, N. C. (Fair).  
 Week of November 12—Open.  
 Week of November 19—Open.  
 Week of November 26—Open.

THEN ALL ABOARD FOR THE SOUTH  
 Week of September 24—WAVERLY, VA. (Fair).  
 Concessions of all kinds open. No exclusives. Shows of all kinds. CAN USE WIRE WELD People, Motorcrome, Rides. Good opportunity for Caterpillar. Help on all Rides wanted. Have Privilege Car for sale, lease, or will turn same over to good reliable party. CAN PLACE for Traver Baby Seaplane an A-1 Operator. Also help for other four Rides. WANT People for Musical Show. Any good Show, will furnish outfit.

Fair Secretaries having these dates open wire our advance agent, EDWARD K. JOHNSON, 2218 South Woodstock St., Philadelphia, Pa. All others wire NARDER'S MAJESTIC SHOWS, NARDER'S MAJESTIC SHOWS, Lebanon, Pa. (Fair), week of August 27.

# THE MIGHTY HAAG SHOW

CAN USE

## Performers and Musicians

To strengthen Show for fall and winter. Narrows, Va., August 30th; Pembroke, Va., 31st; Newport, Va., Sept. 1st; Blacksburg, Va., the 3rd; Clifton Forge, Va., the 4th.

THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS. "BILLBOARD".

## ROCKAWAYS TO HAVE LARGEST PROMENADE IN THE WORLD

New York, Aug. 25.—Engineers who have been busily engaged during the last few months on plans for the ten-mile boardwalk to be built in the Rockaways have completed their task. It was learned yesterday. Final approval of the plans and the appropriation of money for the construction of the ocean promenade by the board of Estimate is now awaited. The proposed boardwalk, when linked up with the promenade at Rockaway Park, will be almost ten miles in length. It is said, and the longest ocean promenade in the world. An important question is as to how the improvement is to be paid for. Many Rockaway residents point to the manner in which the Coney Island Boardwalk was paid for, and claim the ratio should be made the same for the Rockaways. Coney Island paid 65 per cent of the cost, 12 1/2 per cent each on the slutting property and the adjoining zone and 3 per cent on the next two zones. It is intended that bulkheads will be constructed at certain points along the beach to prevent further erosion. This will prevent a repetition of the disaster of 1918, when a storm washed away twenty-four acres of the Jacob Rills Park. Legislative authority is necessary to build these bulkheads and this was given in a bill passed last winter and approved by the governor and mayor.

## MILLER BROS.' SHOWS

Central City, Ky., Aug. 23.—After a week of exceptionally good business for Miller Bros.' Shows at the colored fair at Lexington, Ky., where Manager Morris Miller's Old Plantation Show broke all its previous records for gross receipts on a single day or week, the show train arrived in Central City early Monday, the move being 230 miles, via Louisville, Ky.

Altho the lot here is right in the heart of the town, one block from the main street, insufficient trackage necessitated a haul from the cars of a mile and a half over bad roads, a fact that caused nearly all attractions to lose the Monday night opening. Tuesday night the lot was packed with amusement seekers and they were patronizing the attractions liberally, when a deluge of rain came and spoiled what would otherwise have been an excellent night's business. However, at this writing the skies have cleared and all are optimistic of the remainder of the week.

Mr. Miller purchased three new flat cars and five new wagons in Lexington last week, making everything now load on wagons. Mr. Miller's new big ferris wheel is getting its full share of the ride business and Wm. Pink, owner of the caterpillar, is gratified at his own receipts. Mrs. Miller and Maurice, Jr., are on a two weeks' motor-trip vacation. This show's string of twelve consecutive fairs starts at Bowling Green, Ky., week after next. Hoyt (Baby Determination), with a new little platform show, opened this week with this caravan. Dorothy Harrigan joined here from Ironton, O., as an addition to the Magnetism Show.

RAJAH RABOID (for the Show).

## NOTES AND "PICKUPS"

Fearless Greggs, loop-the-loop in an automobile, opened for Wirth-Hamid last week at Richmond, Ind.

Wirth-Hamid opened attractions at Afton, N. Y.; Warsaw, N. Y.; Hornell, N. Y.; Kinross, O., and Cortland, N. Y., last week.

