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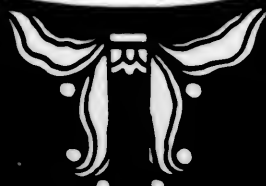
January 20, 1923

LITTLE ROLLO'S FATHER

Discourses on A. E. A., P. M. A.
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By EDWARD MacARTHUR

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

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PULLMAN DRAWING-ROOM CAR FOR SALE Six-wheel, steel trucks, high speed air. Pass M. C. B. on any road. Nine staterooms and office. Upper and lower berths in each room. Upper berth, rot-top desk, office chair, full leather upholstered double bed and safe in office. Electric lighting plant, in first-class condition. Electric fan, lavatory with hot and cold running water in each room. Double-coil Pullman heater. Electric vacuum cleaner, linen, mattresses and all bedding complete. This is one of the very finest cars in the show business. A real bargain at \$2,500.00. Car can be seen at River Sioux, Ia. Lordford K. T. Hotel has key. Also B. & L. Dramatic Tent, 60x110 ft.; will run a season. \$200.00 buys it. Address AULGER BROS., Mankato, Minnesota.

Success and Happiness To All M. A. PAVESE CONCERT BAND Mr. Pavese wishes to thank the shows for past favors and regrets he could not serve some last season, on account of previous contracts, but will put forth all efforts to please and take care of most applicants the coming season of 1923. Address all mail to Avenue Theatre, Detroit, Mich., until Feb. 1; after, General Office, 729 Sheldon Ave., S. E., Grand Rapids, Michigan.

Wanted! Man to Take Care of 1 Pony, 8 Dogs, 2 Monkeys (must be kind to animals) for long, steady job. Make offer to L. F. CORRADINI, Jan. 21 Regent Theatre, Lansing, Mich.; Jan. 25, Regent Theatre, Kalamazoo, Mich.

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The Billboard

DECORUM • DIGNITY • DECENCY

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FEDERAL CONTROL OF MOTION PICTURES

Requested by Religious Denominations Thru International Reform Bureau, Inc.

BILL ALONG PACKER ACT LINES DRAWN UP

No Such Legislation Can Be Enacted Before March 4, However

Washington, D. C., Jan. 15.—Congress is asked to enact a Federal law for the regulation of motion pictures. The request comes from representatives of different religious denominations of the country thru the International Reform Bureau, Inc. Announcement to this effect has been made by Robert Watson, Acting Director of the Bureau.

The idea, according to a bill already drawn up and ready for introduction, is to "control the motion picture business as Congress in 1921 decided to control the meat business by the Packer Act." The point is emphasized that censorship is not sought, but a rigid control.

Members of Congress and others have received copies of a "Catechism of Motion Pictures in Interstate Commerce", written by William Sheafe Chase, president of the New York Civic League. This catechism, on the title page, asks: "Shall This Interstate

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K. C. SHOWMEN'S CLUB ELECTS OFFICERS

Marty Williams, President; P. C. McGinnis, Secretary; J. M. Sullivan, Treasurer

Kansas City, Mo., Jan. 13.—Last night the annual election of officers and directors of the Heart of America Showman's Club took place in the handsome club rooms in the Coates House. There was an unusually large attendance. Members who seldom put in an appearance at the club were there to vote, and the lobby of the Coates House was thronged with show owners, managers and other members of the show world and the club.

The election was very "quiet"; there was no "flow of oratory" or discussions of any kind, as a big election dance was scheduled to take the place of "after speeches", etc.

The following is the complete ticket now to be installed as the guiding hands of the club on January 19: Marty Williams, president; George

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MARTY WILLIAMS



Newly-elected President of the Heart of America Showman's Club.

JONES GETS TORONTO FAIR FOR THIRD TIME

To Johnny J. Jones, owner and manager of the Johnny J. Jones Exposition, has again fallen the big plum—the Canadian National Exhibition at Toronto, Ontario.

The contract for the carnival attractions was closed by A. H. Barkley, general agent of the Jones Exposition.

This will make the third time for Mr. Jones to play the Canadian National Exhibition, his organization making its first appearance there in 1919 and second appearance in 1920. The C. A. Wortham World's Greatest Exposition made the big date in 1921 and 1922.

The dates of the Toronto Fair this year are August 25 to September 8.

SPLIT BETWEEN KEITH WESTERN OFFICES AND JR. ORPHEUM AND W. V. M. A. PREDICTED

Bert Cortelyou and Lew Goldberg Reported Barred From W. V. M. A. and Jr. Orpheum—"Tink" Humphrey Said To Have Championed Goldberg's Cause

Chicago, Jan. 15.—That a possible split impends between the Keith Western offices and the Junior Orpheum Circuit and Western Vaudeville Managers' Association is the prediction being made by men long versed in the ramifications of booking in Chicago vaudeville circles. This predicted parting of the ways is said to have been engendered thru courtesies and booking privileges extended various agents in one office and not in the other.

Bert Cortelyou, one of the best-known agents in Chicago, is reported to have been barred by Charles E.

Bray from the W. V. M. A. and Junior Orpheum, but Cortelyou is still booking thru the Chicago Keith office. Practically the same situation applies to Lew Goldberg, who is reported to have been barred from booking on Junior Orpheum and W. V. M. A. Time. It is rumored that the reason for casting Mr. Goldberg into outer darkness was an old grievance long nursed by Sam Kahl, of the W. V. M. A., and the so-called czar of that association. However, it is said Mr. Kahl owns no stock in the W. V. M. A. nor is he an officer or director, yet he was

(Continued on page 103)

Green Room Club Entertains S. L. Rothafel

Many Tributes Paid to Genius of Director of the Capitol Theater—Many Big Picture Men Among Guests

New York, Jan. 15.—The Green Room Club gave a beefsteak dinner and entertainment last night in honor of Samuel L. Rothafel, managing director of the Capitol Theater, which was well attended. Mr. Rothafel was surrounded by big men of the picture game, several of whom spoke, at the guests' table. Among those at

the guests' table were Frank Gillmore, president of the Green Room Club; Marcus Loew, Rex Ingram, Hiram Abrams, John Flynn, Robert L. Davis, editor of Munsey's Magazine; Harry Reichenbach, toastmaster, and Mr. Rothafel. Many tributes were paid by the speakers to Rothafel's genius

(Continued on page 103)

EXPOSITION BUILDING FOR SAN FRANCISCO

Nine Blocks of Old Panama-Pacific Exposition Grounds as Site

San Francisco, Jan. 15.—The long-dreamed-of exposition building, where San Francisco may in future house her automobile, tractor, horse, live stock and other shows, is to be a reality soon.

This was the announcement here last week when negotiations were concluded for the purchase of nine blocks of the old Panama-Pacific Exposition grounds as a site for the huge pavilion. The deal involves the expenditure of more than \$1,600,000.

The money is to be advanced by the banks of the city and as soon as the property is purchased and the building erected it will be leased to the city of San Francisco under an agreement of purchase in annual installments.

The Board of Supervisors already has passed the necessary resolution authorizing Mayor Joseph Rolph to enter into an agreement to take over the property on the installment plan.

It is hoped that the building will be in readiness to house this year's live stock exhibition in the late fall.

The entire plan is the result of several years' effort on the part of those interested in live stock and industrial exhibitions, the city having been han-

(Continued on page 103)

SOUTH LOUISIANA FAIRS IN CIRCUIT

Tentative Organization Formed and Dates Chosen—Circuit Declares for Clean Attractions

New Orleans, La., Jan. 13.—Harry K. Heidemann, of New Orleans; V. A. Guidroz, Lafayette; R. S. Vickers, Donaldsonville; W. P. Minckler, Covington; Chas. G. Gayer, Franklinton; A. A. Ormsby, Hammond; P. J. Owles, Jennings, and H. C. Pondren, Lake Charles, today organized a circuit of South Louisiana fairs.

A tentative organization was formed and secretaries and dates announced as follows:

Lafayette, V. A. Guidroz, secretary, September 30-October 7; Donaldsonville, R. S. Vickers, secretary, October 7-14; Franklinton, Chas. G. Gayer, secretary, October 15-17 or October 23-25; Covington, W. P. Minckler, secretary, to be filled; Hammond, A. A. Ormsby, secretary, October 29-November 3; Jennings, P. J. Owles, sec-

(Continued on page 103)

MANAGERS STUDYING PLAN TO RELIEVE TRAFFIC JAM

Congestion in New York's Theatrical District So Great on Matinee Days Change May Be Made in Matinee Hours

NEW YORK, Jan. 13.—The terrific traffic congestion in the Times Square district on matinee days has led the officials of the two subway systems, the Interborough Rapid Transit and the Brooklyn Rapid Transit, to request the Broadway theatrical managers to advance the matinee hour, so that the theaters will be emptied by 4:30. This request was made this week to the legitimate managers and also the vaudeville theater operators in the theatrical district.

At present the matinee crowds leave the theaters about 5 o'clock, just when the subways are carrying the tremendous evening rush-hour crowds. The added burden of the matinee crowds on Wednesdays and Saturdays, the popular matinee days, congests the subways to a frightful degree, the transportation experts say, and can be avoided to a large extent by starting the afternoon performances between 2 and 2:15 p.m.

It is estimated that between 35,000 and 40,000 playgoers attend the matinees on Wednesdays and Saturdays in the theatrical district. This vast crowd, journeying homeward in the evening rush hour, makes subway transportation extremely difficult.

The managers are considering the suggestion of the subway officials and may try out the earlier opening plan.

The traffic congestion in the theatrical district is becoming a more and more pressing problem. Broadway is so jammed just before curtain time and after the theaters "let out" that progress on foot and in vehicles is impossible at more than a snail's pace.

Several weeks ago the half dozen theaters on West Forty-sixth street worked out and put into effect a plan by which the play in each house finishes at a different time. The audiences in each theater exit a few minutes apart, affording opportunity for easier and quicker movement.

The subway congestion on matinee days is recognized by the managers, and they will take up the plan of the traffic experts at a special meeting to be held.

THEATER FOR CONEY SITE

New York, Jan. 13.—A theater and office building will be erected on the site of the old Culver Railroad Depot at Coney Island as a result of a lease made by the Brooklyn Rapid Transit Company to the Allwell Development Company for thirty-one years at an aggregate rental of \$550,000. Agreement to pay taxes and other charges will bring the amount to \$1,200,000.

Shampan & Shampan, architects, have been engaged to draw plans for the building, according to Charles Berlin, representing the lessee.

The plot is 244 feet on Surf avenue and extends back 650 feet. The building will contain offices, stores and a theater seating 2,500. A theatrical concern is reported to have agreed to pay \$1,500,000 for the twenty-one-year lease.

EMORY GLEE CLUB IN HAVANA

The Emory Glee Club from Atlanta, Ga., thirty strong, gave a very delightful concert in Havana, Cuba, at Stowers' Music Hall the night of January 1. The boys came thru with their orchestra and full glee club and were expecting to give the concert at the Capitol Theater, where they had been booked, but thru some misunderstanding their night had been taken up. Mr. Stowers, an American music store proprietor, of Havana, came to their assistance and offered them the use of his hall, which was gratefully accepted.

A large crowd, mostly Americans, attended the performance, which was high class in every respect. They also gave a sacred concert at the Methodist Church.

The concert tour of the glee club took in their Christmas and New Year vacations and extended thru many of the principal cities of the South. The press of the South has spoken in most laudatory terms of the club and its excellent work.

GEORGE A. LUTZ DIES; RELATIVES BEING SOUGHT

Tom Caraway, of Breckenridge, Tex., advises The Billboard that George Adolph Lutz died there January 12, and would like to have information as to his relatives. Should anyone have any data, they are asked to get in touch with Mr. Caraway.

"THE LAUGHING LADY"

Will Be Next Play for Ethel Barrymore

New York, Jan. 14.—Ethel Barrymore's next play will be "The Laughing Lady", and it will be produced shortly at the Longacre Theater, where Miss Barrymore is now playing "Romeo and Juliet".