Victor's Band of 20 pieces opens next week at Aston, N. Y., with Marion, Va. to follow. George Hamid, of the Wirth-Hamid office, is in receipt of a very eulogistic report from St. Louis regarding their Style Show. The report reads: "The biggest and best show of its kind we have ever had. Sold solid up to and including our closing date, August 25."

Among the feature acts playing St. Louis were Ralph Smith, The International Nine, Howard Nicholson, Catherine Pipe, Bobby McLean and Chatter, champion ice skater of Canada. The skating acts in the Style Show were a replica of those used in the New York Hippodrome. The ballet of forty girls was headed by Adeline Rotty, dancer. Mirimba's band furnished the music. The Style Show was staged by Constantin Kobleff, prominent dance master, of New York City.

## LOWERY BROS.' SHOWS

Billy Grant, under date of August 14, writes from Shenandoah, Pa., as follows:

"The Lowery Brothers' Show, now in the fifteenth week of its season, is experiencing ideal weather and good business. This is one of the best seasons the show has had in its twenty-five years of existence and a long season is expected."

"Many visitors have been entertained so far this summer, but the big hit was at Middleport, when Chas. Grant, of the Rice Bros.' Show, and about half of the members of that organization came over to visit Billy Grant's family. The much-used expression, 'A good time was had by all,' tells the story of the affair."

"This show is still going thru as a graftless one and will so continue. George B. Lowery is now laying plans for next season and expects to have one of the finest one-ring ocean-land shows on the road. Some of the people with this year's show have already signed for 1924, as the cookhouse here is one of the attractions for good performers."

## TO CONTINUE FIREWORKS

Springfield, Mass., Aug. 21.—Mae Collier, high diver, and The Great Cahill, slack wire artiste, are the free acts at Riverside Park this week. Cahill is featuring a cloud swing on a flying breakaway trapeze. The display of fireworks at Riverside on Tuesday and Thursday nights will be continued until the close of the season.

## SPRINGFIELD (MO.) FEES

Springfield, Mo., Aug. 25.—The City Council has passed an ordinance that sets \$100 as the weekly license fee for carnivals visiting here and prescribes the following rate for circuses: Shows of twenty cars or more, \$200; 15 to 20 cars, \$150; 10 to 15 cars, \$100; less than 10 cars, \$75.

# High-Class Dolls, Doli Lamps and Parlor Lamps

AT THE RIGHT PRICES

## C. F. ECKHART & CO.

315 National Ave.,  
MILWAUKEE, WIS.

## Miller Bros.' Shows Want

Colored Performers. Two real Single Comedians. Piedmont and Goodman, write. Want Cowboys, Cowgirls for Wild West Show. Want Grinders, Talkers, Carnival Electrician, Trainmaster. Walter Crowley, come on. Wm. Pink wants Help for Caterpillar. CONCESSIONS—Can use few Legitimate Concessions, Hawaiian Entertainers, write. SHOWS—Can place any real Show. Good opening for Mechanical Show. Write or wire.

MORRIS MILLER, Mgr.,  
Week Aug. 27th, Princeton, Ky.; week Sept. 3rd, Bowling Green (Ky.) Fair.

## MALE

# CHIMPANZEE

Big size. Perfect condition

\$800.00

LOUIS RYHE

351 Bowery, New York

# PORT HURON, MICH. Day and Night Fair

SEPTEMBER 25-29.

First Fair in Several Years.  
WANTED—Shows, Rides and Concessions of all kinds. Can use a few more good Free Acts. Also a Contest and Advertising Man. W. D. LEONARD, Sec'y.

## WANTED

High-Class Carnival for Fair  
Week October 8th to 18th

Ten Shows, four Rides, fifty Legitimate Concessions. Must be fully recommended, clean and moral. Rare opportunity. Wire ROBESON FAIR ASSOCIATION, Lumberton, N. C.

# AT LIBERTY FOR FAIRS AND CELEBRATIONS

Two real Free Attractions for price of one. Novelty Tight-Wire and Swinging Trapeze Act. FRITZ CLAYTON, care Billboard, Cincinnati, Ohio.

# PRINTED CORN GAME 75 COMBINATIONS, \$7.50

Full instructions, tally card, signs and metal-bound printed tags. Circular free. Terms cash with order, or one-third cash and balance C. O. D.

E. B. HILL,  
1256 W. North Ave., Chicago, Ill.

Advertisers like to know where their address was obtained—say Billboard.

**No. 13**

**THE DEAL THAT WILL GET THE MONEY**

45 DE LUXE BOXES PACKED WITH

**DELICIOUS GOLDEN BROWN CHOCOLATES**



**800-HOLE BOARD FREE**  
**COSTS YOU \$30.00**      **BRINGS IN \$80.00**  
**YOUR PROFIT \$50.00**

Absolutely the Finest Candy Assortment That Was Ever Put on the Market. All Hand-Colored Photographs in Genuine Photo Mounts. TRY ONE—You Will Never Regret It.

**Other Classy Fast Selling Candy Assortments**

<p><b>No. 1 ASSORTMENT</b>                      33 Boxes—800-Hole Board Free.                      Brings in \$40.00.                      Contains:                      20—35c Boxes      2—\$1.25 Boxes                      6—50c Boxes      1—\$2.00 Box                      3—75c Boxes      1—\$5.00 Box                      PRICE, \$11.40 EACH.</p>	<p><b>No. 4 ASSORTMENT</b>                      42 Boxes—500-Hole Board Free.                      Brings in \$50.00.                      Contains:                      20—35c Boxes      2—\$2.00 Boxes                      15—75c Boxes      1—\$5.00 Box                      4—\$1.25 Boxes                      PRICE, \$15.00 EACH.</p>	<p><b>No. 10 ASSORTMENT</b>                      20 Boxes—500-Hole Board Free.                      Brings in \$25.00.                      Contains:                      16—75c Boxes      1—\$2.00 Box                      3—\$1.25 Boxes                      PRICE, \$7.80 EACH.</p>
<p><b>No. 2 ASSORTMENT</b>                      20 Boxes—500-Hole Board Free.                      Brings in \$25.00.                      Contains:                      16—75c Boxes      1—\$2.00 Box                      3—\$1.25 Boxes                      PRICE, \$7.50 EACH.</p>	<p><b>No. 6 ASSORTMENT</b>                      42 Boxes—800-Hole Board Free.                      Brings in \$80.00.                      Contains:                      30—75c Boxes      1—\$3.50 Box                      6—\$1.25 Boxes      1—\$5.00 Box                      3—\$2.00 Boxes      1—\$7.50 Box                      PRICE, \$30.00 EACH.</p>	<p><b>No. 11 ASSORTMENT</b>                      42 Boxes—500-Hole Board Free.                      Brings in \$50.00.                      Contains:                      20—50c Boxes      2—\$2.00 Boxes                      15—75c Boxes      1—\$5.00 Box                      4—\$1.25 Boxes                      PRICE, \$15.60 EACH.</p>
<p><b>No. 3 ASSORTMENT</b>                      49 Boxes—1,200-Hole Board Free.                      Brings in \$60.00.                      Contains:                      30—35c Boxes      3—\$2.50 Boxes                      10—75c Boxes      1—\$7.00 Box                      5—\$1.25 Boxes                      PRICE, \$18.00 EACH.</p>	<p><b>No. 9 ASSORTMENT</b>                      33 Boxes—1,000-Hole Board Free.                      Brings in \$50.00.                      Contains:                      20—50c Boxes      2—\$2.00 Boxes                      6—75c Boxes      1—\$2.50 Box                      3—\$1.25 Boxes      1—\$5.00 Box                      PRICE, \$18.00 EACH.</p>	<p><b>No. 12 ASSORTMENT</b>                      All Hand-Dipped Cherries.                      21 Boxes—800-Hole Board Free.                      Brings in \$40.00.                      Contains:                      12—50c Boxes      3—\$2.00 Boxes                      5—\$1.00 Boxes      1—\$7.00 Box                      PRICE, \$15.00 EACH.</p>

Each Assortment Packed in Individual Corrugated Box.