This play is from the pen of Alfred Sutro and is being played in London now with Marie Lohr in the leading role. Miss Barrymore, who is building up a repertoire, will produce "The Trojan Women" in the Gilbert Murray translation after "The Laughing Lady", it is said.

MULLINGS A SUCCESS AS MIDAS

London, Jan. 13 (Special Cable to The Billboard).—Frank Mullings renewed his perennial success as Midas in Bach's secular cantata, "Phoebus and Pan", adapted as an opera by Beecham and revived by the British National Opera Company. Mullings plays with riotous humor.

Wagner continues to pack Covent Garden Opera House.

HAZEL DAWN AT EQUITY BALL



Miss Dawn appeared as the Spirit at the ball given by the Actors' Equity Association in Chicago. The photo shows her wearing the costume in which she appeared on that occasion.

MUSICIANS OFFER EXPLANATION SELZNICK DEFENDANT IN SUIT FOR CHARITY DONATION

Ft. Worth, Tex., Jan. 11.—The Palace, the Rialto and the Utopia theaters are passing into their fourth week without orchestra music. About twenty-five musicians are out because the movie managers wished to cut down the number of pieces.

The following announcement is made public by Local No. 72, A. F. of M.:

"The Palace and Rialto theaters are offering numerous apologies for being unable to give the customary music at their houses, owing to what they term unreasonable terms of the Musicians' local. We are asking no more than last season, when our scale and conditions were considered reasonable. In every city of this size in the United States the leading picture houses employ from fifteen to twenty-five men in their orchestras and the admission charge is no higher than here."

C. F. HOPKINS IMPROVING

Harrisburg, Pa., Jan. 11.—C. Floyd Hopkins, general manager of six Wilmer & Vincent theaters here and four at Reading, who has been critically ill for the past two weeks at his home here, was reported improved by members of his family last night. Mr. Hopkins, suffering from a severe attack of grippe, lapsed into unconsciousness a few days ago, and little hope for his recovery was held. Attending physicians now believe that the crisis has past and that he will recover.

NEW YORK, JAN. 13.—THAT LEWIS J. SELZNICK HAS DEFAULTED IN THE PAYMENT OF \$5,000 WHICH IT IS ALLEGED HE AGREED TO CONTRIBUTE TOWARDS A BUILDING FUND FOR THE FEDERATION FOR THE SUPPORT OF JEWISH PHILANTHROPIC SOCIETIES BECAME KNOWN THRU THE FILING OF A SUIT TO RECOVER THIS SUM FROM SELZNICK, BROUGHT IN THE SUPREME COURT BY HENRY A. GUINZBURG, COL. MICHAEL FRIEDSAM AND SAMUEL A. LEWISOHN.

It is alleged by the plaintiffs, who are, respectively, the chairman, secretary and treasurer of the committee which had charge of the fund, that Selznick, despite his subscription, "has refused and failed" to make good on same. Selznick, according to the complaint filed in the County Clerk's office by Max D. Steiner, counsel for plaintiffs, was served with the papers in the case at 729 Seventh avenue on December 29 last.

GOVERNMENT FILM CENSORSHIP SOUGHT

London, Jan. 13 (Special Cable to The Billboard).—English chief constables at a recent conference opined that the government should establish a film censorship similar to the play censorship. The present policy leaves decisions as regards films to local watch committees. A central body would make for uniformity, say the constables, and would prevent anomalies.

INTEREST IN FINANCES OF "THE LAST WARNING"

Play Said To Be Making Money— Financial Statement Ex- pected Soon

New York, Jan. 13.—Considerable interest has been aroused on Broadway regarding the first financial statement to stockholders of the Mingold Corporation, which produced "The Last Warning", now playing at the Klaw Theater here and also running in Chicago. "The Last Warning" opened several months ago, but the stockholders have been in the dark as to the financial affairs of the corporation. It is reported that the first statement will be issued within the next ten days.

Mike Goldreyer and Mike Mindlin, promoters of "The Last Warning", formed a stock company, capitalized at \$20,000, to finance the production. When it opened at the Klaw about half of the stock was reported sold, mostly to individuals directly or indirectly interested in the theatrical business around Broadway. The day after the opening, when the newspaper critics hailed the play as a great novelty, no shares in the Mingold Corporation could be purchased.

"The Last Warning" has been doing splendid business, playing to an average of \$12,000 weekly at the Klaw. The salary list is small, being around \$1,200 weekly. The many stockholders have been eager to ascertain the value of their investment, but up to now have been unable to obtain much information, it is said.

LEXINGTON TAKES STAGE LIFE

Lexington, Ky., Jan. 10.—This city, which has been suffering from a lack of road shows since the closing of the Lexington Opera House in November, 1921, is once more enjoying first-class attractions, tho it is still a matter of doubt how long the season will continue. The Ada Meade Theater, former home of Gus Sun Vaudeville, has entered the legitimate field and, if successful, will continue to give this city road shows.

George E. Wintz's "Shuffle Along" was the first show under the new policy. It played here December 28 and 29. Eugene O'Brien, in "Steve", and Tom Wise, in "Three Wise Fools", were the attractions last week and the musical show, "Elsie", closed a two-day engagement last night. The "Elsie" engagement was a gala event, as Ada Meade Saffrons, a former Lexington girl, and for whom the theater was named, is a principal in the cast. It was her first appearance on the stage of the theater bearing her name. She was honored with many social affairs and given much space in local papers.

"The Bat" will open a three-day engagement at the Ada Meade tomorrow. The house is owned by the Lafayette Amusement Co. H. R. Hunter is resident manager.

"BARNUM" CLOSING TEMPORARILY

New York, Jan. 13.—"Barnum Was Right", which is playing at the Montauk Theater, Brooklyn, will close tonight and reopen in three weeks. The decision was reached this week to somewhat rewrite the play and George M. Cohan will be concerned with this.

Cohan is now in England, but will return in a fortnight from today. Rehearsals for "Barnum Was Right" will start when he returns and the piece will open on Broadway after a few days playing out of town. Louis N. Werba and Max Hart are interested in the production, which is being staged by John Meehan.

REPORT SOON ON THE EXHIBITION INQUIRY

London, Jan. 13 (Special Cable to The Billboard).—Aitho sittings of the British Empire Exhibition Inquiry Committee under Sir William Joynson Hicks are strictly private, it is unofficially stated that the same are well advanced and a report is expected in about ten days.

Sir Alfred Butt is said to have put a strong searchlight upon the entertainment concessions.

COMPETITION OF THEATERS RESENTED BY EXHIBITORS

London, Jan. 13 (Special Cable to The Billboard).—The Cinema Exhibitors' Association, Plymouth branch, is annoyed because local theaters are showing super-films. They argue that cinemas have no stage-play licenses, therefore the theaters should keep to drama. The C. E. A. threatens strong anti-theater action and boycott of certain regions. A deputation is to interview the police chief and borough surveyor in regard to the suitability of the Theater Royal for films.

NEW ASS'N CALLED SELECTED ATTRACTIONS OF VAUDEVILLE

Reported About Ready To Function—Letter to Applicant Reveals Plans—Backers Not Managers, Theatrical Magnates or Theater Builders, Says Maxfield

BOSTON, Jan. 14.—The great secrecy surrounding the new vaudeville association now forming is being pushed aside. A Billboard reporter obtained a copy of a personal letter which was sent to an act that had made application to become a member. The artiste told the reporter the name of the organization, which is Selected Attractions of Vaudeville, and also furnished the information that his application was entered at Chicago.

The methods followed suggest that in the private offices of Wall street, or some other center of big business, are being issued the orders which are shaping the organization that has as its purpose the cleanup of vaudeville. If this movement lives up to its promises there are to be great changes in the vaudeville field. Instead of circuit vaudeville the acts are to be known as acts and not as a circuit sideline. Just as the public can go into any store and buy any specially advertised article, so can the public go to the theater that advertises the sale of these acts and know what class of a show it is going to see.

These things are all brought to light in the letter sent to applicants. If this unknown association will do what it is out to do it will be the first time in the history of the show business that acts are the thing that carry the reputation instead of the theater or circuit of theaters in which they appear; that will mean the end of vaudeville control by anybody except the acts themselves.

The men named as working up New England for the organization are all well known, with the exception of Henry T. Maxfield, the name signed at the bottom of the letter. Up to the present time Mr. Maxfield has kept well under cover.

The building up of Selected Attractions of Vaudeville at Boston is going on silently. All of the people whose names have been mentioned have tried to avoid publicity, claiming that just now publicity may do a great deal of harm to the unborn infant.

At the office of Bert A. Spears it was learned that the organization is about ready to function. Nothing definite would be given out for publication as to just when the announcement would come, but the reporter was given to understand that it would be this month.

The letter referred to above reads, in part, as follows:

"The name of the group to which you have applied is Selected Attractions of Vaudeville.

"The purposes, briefly and as outlined by the organizer to whom you made application, are as follows:

"To select out of vaudeville's thousands only those acts which measure up to our rigid standards of cleanliness, merit and quality; to group them under a trade name and label; to advertise the name and label to the world thru the biggest circulation magazines and similar mediums of the country, and so to establish the offerings carrying our label as a standard product.

"Our acts thereby become a nationally advertised product and can play for anybody, anywhere at any time. Our acts will carry our label only so long as they maintain those standards which won their entrance into our circle. The method of inspection under which your offering was approved is continually in operation, and the moment the quality standard of your act is lowered you will be denied further use of our identification.

"The manager who engages Selected Attractions of Vaudeville obtains a standard, nationally advertised product, free of objectionable material. Any agency, by your label, is assured of your standing.

"This is the first time in the history of vaudeville that good acts have been grouped and nationally advertised, regardless of any individual circuit affiliation, and the public will naturally prefer our brand, since it can be secured by any manager, anywhere.

"The artists' fears of blacklisting are over, because if an act is unable to secure bookings in one source it will have others, and will be carrying our label certifying as to its quality.

"Our label also will give you a standing in your profession.

"We do not expect opposition from any honest person who has the welfare of vaudeville at heart. We shall not force any act, manager or agent to work with us. To the contrary, we shall go forward and leave our future in the hands of the public.

SURROGATE STRAIGHTENS OUT PECULIAR MARITAL SITUATION

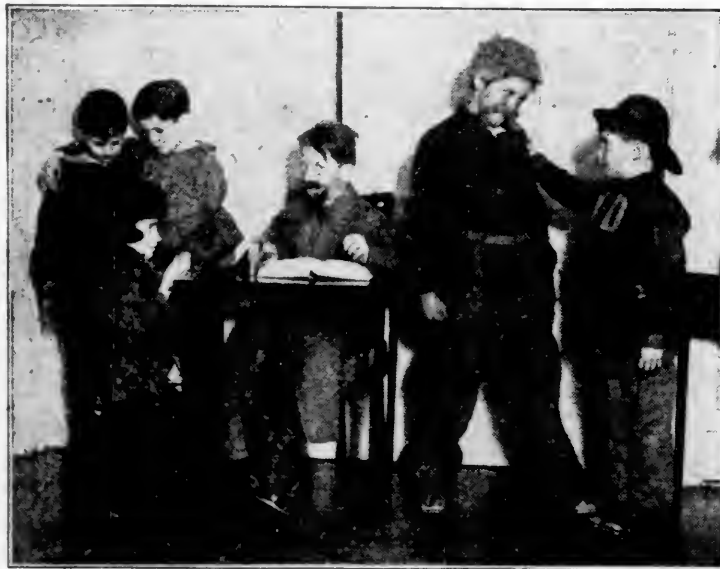
New York, Jan. 13.—Surrogate James A. Foley has given his approval to a discontinuance of the objection to the granting of letters of administration to Harry R. Casey, an actor, of 645 Madison avenue, on the \$25,000 estate of his wife, Margaret V. Casey, who died on October 6 last, at her residence, 375 Riverside drive.

The objection had been interposed by Andrew D. Gilgun, a brother of deceased, who lives at 603 West 140th street, on the ground that his sister divorced Casey in Syracuse, N. Y., ten years ago, and altho the couple lived together thereafter, in deference to their Catholic belief, their resumption of marital relations did not constitute a common law union, as Casey contended. The settlement of the controversy between the former brothers-in-law saved the Surrogate passing on an odd legal situation.

LONDON CLOSINGS

London, Jan. 13 (Special Cable to The Billboard).—Five plays were withdrawn today: "Lawley's of High Street", "Thru the Crack", "The Christmas Party", "The Dover Road" and "A Happy Ending".

ACTORS' CHILDREN STAGE THEIR OWN PLAY



Dwyer Kellard, eight-year-old son of Ralph Kellard, wrote and staged "The Runaway Boys" at his father's home in Rye, N. Y., recently. The photo shows one of the scenes of the play. Left to right: Billy Cross, Robert Dorsey Kellard, Stephen Courtleigh, Dwyer Kellard and Robert Courtleigh. —Underwood & Underwood.

"We are not out to fight anybody, and if anybody cares to come to the front and openly oppose us they will but prove that they are against a movement that means raising the quality of vaudeville. We may meet the dislike of the acts who cannot enter our circle because of inferiority. Their opposition will mean little, and as individuals such acts will find it far more to their advantage to improve their offerings and to become eligible to join us than it will to sit back and complain against us.

"You ask the names of the men connected with the movement. For business reasons the men who have made the movement possible prefer that their identity remain in the background. But you may be satisfied that they are not managers, theatrical magnates or theater builders. They are men of means, with financial backing of sufficient strength to finance the entire movement. The men whom these backers have selected to handle the work in New England are: Dr. Murdoch M. Graham, former personnel manager of the Labrador Aerial Expedition, former district service manager of the National Service Section, United States Shipping Board. His friends among the vaudeville artists are legion. Bernard E. Farr, attorney, an expert in industrial problems and known for his connection with labor investigations; and Bert A. Spears, known to vaudevillians as an entertainer until 1912, as business representative for New England of the White Rats Actors' Union, as booker with the B. F. Keith Vaudeville Exchange from 1913 to 1920.

"Your application, with all others, will be held until we have enough to fill programs. In the near future we will announce our position and all applicants will be notified and the work commenced.

"Please remember that nobody knows of your application with the exception of the organizer who accepted it, the force who routed it and yourself. It is suggested that you keep your connection secret, not because of any desire of secrecy on our part, but to prevent your own possible embarrassment.

"Your question regarding payment is evidently one of misunderstanding, as your appli-

FEMALE MINSTREL SHOW ORGANIZED IN SPOKANE

Spokane, Wash., Jan. 8.—Organization of a minstrel show composed entirely of Spokane girls has been completed here by William F. ("Cariboo Bill") Cooper, noted Alaskan, who claims a good record as a theatrical promoter in the East. The troupe is being directed by Mrs. Helen Cooper, wife of the organizer, who has spent fifteen years in vaudeville and was once a headliner on the Orpheum Circuit.

There are nine girls in the cast and rehearsals have been in progress for six weeks. The company will tour Eastern Washington and Oregon, Northern Idaho and Western Montana in the next three months.

Mr. Cooper was in charge of a dance hall scene in the making of Nell Shipman's production of "The Grub Stake" here recently, which is being sold now thru the American Releasing Corporation.

"In organizing my minstrel show I am realizing a desire to return to the show business," said Mr. Cooper to the correspondent. "Mrs. Cooper and myself, with our long theatrical experience, have put our best efforts into the organization. We may extend our tour to the entire West."

REPORTS PROSPEROUS SEASON

E. L. Marthing, manager of the Crawford Theater, Wichita, Kan., reports that he is playing leading high-class attractions to profitable business this season.

"Abraham Lincoln", May Robson, "The Bat", Mitzl, Olga Petrova and others have played the Crawford so far this season. Wichita is the center of the great oil and wheat district, which means big returns for the amusement business, says Mr. Marthing.

caution reads that you are not to pay anybody any money until officially notified of acceptance, and then only to the nearest office. So, until you are officially notified of your acceptance, there is no money to be considered.

"Respectfully,
"Selected Attractions of Vaudeville,
"(Signed) HENRY T. MAXFIELD,
"Artists' Division."

BROADWAY LEGITIMATE THEATERS' BIG WEEK

Box-Office Demand Keeps Several Shows Off Cut-Rate Lists

New York, Jan. 15.—Last week was one of the best business weeks Broadway's legitimate theaters have experienced for some time. The influx of visitors to the city for the automobile show is credited with part of the demand for theater seats, but besides this the public has apparently felt a new desire for theatrical entertainment since January 1.

The box-office demand kept several shows off the cut-rate lists. On Saturday the only shows for which seats were obtainable at bargain rates at Joe Lebiang's were: "Liza", "Gringo", "Why Not?", "Romeo and Juliet", "Blossom Time", "Will Shakespeare", "Mike Angelo", "It Is the Law" and "Listening In".

Estimated theater receipts for the week are: "Able's Irish Rose", Republic Theater, \$13,000; "Better Times", Hippodrome, \$78,000; "Blossom Time", Century, \$16,000; "Bunch and Judy", Globe, \$20,000; "Chauve-Souris" (new bill), Century Roof, \$20,000; "Passions for Men", Belmont, \$7,000; "Ziegfeld Follies", New Amsterdam, \$36,500; "Glory", Vanderbilt, \$14,000; "Greenwich Village Follies", Shubert, \$28,000; "Gringo", Comedy, \$6,000; "Hamlet", Sam H. Harris, \$21,000; "It Is the Law", Ritz, \$8,500; "Johannes Kreisler", Apollo, \$17,500; "Kiki", Belasco, \$16,000; "Lady in Ermine", \$16,000; "Last Warning", Klaw, \$14,000; "Listening In", Bijou, \$8,000; "Little Nellie Kelly", Liberty, \$24,000; "Liza", Daly's 63rd St., \$8,000; "Loyalties", Gaiety, \$16,000; "Merchant of Venice", Lyceum, \$21,000; "Merton of the Movies", Cort, \$17,000; "Mike Angelo", Morosco, \$7,000; Moscow Art Theater, Jolson, \$41,000; "Music Box Revue", Music Box, \$30,000; "Rain", Maxine Elliott, \$16,500; "Romeo and Juliet", Longacre, \$7,000; "Rose Brier", Empire, \$15,000; "Sally, Irene and Mary", Casino, \$14,500; "Secrets", Fulton, \$15,000; "Seventh Heaven", Booth, \$15,000; "Six Characters in Search of an Author", Princess, \$6,000; "So This Is London", \$20,000; "The Awful Truth", Miller's, \$10,000; "The Clinging Vine", Knickerbocker, \$18,500; "The Fool" (extra matinee), Times Square, \$19,000; "The Gingham Girl", Earl Carroll, \$17,000; "The Lady Crispininda", Broadhurst, \$9,000; "The Egotist", 39th St., \$9,500; "The Love Child", George M. Cohan, \$12,000; "The Old Soak", Plymouth, \$11,000; "The Masked Woman", Eltinge, \$12,500; "The World We Live In", 44th St., \$12,000; "Up She Goes", Playhouse, \$10,000; "The Tidings Brought to Mary", Garrick, \$8,500; "Whispering Wires", 49th St., \$9,500; "Will Shakespeare", National, \$6,000. "Polly, Preferred" opened at the Little Theater on Thursday night.

WALSKA ENJOINED FROM AMERICAN CONCERT TOUR

New York, Jan. 15.—Mme. Ganna Walska, Polish opera star, whose scheduled concert tour of the United States was interrupted and postponed by the sudden illness and operation upon her husband, Harold F. McCormick, millionaire Harvester King, in Paris, received a setback on her American tour on Tuesday last, when Supreme Court Justice John M. Tierney restrained her from further concert work until the further order of the Court.

Ganna Walska's manager, Jules Daiber, also was enjoined from booking the singer for present or future concerts until after the hearing on the injunction proceedings in Part II of the Supreme Court this week.

These injunction proceedings are the outcome of a suit for \$200,000 damages brought against Ganna Walska, her husband, Harold F. McCormick, and her manager, Daiber, by Mme. Luella Melius, coloratura soprano concert singer. Mme Melius alleges that she has a contract with Daiber, still in effect, under which he was to manage her tours, but that he broke this contract and signed up with the Harvester King's bride. The plaintiff singer was represented in the injunction proceedings Tuesday by Samuel Hershenstein, of the Woolworth Building.

Paris cables say Mr. McCormick is recovering from an operation for appendicitis under the nursing of his wife, and that they plan to sail for this country within the next month.

SOMETHING NEW

Washington, D. C., Jan. 13.—The Shubert-Belasco management here has signed a contract with Mrs. Clarence Crittendon Calhoun, well-known local society woman, which is of a rather unique character. Under the contract Mrs. Calhoun is to lecture twice daily on the work of the Women's Universal Alliance, of which she is president-general, an organization devoted to furthering the aims of women throughout the world. She will also recite an original poem suggesting the spirit of the work which the Alliance is doing.

MASQUERADING AS ACTORS WOULD STOP

New York, Jan. 13.—The somewhat prevalent practice of crooks dubbing themselves actors when in the toils of the law and asked for their pedigrees will be stopped if a bill introduced yesterday in the New York Legislature is passed.

This bill would make it a misdemeanor for anyone to pose as an actor or actress who is not one. The bill was introduced by Assemblyman Joseph Steinberg of New York City, who said: "Too many jewel thieves, narcotic smugglers and pickpockets have represented themselves as actors and actresses when, as a matter of fact, they have never had stage experience. My bill would put an end to this sort of misrepresentation. Actors and actresses are members of a profession as honorable as any other, and the members have been too frequently maligned by the actions of impostors."

KEENAN AS "PETER WESTON"

New York, Jan. 12.—Sam H. Harris is preparing another production, rehearsals of which are scheduled to start this week. The piece is "Peter Weston", from the pen of Frank Dazey. Frank Keenan appeared in this play in San Francisco last summer and early autumn, where it was presented by the Wilkes Players. Box-office results were so satisfactory that the Harris people immediately pronounced it fit for a New York showing. It will probably be seen here about the middle of February.

FLORENCE REED IN NEW PLAY

New York, Jan. 12.—Florence Reed, who was seen on Broadway this season as the star of "East of Suez", has been engaged by Joseph E. Shea to star in "Hail and Farewell", the latest drama from the pen of William Hurlbut. Mr. Hurlbut is the author of "On the Stairs" and "Lilies of the Field", both of which appeared on Broadway. Rehearsals are to begin Monday and the company will go on the road February 5 and open here February 19. Mr. Shea is producer of both Mr. Hurlbut's plays mentioned above.

"HAMLET" WILL NOT CLOSE

New York, Jan. 12.—The rumor that Arthur Hopkins' production of "Hamlet", in which John Barrymore plays the leading role, is to close the middle of next month after Barrymore passes the 100th performance is unfounded, according to Mr. Hopkins. Mr. Hopkins let it be known that when the run at the Sam Harris Theater is to end the public will be informed of the fact well in advance. Mr. Barrymore dictated the manager's statement.

Opera Broadcasted by Wireless in London

London, Jan. 13 (Special Cable to The Billboard).—For the first time in history European opera has been broadcasted via wireless. A transmitter was fixed on the stage of Covent Garden Opera House, where the British National Opera Company gave "The Magic Flute" Tuesday. Every night since thousands of wireless amateurs have listened to "Pagliacci", "The Valkyrie" and other operas. Mozart proved more successful than Wagner for broadcasting, owing to simpler orchestration, but the voices and band registered excellently.