25 Per Cent Cash with Order, Balance C. O. D.

**GOLDEN BROWN CHOCOLATES ARE GUARANTEED**

**PURE! FRESH! WHOLESOME!**



410 North 23d Street,

Local and Long Dist. Telephone, Bomont 841

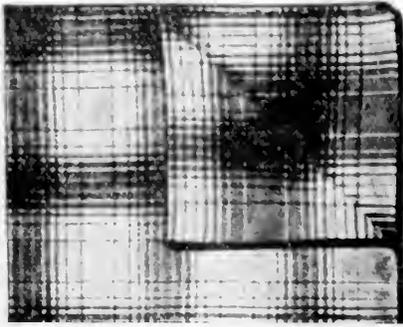


**OVERNIGHT CASES**  
**\$4.00**

No. 258—Code Name "Sam"—20-inch Overnight Case, well finished, lined pink or blue, with 10 useful implements. Note improved round mirror. Entire case exactly as shown.



No. 76 (Code Name "Lace")—22-inch Doll Lamp. Wood pulp composition, high lustre saten hoop-skirt and bloomers. Lace and tinsel trimming. Packed 6 dozen in case.  
**\$11.50 Per Dozen**



**BLANKETS**  
**AT LOWEST PRICES**

**NOBODY CAN SELL THEM FOR LESS**  
**MANY HOUSES ARE ASKING MORE**

**ESMONDS**—Code Name "Esmond"—66x80, assorted patterns and colors..... **\$3.50**  
**BEACON WIGWAMS**—Code Name "Wigwam"—66x80, fully bound..... **\$3.50**

**ONE PRICE ONLY FOR ALL CUSTOMERS.**  
**CONSTANT CO-OPERATION.**  
**LIGHTNING SERVICE—SAME DAY SHIPMENTS.**  
**BIGGEST VALUES FOR YOUR MONEY.**

Write for Our Complete 1923 Catalog.

**BLANKETS, DOLLS, SILVERWARE, CLOCKS, JEWELRY, LAMPS, WHEELS, PADDLES;**  
in fact, everything needed by the Concessionaire.

Use Code Names when wiring orders.  
25% Deposit With Orders, Balance C. O. D.

**FAIR TRADING CO., Inc.**  
307 6th Avenue, NEW YORK  
PHONES: Watkins 10401—10402



No. 35—Code Name "Sateen"—Full 18 inches. Wide hoop skirt on best quality sateen, with heavy marabou trimming. Dress comes overhead, giving the appearance of a much larger doll. Packed six dozen to case. Price..... **\$10.50 per Dozen**  
No. 52—Code Name "Sateen"—Same Doll, but with high-grade Metal Cloth Dress. Price..... **\$12.00 per Dozen**



No. 281—Code Name "Roast." 18 1/2-inch Oval Roaster, made of heavy aluminum. Perfect fit and finish. Per Dozen. **\$22.50**

**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—KNOTTED FRINGE**  
**\$9.80 For Carnival and DOZ. Fair Concessionaires**  
Free Catalogue. Quantity Price.

**BIG HIT IN SALESBOARDS**

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.  
800-Hole Board, 8 Pillows..... \$ 8.00  
500-Hole Board, 12 Pillows..... 11.50  
1000-Hole Board, 12 Pillows..... 12.50  
1500-Hole Board, 16 Pillows..... 15.00  
1500-Hole Board, 21 Prizes; 10 Pillows, 36 Pennants, 21 Balls, 1 Leather Pillow for last sale..... 20.00  
LOOK—POCKET PULL CARD—LOOK.  
With Genuine Leather Pillow, 50 Balls..... **\$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 424, Taber Opera Building, DENVER, COLORADO

**CARNIVAL MEN! MAKE REAL MONEY WITH**  
**The Master Record**

A metal double-disc record, size 6 inches in diameter, that records and reproduces your voice on the ordinary phonograph without any extra attachment. Sing a song or make a speech and watch the crowd flock to you!  
**EASY TO DEMONSTRATE! EASIER TO SELL! WONDERFUL PROFITS!**  
Costs \$6.00 per 100. Sells for 25c.  
Wire or write for exclusive rights.  
**MASTER RECORD CORP., 2378 Third Ave., New York, Tel. 2048 Harl.**

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS.

**PARADISE BIRDS**

Exact Replica of the Genuine  
**Biggest Money Maker in Years**  
**QUICK SALES LARGE PROFITS**  
Full sized Bird, beautiful head. Colors, black and natural. Sample Sent upon receipt of \$2.00. **\$18 Per Doz.**  
Extra large beautiful King Bird, full, with Bird's head. Colors, black and natural. 1 1/2 inches long. A REAL FLASH. Sample sent upon receipt of \$3.00. **\$30 Per Doz.**  
Quantity orders, 25% on deposit, balance C. O. D. Send money order or cash.