NEW "HITCHY-KOO" REVUE

New York, Jan. 12.—The Bohemians, Inc., producers of the "Greenwich Village Follies", have made an arrangement with Raymond Hitchcock to star him in a new "Hitchy-Koo" revue. He will be supported by the Twelve London Tivoli Girls, dancers, who will be featured as a part of this first revue. The producers intend to make "Hitchy-Koo" an annual affair, and each year will build a new place around Raymond Hitchcock. Rehearsals are scheduled to start within a week, and as soon as the production is ready it will be taken on tour in the West. The first New York appearance will be made in the early summer.

ZIEGFELD RESTS AT HOME

New York, Jan. 12.—Florenz Ziegfeld, Jr., was unable to attend the opening of "Sally" at the Colonial in Chicago this week because he had not yet recovered from his recent illness. He has been ordered to his Hastings home by his physician in order to get away from the bustle of Broadway. He will be back at his desk within a few days. The news that Marilyn Miller and Leon Errol opened to the highest receipts ever known to the Colonial for a musical comedy should have made Ziegfeld feel better. For the initial presentation \$6,574 was taken in, and the advance up to Saturday exceeded \$65,000.

Big Demand for High-Class Tabloid Shows

The demand has exceeded the supply of high-class tabloid attractions, declared Jack Dickstein, road representative of the Gus Sun Booking Exchange, to a Billboard representative in Cincinnati last Friday.

"Many managers who have tried every other known policy of amusement and who were prejudiced against tabloid shows, have been added to the convert list and are now booking these attractions with much success," Mr. Dickstein said. "As a result there has been an increasing demand for tabloid shows of the better class in the States of Kentucky, Indiana, Ohio, Michigan, Illinois, West Virginia, Pennsylvania, Wisconsin and New York. It is really surprising to see the number of house managers who are making the necessary arrangements to pursue this form of amusement."

"In dealing with house managers the Sun Circuit strives to give them shows of merit and fit for the highest type of audiences. The Sun office is one of the pioneers in the tabloid field, and its business has been steadily expanding. The popularity of its service is proven by the regularity, year in and year out, with which many theaters book the Sun products. The affiliation with the V. O. M. A. and Ensley Barbour's Circuit has made it possible for the office to make conditions better in every way for tabloid managers."

"Sixteen-people shows are in greatest demand, companies larger than that being subject to layoffs and big jumps owing to the small number of houses in a position to accommodate the larger shows."

Recent additions to the Sun Circuit are theaters in Parkersburg, W. V.; Marietta, O., and Cumberland, Md.

LAUDER "CLEANING UP"

Chicago, Jan. 12.—Reports from the field say that Sir Harry Lauder played to \$5,073, matinee and night, in Cedar Rapids, Ia., last week, his largest gross on one-night stands this season. Sir Harry grossed \$3,750, matinee and night, in Davenport, Ia., and \$3,450, matinee and night, in Waterloo, Ia. The Cedar Rapids receipts were with a \$250 top price at night and \$2 top at the matinee.

\$28,000 ON WEEK FOR THE "G. V. FOLLIES"

New York, Jan. 15.—"The Greenwich Village Follies", at the Shubert Theater, made a new record last week when its receipts went a little over \$28,000. The house capacity was added to by placing additional chairs in all the boxes.

This show, which opened on September 12, is expected to beat the run records of all the previous editions. The second "Greenwich Village Follies" played until the middle of February, but the way the present show is going it may run until May. In this event the show may not go on tour this season at all.

TICKET BUYS TO STAY

New York, Jan. 12.—Amid all the schemes and counter-schemes for establishing a central ticket office here one fact seems to be assured. That is the unwillingness of managers to let go of the ticket "buy" by the speculators. At the last meeting of the Producing Managers' Association to consider the ticket office it was definitely decided not to do away with the "buys", for this season at least.

It is the general opinion among those best calculated to know that this will prevent the central ticket office plan being put into operation. The wise ones cannot see how a central office can operate with all the best seats to the big successes in the hands of speculators. They point out that the "buys" are not negotiated with the legitimate ticket brokers who charge the legal fee of 50 cents a ticket for service, but by the "gypps" who charge all the traffic will bear. This being so, the theater managers would continue to deal with the "gypps" on one hand and fight them on the other with the central ticket office. The Broadwayites say it can't be done, and if it is tried the central office will get all the "lemons" and the "gypps" all the successes. This would, in their opinion, and the whole scheme on the rocks in double-quick time.

The committee of the P. M. A. which has the ticket office plan in hand will hold another meeting this month and deliberate further on the question.

KILROY'S NEW "O, DADDY" CO.

Chicago, Jan. 11.—Will Kilroy, veteran Chicago producer and manager, is back after a lengthy season with the pictures. Mr. Kilroy is making arrangements for an "O, Daddy" Company with upwards of thirty people and intends to take the show on the road by the last of this month.

NEW BROOKLYN HOUSE TO BEAR ALBEE'S NAME

New York, Jan. 15.—E. F. Albee has to name the new theater now under construction at DeKalb avenue and Prince street, Brooklyn, after himself. It was originally planned to call the house the New Orpheum. This will make the second house on the Keith Circuit to be named after its present head, the other being the E. F. Albee Theater in Providence, R. I., a gift of the late R. F. Keith.

The new Albee Theater will cost upward of \$3,500,000 and will open its doors to the public in the spring. The site, in addition to the 3,500-seat theater, will be developed with a ten-story office building. Mr. Albee plans to incorporate in it many of the innovations that have gone to make the new Palace Theater in Cleveland the finest vaudeville structure in the world.

The present Orpheum Theater, built by Percy Williams in 1900 and absorbed by the Keith Circuit when it took over the Williams interests, will retain its present name. The Orpheum celebrates its twenty-third anniversary this week. John J. Malone, who has been manager of the house since its inception, has arranged a special bill in commemoration of the event.

SPRING FROLIC

Planned by Children's Dramatic League—Christmas Party Most Enjoyable

Preparations are now being made for the Spring Frolic to be held by the Children's Dramatic League of New York City. The Frolic will be under the able direction of Mme. Betty Waldmeier and Brunton, members of the organization, and great effort is being put forth to make the "novelty" a social, artistic and financial success.

The Christmas Party of the Children's Dramatic League, held at the Hotel Astor Tuesday afternoon, December 26, was declared to be one of the most enjoyable Christmas parties for children ever given, for which great thanks is due to the committee, consisting of Mrs. Rose Roskoph, Nina Harris and Ruth Lichtenstein. The gifts were wonderful, the candy wholesome and the entertainment splendid. Quite a number of the kiddies who appeared in the playlets were professionals, these including Estelle Levy, Amy Mathison, Shultz Children, May Morrissey, Bernice Strong, Angel Child Lewis, Howard Oppenheim (of the movies) and Baby Bernstein. The coach was Helen Jacobson, with Florence Hamel at the piano. To use the words of Mrs. Quencie Turner, "it was a great day." Incidentally, Mrs. Turner's daughter, Alice, is planning to go into musical comedy after she has recovered from her cold and has taken a rest. Until recently she was with the "Frank Finney Revue" as soubret, leaving the show in Chicago.

American Actors See the Moscow Players

New York, Jan. 13.—The first matinee of the Moscow Art Theater was played yesterday at the Jolson Theater to an audience composed largely of American actors. After the performance a reception was held back stage, at which they were introduced to the visiting artists.

The players, headed by M. Stanislavsky, waited in their costumes to receive the American actors. Morris Gest presented them to Stanislavsky, Ivan Moskvin and Olga Knipper-Tshekhova, widow of the Russian writer and playwright, and other members of the cast of "Tsar Fyodor Ivanovich". After the introductions the Russian players posed with a group of Americans for their pictures.

Among those who greeted the Russians were: David Warfield, Ethel and Lionel Barrymore, Ben-Ami, Leonore Ulric, Mrs. Lydig Hoyt, Jobyna Howland, Belle and her whole "Chauve-Souris" Company, Doris Keane, Nazimova, Billie Burke, Sidney Blackmar, Zoe Akins, the playwright, Olive Fremstad, Ruth Draper and Brandon Tynan.

PORTER WHITE IN VAUDE.

Chicago, Jan. 12.—Porter J. White—who is there who doesn't recall his thrilling Mephisto in the dramatized version of "Faust" in our impressionable days—is going about in the neighborhood sections of Chicago's vaudeville houses with a sketch written by his brother, Oliver White, and which is called "The Odd Gentleman". In the story the actor murders a critic and is freed with commendations for having done a worthy deed. The sketch is said to be splendidly acted.

MORRIS GEST'S PARENTS IN BERLIN

New York, Jan. 14.—Morris Gest's father and mother, whom he has been trying to get out of Russia for the past few years, arrived in Berlin yesterday and will start for this country shortly.

Fine Double Bill by Everyman Theater

London, Jan. 13 (Special Cable to The Billboard).—On Wednesday an excellent double bill was presented at the Everyman Theater. The first piece offered was a drama on hypnotism called "The Medium", by a German criminologist, Leopold Thoma. Franklin Dyllal, as the victim of the hypnotist, gave a masterful performance, impressing terror, jealousy and despair unfailingly. Mary Merrall got all there was out of her part, aiding Dyllal by intelligent support. George Hayea, as always, won out in a sinister character.

The translation of the play is very poor. There are many better modern German plays that deserve production in preference to "The Medium".

The second piece, "The Perfect Day", from the French of Emile Mazand, is a charming, reflective work. Margaret Yarde gave an understanding study of the peasant housekeeper. Fred O'Donovan was excellent as a pathetic poor visitor. Harold Scott scored in a small rustic part amusingly handled. The settings of the play were simple and delightful.

BENNETT TO DISCONTINUE MONDAY NIGHT PERFORMANCE

Chicago, Jan. 13.—Richard Bennett has decided on something of an innovation during the run of "He Who Gets Slapped", the play in the Playhouse that has occasioned so much favorable comment. Mr. Bennett will eliminate the Monday night performance and will give instead a Friday matinee, on which day he will have things pretty much to himself. It is his plan to keep the play here indefinitely. The acting of Mr. Bennett in the production has commanded wide and favorable comment.

PRODUCER JAILED

New York, Jan. 12.—William Austin Davis, of the Consolidated Producing Company of this city, has been committed to the Ludlow Street Jail in a judgment proceedings brought against him by May Howard, Harriet Hayea, Lillian Pridding and James Pridding. Judgments aggregating \$250 were awarded them.

STANISLAVSKY TO DO PLAY IN ENGLISH

New York, Jan. 13.—It was learned yesterday that Constantin Stanislavsky, the director and leading player of the Moscow Art Theater, plans while here to make a production in English. Stanislavsky wants to present a dramatization of Dickens' "Cricket on the Hearth" with an American company, but making the production along the lines of those of the Moscow Art Theater.

Stanislavsky expects to appear in the play himself, speaking in English, and has already had a conference with a leading manager with a view to having him sponsor the venture.

This piece has been played in Russian at the Moscow Art Theater and is a prime favorite in the theater of the school attached to this enterprise, being played frequently by the students. It has also been produced on the American stage and Joseph Jefferson played the part of Caleb Plummer for many years in his repertoire.

COURT OKEHS SUNDAY SHOW

New York, Jan. 12.—Magistrate Henry M. E. Goodman dismissed a summons against Pauline Turkel, secretary of the Provincetown Playhouse, this week. Miss Turkel was haled into court on a charge of violation of the Sabbath law, which was said to have been broken when the theater exhibited "The God of Vengeance" last Sunday night. Magistrate Goodman based his judgment on the statement that the Provincetown Playhouse is "a club and not run for profit," and also because the theater had been exonerated in court twice before on the same charge, therefore setting a precedent for him.

ACTORS GUESTS OF POLLOCK

Chicago, Jan. 10.—A number of artists playing in Loop theaters were invited to the Central to see Allan Pollock, in "Why Certainly", last Friday afternoon. Among the guests were Frank Craven, Ernest Truex and June Walker, William Hodga and Frederick Howard, Richard Bennett and Ralph Morgan.

KLAN PLAY ACTOR FINED

Chicago, Jan. 11.—Edward Poynter, leading man in the play depicting the alleged virtues of the Ku Klux Klan, in Aryan Grotto, was fined \$100 and costs by Judge Schulman on a charge of attempting to flirt with Mrs. Perry Taylor and Hazel Hamel. Anthony Blair, who was with Poynter, was fined \$25 and costs.

"WHY CERTAINLY" CLOSES

Because Allan Pollock, Leading Player, Is Physically Unable To Continue

CHICAGO, Jan. 15.—"Why Certainly", the play at the Central Theater in which Captain Allan Pollock was the leading figure, was forced to close Saturday night owing to the star's physical inability to longer continue his work.

Mr. Pollock had worked himself to the point of physical exhaustion and had kept the fact to himself as long as possible. He made an excellent record in the production, as he also did in "A Bill of Divorcement" in the same playhouse some time ago. The present company will be disbanded and Mr. Pollock will take an extended rest in New York.

This was Mr. Pollock's first season on the stage in five years, as he was in a hospital recovering from war wounds until this year. Members of the company said his case was

very similar to the worn-out condition of the late Frank Bacon when he left the stage for the last time.

NATIONAL DRAMA WEEK

The Drama League of America, with headquarters in Chicago, has set out this year to gain a wider field of activity than it has enjoyed heretofore. It has also sought to stimulate interest in drama on a much greater scale. To accomplish this the plan for a National Drama Week, from January 21 to 26, was launched.

Sponsors of this movement are: Winthrop Ames, George Arliss, David Belasco, Percival Chubb, S. H. Clark, Mr. and Mrs. Coburn, John Drew, Alfred Hickman, Arthur Hopkins, Charles Rann Kennedy, Edith Wynne Matthison, Henry Miller, Nance O'Neill, Eugene O'Neill, Mr. and Mrs. Otis Skinner, Augustus Thomas and Francis Wilson.

Co-operating with the Drama League are the American Library Association, thru the executive secretary, Carl H. Millam; the General Federation of Women's Clubs, the Church Federations, the publishers and book stores, thru Frederic Melcher and Marlon Humble, and the professional theater, thru Francis Wilson and Augustus Thomas.

Hundreds of clubs, schools, churches, libraries, book stores and theaters thruout the United States will turn their attention to drama during the coming week. In the professional theater a "Go-to-the-Theater Week" has been organized. Celebrations will be held in many of the smallest "Main Streets" as well as in Chicago and New York. Ministers are preaching on drama and libraries are exhibiting collections of theater books.

Many of the programs are centering around one of the greatest publishing events in history, the printing of the First Folio of Shakespeare, which took place 300 years ago.

"PASTEUR" TO BE PRESENTED

New York, Jan. 12.—The rights to Sacha Guitry's play, "Pasteur", have been acquired by Henry Miller and will be presented by Charles Frohman, Inc., in association with Mr. Miller. The English translation of the play was made by Arthur Hornblow, Jr. It was first produced in Paris in 1919, where it enjoyed a long run. It was revived in Paris within the past few weeks at the Theater Sarah Bernhardt as part of the celebration France is making in honor of Pasteur, the great scientist. Luellen Guitry, father of the author, played the part of Pasteur in Paris. Henry Miller will portray the scientist in the American production.

IMPRESSIONIST DRAMA

Is To Be Next Production of the Equity Players

New York, Jan. 15.—The next production of the Equity Players, Inc., will be an impressionist drama by an American author, called "Roger Bloom". This play will not be put into rehearsal immediately, for "Why Not" has still some time to run. Business has been very good for the latter play, it having grossed over \$2,000 at two performances last Saturday.

It is possible that "Why Not" will be moved to another theater when Roger Bloom is ready for showing.

DAVID BELASCO RECOVERING

New York, Jan. 15.—David Belasco, who has been confined to his apartment at the Marie Antoinette Hotel since last Thursday with a cold which threatened to develop into pneumonia, is recovering. His secretary stated today that Belasco was overworked preparing "The Merchant of Venice", but that a few days' rest had improved his condition very much.

SING SING SEES "THE FOOL"

New York, Jan. 15.—Last night a production of "The Fool", with a full complement of scenery, was presented at Sing Sing under the auspices of the Mutual Welfare League by the cast playing at the Times Square Theater. A number of critics and well-known players went along with the players taking part to see the performance.

NEW THEATER AND OFFICE BUILDING

New York, Jan. 15.—Plans have been made for a two-and-a-half-story theater and office building, 111 by 100 feet, at 249 West 49th street and 238 to 250 West 46th street, for the Shubert theatrical enterprises. H. J. Krapp, architect, estimates the cost at \$20,000.

PROMINENT ARTISTS

Appear in Third of Series of "Actors' Afternoons"

Philadelphia Jan. 12.—Prominent actors and actresses now appearing in local theaters took part yesterday afternoon in the Academy of Music in the third of a series of "Actors' Afternoons", under the auspices of the Philadelphia Forum, in discussing the tastes of theatergoers and the vogue of mystery plays, interspersed with wit and song.

Fred Allen, of "The Passing Show of 1922", introduced the speakers and kept up a running line of comment which amused the audience. The first speaker was Crane Wilbur, author and principal actor in "The Monster". Willie and Eugene Howard, of "The Passing Show of 1922", sang two numbers which Fred Allen had labeled as "The Convalescent Song", from "Il Trovatore", and the "Laughing Song", from "Low-an'-grin". Miss Allison Skipworth, of "The Torch Bearers", which was written by a Philadelphian, said Philadelphia should be proud of the author and then proceeded to praise the clean-cut work.

FABIANI OPERA COMPANY PLEASING HAVANA AUDIENCES

The Arango Fabiani Grand Opera Company is playing to good business at the Payret Theater, Havana, Cuba. There was only a small advance sale of tickets, but since the arrival of the company and the excellent work that it has been doing here it has been enjoying large houses.

Betty Freeman, dramatic soprano, is winning many laurels for her fine voice and excellent acting. Del Credo and Ordenez, the Spanish baritone, have won the affection and admiration of the Havana public. Del Credo, in Tosca, putting great expression into his lyrics. Ordenez, as Scarpia, displayed his great talents and pleased his large Spanish audience.

GENEEN & McISAAC MAKING ANOTHER

New York, Jan. 13.—"Steamroller Brender", the initial play with which Geneen & McIsaac are entering the producing field, opens in Wilkes-Barre, Pa., on the 15th with Alphonz Ethier and Ruth Shepley portraying the leading roles. This firm is now preparing another piece for production, entitled "Old Man Smith", an American comedy, by Adelaide Leitzbach. It starts rehearsals early next week with Tom Wise and Juliette Day playing the leading roles. Ira Hards will direct this new play.

MRS. FISKE DRAWING BIG

Chicago, Jan. 12.—James Wingfield informs The Billboard that Mrs. Fiske's show, "The Dice of the Gods", is literally mopping up in the cities tributary to Chicago. The show, Mr. Wingfield said, is averaging a gross running between \$1,500 and \$2,000 a night on one-night stands. Mrs. Fiske will move into the Cort Theater here January 29. Mr. Wingfield is handling the booking.

CARTOON SHOW BREAKS RECORD

Chicago, Jan. 12.—Gus Hill's "Bringing Up Father" Company broke all records in Racine, Wis., January 6, at \$1 top, according to advices received by James Wingfield, who is booking the show's one-night stands. For matinee and night in Racine the show's gross was \$1,520. The show got \$1,700 in two nights in Gary, Ind.

"THE NAUGHTY DIANA" NEW

New York, Jan. 13.—"Diana Comes to Town" is now known as "The Naughty Diana" and opens at the Adelphi Theater in Philadelphia for a two weeks' run under the latter title on Monday night. The next stop for the show will be in some Broadway theater. Pauline Frederick, now playing in "The Guilty One" at the Adelphi Theater, will move to the Selwyn Theater in Boston.

MCCOURT IN HARRISBURG

Harrisburg, Pa., Jan. 12.—H. O. McCourt, formerly of New York, has started as publicity director for the six Wilmer & Vincent theaters here.

For the past two months he had headquarters at Reading, where Wilmer & Vincent recently opened two playhouses.

MONCKTON SAILS

New York, Jan. 14.—Monckton Hoffe, English dramatist, who was on a visit here to assist in the production of his plays, "The Lady Cristillinda" and "The Faithful Heart", sailed for London yesterday aboard the Lapland.

"LADY BUTTERFLY" TO BROADWAY

New York, Jan. 15.—It was definitely announced today that Oliver Morosco will bring his musical comedy, "Lady Butterfly", to the Globe Theater for a run commencing January 22.

"ECHOES" PLAYERS TO SUE BUTLER ESTATE

New York, Jan. 13.—The negotiations with Edward L. Butler, of St. Louis, which were carried on by the law firm of Kandler & Goldstein, of 1540 Broadway, for the members of the "Echoes of Broadway" Company, which closed on the Shubert Vaudeville Circuit, having been discontinued, St. Louis attorneys have been instructed to bring suits for damages aggregating \$40,000 against Butler.

The "Echoes of Broadway" played the week of December 9 in Boston, but received no pay. The chorus girls have put in claims for that week's salary, for the following week, when they laid off without notification, and for one week's notice of termination of contract. The principals, most of whom hold contracts for seventeen weeks' employment more than they received, have put in claims for salaries for that period and for the unpaid salaries for the week of December 9.

Edward Butler is in St. Louis, where he is settling up the estate, valued at over \$1,000,000, left him by his mother, who died a short while ago.

St. Louis, Jan. 15.—Twenty-five members of the Shubert unit show, "Echoes of Broadway", represented by Captain Irving O'Hay, of the show, will file suit today in the Circuit Court of St. Louis for \$40,000 against the Edward Butler estate for salaries and transportation due them. The artistes had contracts for thirty weeks, to be played in thirty-five weeks. The show was out for thirteen weeks and closed in Boston. Salaries were paid for twelve weeks only, it is understood. Suits will be filed for one week's work and seventeen weeks unexpired on the contracts. Ed Butler will have to answer in court by February 5.

The contracts, it is understood, called for railroad fare to New York, but only part of the company received fare, so it is said. Several mercantile houses have claims against the Butler estate for theatrical paraphernalia bought by him and only partially paid for. The claim was originally filed with Kandler & Goldstein, lawyers, of New York City, but the suit will be handled by Joseph Grand, of Greenfelder & Levi, St. Louis attorneys.

Forrest B. Trullis, attorney for the Butler estate, had nothing to say when interviewed by a representative of The Billboard, and professed ignorance of the conditions under which the "Echoes of Broadway" show closed, and said he knew nothing of the pending suit.

NO SETTLEMENT OF CONTRACT CONTROVERSY IN SIGHT

London, Jan. 13 (Special Cable to The Billboard).—The Actors' Association Council has decided to ballot members asking power to take any necessary action in regard to the deadlock in contract negotiations with the Association of Touring Managers.

Peaceful settlement of the controversy seems unlikely, managerial resistance having strengthened.

MISS BEAUMONT BACK IN CAST

New York, Jan. 13.—Bertee Beaumont, who was suddenly taken ill January 10, is now well and back in her place in the cast of "The Gingham Girl" at the Earl Carroll Theater. She was replaced by Lucille Moore, who has been her understudy all season.

THE KREISLERS ARRIVE

New York, Jan. 14.—Fritz Kreisler, violinist, accompanied by Mrs. Kreisler, arrived here yesterday aboard the S. S. Paris for a tour of this country.

HASKELL BOUND FOR HOME

New York, Jan. 13.—Jack Haskell, who has staged several of the leading successes in London in the past five years, is returning to his native habitat. He has been visiting this city for the past few weeks, taking in Broadway.

LOWELL SHERMAN TO STAR

New York, Jan. 13.—Lowell Sherman, after finishing his work with "The Masked Woman", will be starred by A. H. Woods in a new production, "The Divine Spark", a play by Edward Knoblock, treating of the life of Edgar Allan Poe.