**BANNER TRADING CO.**  
54 East 14th St., New York City

**Labor Day Week** **STAUNTON, VA., FAIR** **September 3-8**  
**6 Big Days** **6 Big Nights**

With Eight Other Virginia Fairs to Follow.

**WANTED—High-class Shows, clean Concessions. Must measure up to our standard**  
**FAIR SECRETARIES:** We have week of October 1 open. Our References: Anywhere we have ever exhibited. We can always place good Talkers and Grinders. Useful Show People in all lines.  
We play these Fairs, with other Fairs and Celebrations, lasting until Thanksgiving week:  
STAUNTON, VA., Sept. 3-8. OPEN WEEK, Oct. 1-6.  
COVINGTON, VA., Sept. 11-15. DANVILLE, VA., Oct. 9-12.  
LEXINGTON, VA., Sept. 18-21. MARTINSVILLE, VA., Oct. 16-19.  
BEDFORD, VA., Sept. 25-28. SUFFOLK, VA., Oct. 23-27.  
**WORLD AT HOME SHOWS,** IRV. J. POLACK, General Manager.  
Greenbrier Valley Fair, Ronceverte, W. Va., week August 27.



**YOU ALL KNOW ME**  
Outsells any other make. Three Flavors—Spearmint, Peppermint and Fruit.  
**GUM 1c a Pack**  
**\$1.00 A 100**  
In lots of 1,000 Packages or over 25% deposit required with order.  
NEWPORT GUM CO., Newport, Ky.



No. 4-EMBLEM LAMP

# MEET A FEW OF THE DELUXE FAMILY

It Will Mean Dollars In Your Own Pocket

SO CHEAP THAT YOU MUST USE THEM SO FLASHY NO ONE CAN REFUSE THEM

There is no substitute for DeLuxe Quality



No. 31-SHEBA DOLL

## LOOK OVER THESE FIVE BEST SELLERS

Why experiment with inferior merchandise when you can buy ours cheaper and know you have the flashiest?

OURS MUST BE BEST WE SELL THE MOST

Line up with us and keep in on the new ones



No. 30-PARLOR LAMP

Our large assortment permits you to get anything you want from a giveaway number to a beautiful lamp.

OUR SHADES ARE REAL LAMP SHADES

We are always ahead of the field trying to help you.



No. 35-SHEBA LAMP

Write for Price List

### DELUXE DOLLS ARE KEEPING MILWAUKEE FAMOUS

You try our merchandise and the result will make you a repeater. We operate no stores in competition with concessionaires

## WISCONSIN-DELUXE DOLL & DRESS CO.

MILWAUKEE, WIS., 642-646 Third Street.

PITTSBURGH, PA., 1349 Penn Avenue.



No. 3-INTERMEDIATE LAMP

# "GOLDEN MIST"

That Will Absolutely Revolutionize  
the Theatrical Concession Business!

**Quality 100% — Flash 100% — Sale 100% — Profit Over 100%**

Containing the most wonderful assortment of novelties ever enclosed in a novelty candy package! Containing an entirely new, novel and delicious confection! *This confection will be a veritable revelation to the showman, concessionaire and the public!*

All products of the Universal Theatres Concession Company are negotiable and can (regardless of their ownership) at any time be returned for full refund of their face value.



The products of the Universal Theatres Concession Company are as necessary to your theatre or show as is the box office.

You may strike a losing week with your show, but your profits from the Universal Products ARE ALWAYS THERE

The ultimate product of years of experience. Embodying every essential necessary in the creation of a novelty candy package that is an absolute masterpiece. Combines novelties of enormous value, a confection without parallel, and a package which is an artistic triumph.

Conceived and originated to fulfill the requirements of the showman and concessionaire handling the "FAMOUS FROZEN SWEETS" and "SMILES AND KISSES," who, when playing for periods of time in the same location, finds the necessity of offering his patrons a change of confections in order to uphold their interest.

*Will Increase Your Sales 25 to 50 per cent*

**Price, \$45.00 per Thousand**

250 Pkgs. \$11.25

500 Pkgs. \$22.50

1000 Pkgs. \$45.00

2500 Pkgs. \$112.50