EMMETT CALLAHAN RETURNS

New York, Jan. 13.—Emmett Callahan is once more connected with Chamberlain Brown, Inc., after gallivanting around the country all season for Arthur Pearson's musical enterprises.

GARRICK SHOW TO CLOSE

New York, Jan. 13.—"The Tidings Brought to Mary" is slated to close at the end of next week and the Garrick Theater will remain dark until February 5, when the Theater Guild's production of "Peer Gynt" moves in.

EQUITY PLAYERS HEAR THE DRAMA DISCUSSED

New York, Jan. 15.—The Equity Players, Inc., had the fourth of a series of Sunday afternoons yesterday at the Forty-Eighth Street Theater. The speakers were Walter Pritchard Eaton, Allan McCurdy, Margaret Wycherly, Kenneth MacGowan, and Francis Wilson, chairman.

The subject discussed was: "What Next in American Plays?" Mr. Eaton blamed the uncultivated and fluctuating state of the American theater upon the commercial managers and said that a better cultivated group should be in charge who would not be afraid to experiment.

Mr. McCurdy made some forcible remarks on the need of playwrights who have something to say, not merely writers of box-office attractions. He said the American play is too highly commercialized; that too much attention is given by the managers to "what people want" instead of giving people what they should have in such a way as to make them want it. The greatest need, he said, is for plays that will show people their ignorance and make them look upon it as a crime like murder and stealing. When people have been lifted out of their ignorance they will be able to appreciate worth-while plays. Mr. McCurdy asserted, and will demand that kind of plays—then they will be written.

Miss Wycherly talked about acting, not on the stage but in every-day life. Mr. MacGowan dealt with fashions in plays and also explained the need of a sympathetic center wherein playwrights might have a means of supporting themselves while working and experiment toward producing the real American drama, equal to any. Mr. Wilson in his introductory remarks deplored the absence of a leading man at the head of American dramatic literature and hoped the Equity Players might be the means of bringing one out.

ALGER BUYS AMPHION THEATER

New York, Jan. 15.—Simon Alger, of the Bronx, has bought the old Amphion Theater on Bedford avenue, between Division avenue and South Ninth street, Williamsburg. The Amphion Academy Company stockholders conveyed the property for \$110,000 over a mortgage of \$35,000 and bonded indebtedness of \$40,000.

Alger has contracted with a stock company to present plays in Yiddish in the theater, which has been used for many forms of amusement since old residents moved to other neighborhoods. It was built in 1888 by prominent citizens of Williamsburg as a high-class amusement center. Of recent years it has been used for vaudeville, motion pictures and stock productions.

ARBITRATION APPROVED

New York, Jan. 13.—Justice Leonard A. Geiger, of the State Supreme Court, has approved of the arbitration award handed down by a committee composed of Sam Bernard, Arthur Hammerstein and Sol Bloom in the case of Eddie Buzzell against Schwab and Kusell. This decision was handed down some weeks ago and is now filed with the approval of the court for future reference.

Buzzell claimed that Schwab and Kusell were not living up to their contract with him as to billing with "The Gingham Girl", now playing at the Earl Carroll Theater. He claimed that he was to be featured in all billing and advertisements and that the managers had not carried out their promise. The arbitration board which was appointed thru the auspices of Equity decided that Buzzell was right and ordered Schwab and Kusell to fill the letter of their contract. The filing of this award with the court is a legal formality which will be valuable in case there is any violation of it.

THE NEW PLAYS ON BROADWAY

LITTLE THEATER, NEW YORK
Beginning Thursday Evening, January
11, 1923

First Matinee Saturday

"POLLY PREFERRED"

A New Comedy

—With—

GENEVIEVE TOBIN

Presented by F. RAY COMSTOCK and
MORRIS GEMST

Written by Guy Bolton

Produced under the direction of Win-
chell Smith

CAST

Jimmie (a chorus girl).....Beatrice Nichols
Walter at the Automat.....David Burns
Polly Brown.....Genevieve Tobin
(By arrangement with Arthur Hopkins)
Joe Rutherford (a broker).....Thomas W. Ross
Bob Cooley.....William Harrigan
Page Boy at the Biltmore.....Gosta E. Richter
Guest at the Biltmore.....Arline Tucker
Mr. X (a millionaire).....George Spelvin
Mr. Y (a visitor).....Augustus Collette
Owen Kennedy.....Charles Laité
Pierre Jones (an artist).....William N. Bailey
Mr. A (friend of Jones).....Arthur Pierce
Miss C (X's friend).....Virginia Lee Moore
Miss D (a guest).....Edna Rivers
Sophie (Joe's wife).....Marjorie Eggleston
Page Boy at the Biltmore.....George Deaner
Harold Nathan.....Richard Malchien
Mr. B (his clerk).....Dorrance N. Hubble
Morris (an office boy).....Harold Waldrige
Crawford Boswell (a director).....Edward Van-Sloan
Doorman.....William Betts
Stenographer.....Ada Waters
Colored Maid.....Betty Fromen
Baker (a reporter).....John Wray
Farely (a lawyer).....Briggs French
Kito (a butler).....T. Kamamoto
(Walters, Hotel Guests, Movie Extras, etc.)

In "Polly Preferred" Guy Bolton has devised a witty comedy of life in the movies. Incidentally, he has written a play that is likely to be a big hit. The laughs are plentiful, the story is bright and there is a good cast. The night I saw the piece the audience seemed to enjoy every minute of it.

The story is distinguished less as a story than in the manner of its unfolding. A bright salesman, seeing screen possibilities in a chorus girl, forms a company to exploit her. The machinations of a "chicken-chasing" broker deprive him of his share in the company, which is, of course, hugely successful; but by a shrewd device the star gets his share of the swag for him and himself for her. On this skeleton the author has draped a fabric of bright lines and funny situations in enough abundance to insure a steady flow of shekels to the box-office.

The role of the screen favorite is played by Genevieve Tobin, who invests it with much charm and beauty. Miss Tobin plays with a certain deftness that promises much. She is sure of what she is doing and has made a real character out of Polly where some other actresses might have been content to glide thru the part. This would have been enough to carry it, for the situations and lines are set in every instance. To see Miss Tobin attack the problem from the harder angle and work into the character, rather than have it carry her, seems to me a sign of greater development to come of which this is but the sample. It is certainly the best work Miss Tobin has done here.

William Harrigan had the role of the brisk salesman who carried Polly to fame and fortune. He gave it the requisite touch of reliability, but sometimes appeared at a loss for his lines. He probably is not shaken down in the part, but one feels that he will be under the skin of it within a short time. His playing is bound to improve with further performance. Thomas W. Ross was excellent as the philandering broker. He acts with much aplomb and surety, and handled the comedy situations with the ease born of experience.

The outstanding hit of the piece is made by Edward Van-Sloan as an effeminate picture director. He played with a deadly seriousness and every one of his lines was good for a whoop of laughter from the audience. At the same time he was never offensive, for he caught just the right degree of emphasis and turned what might easily have been a jarring note in the piece into the one thing above all else that will be talked about whenever "Polly Preferred" is mentioned. Van-Sloan has made such a hit in the part that he will probably be doomed for the rest of his stage career to play "Nance" roles. One feels sincerely sorry for that, but under our system of type casting it is almost inevitable.

Beatrice Nichols has a "fat" part as Jimmie, a chorus girl. She got some laughs out of it, but not all that are there. She has an unfortunate habit of "stepping on them" by accenting the wrong word in a sentence. This is a fault that is easily remedied, and if Miss Nichols were to sit in at a few performances given by a vaudeville comedian she could master the knack handily. It is the only fault in her playing, but, in this part, a grave one.

The characters mentioned are the major ones in the piece. Playing smaller roles are: Charles Laité, William N. Bailey, Marjorie Eggleston, Richard Malchien, Harold Waldrige, John Wray and Briggs French. They are all worthily done, Mr. Waldrige, in particular, giving an excellent performance, rich in humor, of an office boy. The rest of the parts are still smaller and are filled satisfactorily by Gosta E. Richter, Arline Tucker, Augustus Collette, Arthur Pierce, Virginia Lee Moore, Edna Rivers, George Deaner, Dorrance N. Hubble, William Betts, Ada Waters, Betty Fromen, T. Kamamoto and the well-known George Spelvin. Of these William Betts was a lifelike doorman. He was only on the stage for a second or two at a time, but brought the atmosphere of doormanhood with him every time he came on.

The settings are excellent and take advantage of the revolving stage at the Little Theater for quick changes. The experiment does not seem to be altogether successful, as the delays seemed quite as long as in the standard theater for a shift of scene.

A well-written comedy, with plenty of laughs and deft characterization. Good entertainment, played well by a competent cast

and bearing every earmark of a box-office success.

GORDON WHYTE.

SHUBERT GREAT NORTHERN
THEATER, CHICAGO
Beginning Monday, January 8, 1923
LEE KUGEL Presents
For the Hampton Play Corporation

"ZENO"

A Three-Act Play by Joseph F. Rinn
Staged by Lawrence Marston

Officer Burke.....Charles J. Simms
James O'Brien.....Hugh O'Connell
William Donegan.....Kenneth Grattan
Chief Inspector Parker.....George Nash
William King.....James Crane
James Cartier.....Ned A. Sparks
Marie.....Helen Gill
Mrs. Hampton.....Eddie Shannon
Grace Hampton.....Coralinn Walde
Mr. Hampton.....John M. Sullivan
Prof. Dodge.....Leigh Lovel
Harry Williams.....Frederick Blekel
Charles Baker.....Paul Byron
Dr. Moore.....George Probert
Detective Dillon.....Donald McClelland

The newest thing in mystery thrillers, and not so badly done that it is funny. Unfortunate in name, perhaps, being similar to that of a popular brand of chewing gum, it is carried thru in serious mien and succeeds in scaring half the audience out of its wits.

Zeno is a master criminal whose modus operandi is peculiar in that he never appears personally on a job. He gives his orders by wireless, and the police department endeavors to circumvent him by installing wireless outfits of pocket size, so that instant information can be flashed to each officer the moment a crime is reported. A wealthy family, the Hamptons, have lost a son under suspicious circumstances, and thru the offices of a spiritual medium endeavor to regain contact with him in the spirit world. A seance is billed, with doors sealed and spectators handcuffed, and in a minute of darkness a pearl necklace, two spectators and a seal ring disappear. Two police operatives are on the job and the handcraft of Zeno is seen. The second and third acts have to do with the revealing of the apparent mysteries of spirit control and the unmasking of Zeno.

Of the thrillers, we recount the fluttering of the pages of a book on a table, the puzzling rocking of a chair, gyrations of a pair of torches on the mantel, the opening of unsuspected panels and the disappearance of a full-grown man standing on a table. Equally baffling is the spirit manifestation of the departed son and the chanting of ghastly voices.

Of the police officers, George Nash

and James Crane give convincing characterizations. Helen Gill is acceptable as maid in disguise, and Eddie Shannon reads her broken-hearted mother lines with true sympathy. Leigh Lovel, as the correct professor, gets all out of his role there is in it, and a little more, while George Probert, as the magnetic Dr. Moore, is ideally cast.

The first scene of the first act lacks impressiveness, and the exposition of the methods of the fake medium is awkwardly done. A final bit of clumsy stage management occurs in the shuffle which unmasks the fearful Zeno, but a masterly bit of suicide drama covers it up as he falls to the floor and the weeping Marie sobs on his prostrate form.

We feel this is the last word in mystery plays and possibly is the last of the money-makers of this type. Unlike "The Cat and the Canary", most of the thrillers draw laughs instead of shrieks, tho in the unfolding of the plot no conscious effort is visible to provide amusement. The element of suspense has been well worked out tho and the audience is kept guessing till the last two minutes as to who Zeno is, and when they find out there are very few who can say "I told you so."

Time of action, one hour, forty-seven minutes; 13 curtains.

COMMENT

Shepherd Butler in Tribune: "The greatest of all the thrillers."

O. L. Hall in Journal: "Best cast ever seen in a mystery play."

Ashton Stevens in Herald-Examiner: "As full of tricks as Houdini. A genuine surprise."

LOUIS O. RUNNER.

WHAT THE NEW YORK CRITICS SAY

"Tsar Fyodor Ivanovitch"

(Moscow Art Theater)

Post—"The chief value of the representation consisted, undoubtedly, of the demonstration it afforded of the artistic and dramatic superiority of the work of a well-organized and permanent stock company, as compared with that of any temporary association of players, no matter how carefully they may have been selected."—J. RANKEN TOWSE.

Globe—"The most important theatrical event of a generation—a unique and extraordinary acting organization in a picturesque pageant play of historic Russia."—KENNETH MACGOWAN.

World—"It is safe to say that New York has known no such brilliant handling of ensembles."—HEYWOOD BRODIN.

Times—"Every actor in the scene is no less an individual than the Tsar himself. . . . The result is a flood of shifting, cumulative passions, a sweep of drama, that must long stand as an example and a shame to the American producer."—JOHN CORBIN.

"Mike Angelo"

Tribune—"We deem this drama to be the most naked exhibition of awkward buncombe that we have seen in a month of drama-loving. We liked Carrillo, but his equipage was inefficient."—PERCY HAMMOND.

World—"A simple little play which will neither bore nor thrill, couched in soft lights and sentiment."—QUINN MARTIN.

Eve. World—"The play itself would never win a prize, yet it gives Mr. Carrillo a character in which he is glowingly engaging."—CHARLES DARTON.

"Polly Preferred"

Times—"Flow into the Little Theater on a breeze of laughter so fresh and tonic that for four or five scenes it seemed to set a new mark in the Colman-McGree brand of American comedy."—JOHN CORBIN.

Herald—"There is a good deal that is amusing and a good deal that seems laborious ground out in the new farce called 'Polly Preferred'."—ALEXANDER WOULLCOTT.

Post—"This is a piece which has no claim of any kind upon serious consideration, but is in its way, that of the theater, fairly amusing."—J. RANKEN TOWSE.

Globe—"Very amusing lines and somewhat unrelated but entertaining incidents made it to a thoroughly enjoyable comedy."—KENNETH MACGOWAN.

MORE NEW PLAY REVIEWS ON PAGE 36

BUSINESS RECORDS

NEW INCORPORATIONS

New York Charters

Musie Travel Club of America, New York, manager tours, \$20,000; W. H. Prodesta, Jr.; O. H. Sabid, J. E. Berdich (Attorney, L. H. Utter, 60 Wall street.)

Miracle Theater Corporation, Bronx, \$10,000; A. James, D. Goldstein. (Attorney, J. James, 2408 Washington Avenue, Bronx.)

Blimp Producing Company, New York, theatrical, \$10,000; J. H. Moars, M. Pugh, H. Cort-hell. (Attorney, H. Staten, 151 West 57th street.)

World Circus Side-Show, Brooklyn, amusements, \$30,000; L. Newman, J. Mitchell, S. Wagner. (Attorney, A. Lehman, 44 Court street, Brooklyn.)

Aress Amusement Co., Inc., \$50,000; Harry Suchman, J. Rosenthal and I. Rosenthal. (Attorney, G. S. Youngwood, 1 Madison Avenue, New York.)

Miracle Theater Corp., New York, \$10,000; Joseph and Abraham Jame and D. Goldstein. (Attorney, Joseph Jame, 730 Riverside Drive, New York.)

Pictorial Clubs, Inc., New York, \$500; Wm. R. Kelley, Wm. W. Kincaid and C. F. Abbott.

Delaware Charters

Coney Island Velodrome Company, Inc., \$200,000; John T. McGovern, Joseph Dannenberg, E. R. Brause, New York. (Delaware Registration and Incorporation Company.)

Silver Lake & Summer Home Realty Corporation, Wilmington, amusement places, \$1,000,000. (Colonial Charter Company.)

Lake Hopatcong Enterprises, Inc., Wilmington, for conducting places of amusement, \$600,000. (Colonial Charter Co.)

Capital Increase

Hunt's Theaters, Philadelphia, \$1,000,000 to \$1,500,000.

Washington Charter

Blue Mouse Theater, Tacoma, \$60,000; John Hamrick, L. O. Lukan, Cassius E. Gates.

MISS VICTOR FOR LONDON

New York, Jan. 13.—Robert McLaughlin's play, "Decameron Nights", has created so great a furore in London, having played for ten months there, that he is looking for a producer in that city to put on his newest creation, "Fires of Spring". Mr. McLaughlin is negotiating for an English presentation and expects to sign contracts within a week. He is trying to get Josephine Victor to play the leading feminine role in this new piece.

METRO GRABS JACKIE COOGAN AND BUSTER KEATON FUTURES

Half Million Dollars Cash Advanced to Father of "The Kid" Who Is Signed To Make Productions

A PRIZE of \$500,000 was placed on the head of little Jackie Coogan by the motion picture industry with the result that productions of the near future featuring "the kid" made famous by Charley Chaplin will be released by Metro. All in all the year has started off somewhat sadly for Associated First National, for in addition to losing the boy wonder of the screen F.-N. is distributing its last Chaplin and Keaton pictures and seems in a fair way to lose both Constance and Norma Talmadge when their contracts run out.

"The Pilgrim", Charley Chaplin's latest, will be released soon for general exhibition by Associated First National, and the next Chaplin will go to United Artists. "Day Dreams", Buster Keaton's latest two-reeler and said to be his last short-length comedy for some time to come, is also being announced for distribution soon by F.-N., after which Buster goes over to Metro in five-reel comedies to be produced by Joseph Schenck, his brother-in-law, and at present releasing thru First National features starring Norma (Mrs. Schenck) and Constance Talmadge.

The fact that Keaton comedies will be produced by Schenck and also the fact that Schenck is said to have been the man who made it possible for Marcus Loew to get Buster for Metro has revived the story of some time back that Marcus Loew's dream of presenting the Talmadge pair under the Metro banner soon is likely to come true. It is said in many quarters that Schenck has stated more than once that as soon as his contract with the Associated First National expires he will give Loew a chance to bid for the services of Norma and Constance.

That Space Grab

When Mary Pickford and Douglas Fairbanks announced last week that they had offered Jackie Coogan half a million dollars' advance production money to sign as the first of several artists for United the story was looked upon by some as a publicity gag. However, there were those who felt that perhaps Schenck would trail along under the United Artists' banner with Keaton and the Talmadges as soon as his contract arrangements expired, and there were plenty who believed that Doug and Mary would put their advertised scheme thru. Then came several offers to Jackie, but the one from Metro is said to have been clinched by the \$500,000 cash advance and the contract stipulation that Jackie's father is to make the productions on a 60-40 basis for Metro release.

Marcus Loew declined to comment on either the Coogan or Keaton stories, but J. E. D. Meador, in charge of Metro advertising and publicity, admitted that both stories were true and added that Keaton's leading woman, as stated several days ago, would be Margaret Leahy, the English screen beauty brought to this country by Norma Talmadge.

More Loew Activities

Marcus Loew is the busiest man in the film business, if one may judge by stories of stars he is signing and planning to sign and the tales of theaters he has added and is planning to add to his already long string. The latest report is that the Metro head has got his fingers on a number of houses in Northern New Jersey, including the Central, Roosevelt, Montecello, Tivoli and Lincoln, and in Brooklyn of the Farragut, Kingsway, Linden, Rialto, Albemarle and Century. Whether control of these houses is being sought outright or whether by booking arrangement is not learned, as no definite statement has been made as yet.

Elizabeth Brown and Paul Yocum, dancers, replaced the Leslie Twins with the "So This is Paris" Company, at the New York Moulin Rouge, last week.

FINAL ARRANGEMENTS FOR SOU. ENTERPRISES CHANGE

Atlanta, Ga., Jan. 12.—Final arrangements have been made public by the Southern Enterprises, Inc., whereby S. A. Lynch, former president, resigns from the motion picture business and sells his interests to the Famous Players-Lasky Motion Picture Corporation. The Southern Enterprises, Inc., controls 173 theaters in eleven Southern States.

Some of the details of the transaction follow: Mr. Lynch will receive \$5,730,000 to relinquish his fifteen-year contract to direct the activities of the Famous Players-Lasky in the South, the contract already having run three years. Dan Michalove, director of theaters under the Lynch regime, has been promoted to the post of general manager under the Famous Players-Lasky supervision, succeeding Y. F. Freeman. Mr. Lynch will take four of his associates with him for other enterprises—Y. F. Freeman, C. E. Holcomb, D. R. Millard and Fred Kent. Frederick G. Lee, former president of the Irwin Trust Company and present chairman of the Famous Players-Lasky, will be president of the Southern Enterprises, Inc., and Harold B. Franklin, director-general of the Famous Players-Lasky theaters, will be vice-president. These new executives will not have offices in Atlanta.

There has been considerable unrest among the managers of the different theaters here during the past ten days owing to this sudden announcement on the part of S. A. Lynch, but since the new management has stated that there will be few if any changes in the personnel of the theaters, the managers and various employees of the stock, vaudeville and movie houses are wearing their customary smiles.

Dan Michalove has been associated with S. A. Lynch for fifteen years in the motion picture field in the South and has well earned his promotion to general manager. He will have complete charge of the offices in the Howard Theater Building and will direct the whole Southern Circuit from there, the chief executives remaining in New York.

METRO TO REOPEN INJUNCTION SUIT

New York, Jan. 13.—The Metro Pictures Corporation, thru its attorney, J. Robert Rubin, of 165 Broadway, has obtained from Justice Edward J. Gavegan, of the Supreme Court, an order reopening the default taken against it in a suit brought by the Fairmount Film Corporation seeking an injunction that will restrain Metro using the title, "Hate", in one of the motion picture productions.

William E. Atkinson, vice-president of Metro, claimed he understood the action was dropped when he gave orders to change the title to "Woman's Hate", and was surprised when he learned otherwise, and that his concern's default was noted when the case came recently for trial. Atkinson says his concern has spent a great amount of money on the production, the principal asset of which he says is not the title, but the name of Alice Lake, its star.

WINS POINT IN SUIT AGAINST CHESTER PRODUCTIONS

New York, Jan. 13.—Justice Edward J. Gavegan, of the Supreme Court, has signed an order approving a bond for \$250 as security for costs in a proceeding brought by John Rounan against Clarence L. Chester, the C. L. Chester Productions, Inc., and the Chester Picture Corporation.

The action is brought by Rounan for a temporary injunction restraining the Chester Picture Corporation from producing, leasing or distributing in motion picture form any prints or negatives of the chimpanzee known as "Snooky", either under the title of "The Jungle Romeo" or "The Bluebeard of the Jungle".

NEW JEFFERSON CITY HOUSE

Will Open February 1

Jefferson City, Mo., Jan. 13.—William Mueller, proprietor of the new Miller Theater in this city, has announced that the playhouse will open about February 1, following the settlement of law suits between Mueller and Louis G. Schell, the contractor, and the Lee Jordan Lumber Company, which have been in the Circuit Court for the past several months. The new theater is located on High street, between Monroe and Adams, and has been constructed at a cost of \$150,000. It is one of the finest showhouses in this section of the State. The seating capacity, which is exceptionally large, is all on one floor. The architecture is of the best and the decorations the finest obtainable. Mueller says that only the best pictures will be shown. An orchestra and a pipe organ will furnish music features of the entertainment in the house. Mueller also has under consideration the showing of vaudeville on Saturday and Sunday nights.

CHICAGO AS PRODUCTION CENTER AGAIN?

Chicago, Jan. 12.—A large group of people from many walks of life, but with one common purpose, stood in the old Essanay studios, 1333 Argyle street, yesterday, and giggled when a businesslike man shouted "camera". It sounded strange because it harkened one back to the bygone days of flimdom when real pictures were made in the prairie city and real stars of the screen dashed up to the studio in limousines—all their own, too—and alighted to help make a four-reeler. This time the Blair Coan Productions, Inc., were getting ready to make a new picture, not a commercial one, either, called "The Little Girl Next Door". The story on which the film is based is said to have been inspired by a sermon preached by the late Bishop Fallows.

It is said the picture will cost \$150,000. Mr. Coan is quoted as saying there is no valid reason why Chicago should not be a big production center and he scoffs at the critics who say the Chicago air isn't clear enough to make good pictures in. In the cast will be some well-known folks of the silver screen, including Pauline Starke, Carmel Myers, Mitchell Lewis and James Morrison. The latter, a Hollywood favorite, is a graduate of the University of Chicago. Mr. Coan also brought from California a large staff of technical men, including W. S. Van Dyke, who will direct the picture. Mr. Coan also plans to make more pictures in Chicago. No pictures, except commercial films, have been made in Chicago since the Essanay company stopped production work five years ago.

SELZNICK DENIES HE TOOK ANGEL'S MONEY

New York, Jan. 13.—Alleging that he was not a party to any scheme either as an individual or as president of the Select Pictures Corporation, that resulted in Edward M. James investing \$25,000 in any motion picture venture, is the substance of the answer filed in the New York Supreme Court by Lewis J. Selznick, thru his attorneys, Kosta, Kirchway & Michael, of 120 Broadway, to the suit brought against him and the Select Pictures Corporation in which James seeks to recover the \$25,000 which he says he was induced to invest on what he subsequently learned to be false representation.

Selznick also denies allegations of James that the Select Pictures Corporation was ever at any time "in a woeful financial condition" or that he had ever requested loans from plaintiff or others to enable him to continue his business enterprises. Finally denying other allegations of plaintiff reflecting on the efficiency of the Select Pictures Corporation, Selznick petitions the Court to dismiss the suit of James.

THEATER CASHIER CATCHES ALLEGED BILL RAISER

Indianapolis, Ind., Jan. 12.—Marie Pilcer, cashier of the Smith Theater here, is responsible for the capture of a man whom federal authorities say is wanted in several parts of the country on charges of passing raised bills. The man passed a raised \$10 bill on the cashier and she discovered the bill before the man emerged from the show and notified the police. She identified the man when he left the theater and he was arrested. The plan was to split both a one and ten-dollar bill, then paste half the \$1 bill to half the \$10 bill. On capital of \$11 he realized \$20.

N. O. THEATER OFFICE ROBBED

New Orleans, La., Jan. 12.—Local police have no clue to identify burglars who stole two revolvers and \$13 in change from the office of the Dreamland Theater on Monday night. The robbers could not open the safe, which contained a large sum of money.

AGAINST ARBUCKLE

Edmonton, Alta., Can., Jan. 11.—The Alberta Censorship Board has decided against the showing of Arbuckle films in the Province.

PHOTOPLAY



A NOTHER first-run Broadway house in sight. This one for Universal features despite the statement of not so long ago by Carl Laemmle that Broadway first-runs are the bunk. Since losing the Central to Shubert vaudeville Universal productions have been seen on Broadway less frequently than a year ago. Whoever gets the Central, whether it be Fox or even Laemmle, it is said on good authority that a theater-office building for Universal is being planned. We must have our bunk, whether in Broadway runs or otherwise.

Too bad the Ohio M. P. T. O. convention couldn't have been set so we could get the doings in this issue. However, there's another week coming. Wonder what Will Hays will say this time?

"Gimme", the current Rupert Hughes feature for Goldwyn release, is the sort of picture that most of us like. It has a pleasing and continually interesting story, excellent photography, good captions, and, in fact, everything except a title. "Gimme" doesn't seem to be the idea at all, but that can be overcome, and, as the feature is first-class entertainment, capably done, the title doesn't matter so much. Helene Chadwick and Gaston Glass make a fine pair for the leading roles and their work is tip-top. Henry B. Walthall is advertised, but shouldn't be, as he has only a bit. This picture will please.

On the program with "Gimme" at the Capitol, New York, this week is a pleasing Lyman Howe novelty called "Hodge Podge". This is a short subject bound to strengthen any program.

"Drums of Fate", starring Mary Miles Minter and featuring Maurice B. Flynn, should get over with the majority of movie fans. It's a one-woman story, with all the players in the picture except Miss Minter either society men or African savages. Miss Minter is most attractive in this adventure tale, but it is likely many of her admirers of the past will find something missing, even though they admit she is showing increasing ability. The direction by Charles Maigne is capable. "Drums of Fate" isn't a big picture. It's just good for most any program. It couldn't have cost a movie fortune to make, and, therefore, should be available at a price that could turn a profit for the exhibitor.

Will Rogers is being seen at the Rialto, New York, this week in a short film called "Fruits of Faith". This pleasing film shares the approval accorded "The Mirror Dance", a short subject featuring the Fairbanks Twins, also on the same program with "Drums of Fate".

(Continued on page 54)

MISSOURI THEATER MANAGER

Assumes Duties as State Representative

Montgomery City, Mo., Jan. 13.—Dr. J. F. Rees, manager of the Regal Theater in this city, has gone to Jefferson City to assume his duties as State representative in the Missouri Legislature from Montgomery County, and while he is away the management of the Regal will be in the hands of Mrs. Rees.

The Stewart Sisters, who were recently in a vaudeville act with Ann Pennington, are playing at the Beaux Arts, New York.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

ROAD SHOW FOR VAUDE. MAY BRING SHUBERT-EQUITY CLASH

"Passing Show of 1921" Scheduled To Come to Central Theater Intact, as Unit

NEW YORK, Jan. 15.—A clash between the Shuberts and Equity may be expected, if the former persist in their plans to bring intact "The Passing Show of 1921" into the Central Theater here next week under the banner of Shubert Vaudeville, it was learned at Equity headquarters today. "The Passing Show of 1921" will come to the Central direct from a road tour of one-night stands in the South and will be retitled "The Gaieties of 1923".

There will be no change in the personnel of the company when it plays the Central, it was stated at the Shubert office. Most of the members of the cast, including principals and chorus people, hold Equity contracts, which for this type of attraction allow but eight performances a week. With the "Passing Show" a vaudeville unit Equity members will be expected to play fourteen shows a week.

Unless the Shuberts can prove to the satisfaction of Equity officials that the show is in reality "vaudeville" they will have to pay pro rata for all performances exceeding the number permitted in the Equity contract, it was declared by an Equity official. Representatives of the actors' union will witness the show next Monday afternoon and will submit a report to the council before any action is taken in the matter.

The attitude of Equity since the inauguration of the Shubert unit system has been one of "hands off". As long as the Shuberts produced units in which vaudeville acts were the feature and the revue or afterpiece of secondary importance the players' organization has offered no resistance. In the case of "The Passing Show of 1921", however, it appears to be quite a different story.

"The Passing Show" has been playing all season as a road attraction, and as such Equity members have enjoyed full benefits of their union contract. Now the Shuberts plan to bring the show unaltered in any way into the Central Theater as a vaudeville unit. If the Shuberts persist in carrying out this plan it spells trouble with Equity.

STAGE TO LOSE LAUREL LEE

The stage is soon to lose Laurel Lee, "The Chummy Chatterer". The winsome little Miss is flashing a beautiful new diamond—It's gorgeous say those who have seen it—and the "big event" will take place in Kansas City, Mo., probably in May. The fiance is a wealthy young man by the name of George A. McDonald, who is in business in Kansas City. The most of their friends and associates know of the forthcoming marriage, this is the first official announcement made by Miss Lee for publication. Miss Lee left Kansas City last week for San Diego, Calif. Her mother drove to that point from Denver, and doesn't want to drive home alone, so "The Chummy Chatterer" will handle the steering wheel back after spending a month in the California city.

MAJESTIC ROAD SHOW

Fred DeLong, slack-wire artiste, and the Three Scory Sisters, acrobats, joined the Majestic Road Show last week. Elmer Killough, baritone soloist, has been on the sick list for a few days. Arthur E. (Shorty) Vincent has a new musical sketch which is a hit, and Gordon and Shaw are still getting applause. Grotton and Babeden's new wardrobe is the talk of the town and Stinson and Kitch never fail to please. The Raymonds' spectacular contortion act gets its share of comment. The Aerial Maginleys open the bill and set a pace for the others to follow. Prof. Harry Reidy now has the orchestra and the band scores big with its noonday parade. All of which is according to Manager M. W. McQuigg.

SELLS SONGS ON BROADWAY

New York, Jan. 13.—Unable to secure bookings for his act, a vaudeville artiste made his appearance on Broadway this week selling songs popular when old New York was young. He stopped passersby with this plea: "Help a fellow out of work, please, by buying a song."

EDNA AUG



Clever character comedienne, in her famous scrubwoman origination. Miss Aug has, in addition to headlining in the two-a-day as a single, been starred in musical comedy, both here and abroad. She is well read, a linguist and an entertainer de luxe. At present Miss Aug is appearing on the Orpheum Time in "Day Dreams", by Edwin Burke.

BRONX THEATER INVESTMENT SCHRAFFTS GRANTED CANDY CONCESSION IN KEITH HOUSES

New York, Jan. 12.—The Valentine Theater building on the northeast corner of Fordham road and Valentine avenue has been sold by the J. H. M. Realty Corporation to a buyer who will hold for investment.

The building contains six stores and offices and was sold subject to a lease on the rental basis with eighteen years to run.

It has been sold at \$350,000, according to the brokers who negotiated the sale of the property, and was sold all for cash above the existing mortgages. The property was bought a year ago by the sellers from the Denwood Realty Company, Benjamin Beanson, president.

New York, Jan. 13.—The Schrafft Candy Company has been granted the sweets vending concession in seven Keith metropolitan houses. Space for candy booths in fourteen more houses has been promised, it is said.

BARNEY FAGAN CELEBRATES SEVENTY-THIRD BIRTHDAY

Barney Fagan, now touring the Orpheum Circuit with "Stars of Yesterday", celebrated his seventy-third birthday at Vancouver on January 12 when he was tudeared a dinner by the artistes on the bill.

New Bill Is Drafted By the Animal Cranks

London, Jan. 13 (Special Cable to The Billboard).—The animal cranks have drafted a bill to be presented to Parliament February 13, embodying the whole of the adverse recommendations of the Select Committee's report, such as giving power to the Home Office to prohibit, either absolutely or under restrictions, performances or training of chimps, or large apes, tigers, leopards, lions and hyenas, and the use of certain mechanical appliances used in conjuring tricks. Regulations also are planned for an army of inspectors to visit training quarters, theaters, etc., for examinations, so much so that if the bill passed it would cause theater proprietors to think twice before booking animal acts, owing to being infested by hordes of "noseparkers".

Joe Woodward, James Hanger and Monte Rayly are again on the job of protecting the animal men from extinction.

UNIT SHOW TO BECOME "HITCHY-KOO" FEBRUARY 14

New York, Jan. 13.—"The Spice of Life", the A. L. Jones-Morris Green unit, will close on February 10, playing its last date on the Shubert vaudeville circuit the week of February 4. On February 14, with Raymond Hitchcock starred and the show revised and partly recast, it will open a tour of the one-night stands as a legitimate attraction at Kalamazoo, Mich.

"Hitchy-Koo" as the show will be known, is having several new scenes and numbers produced for it. The Hickey Brothers will remain in the cast, but Sylvia Clark and Frank Gaby will be out. Miss Clark will be replaced. The Twelve Tivoli Girls also will remain in the revue.

Hitchcock, who has been playing in vaudeville, will receive ten per cent of the gross receipts of the show, playing without salary.

"Hitchy-Koo" will play one, two and three-night stands, and may be taken into Chicago for a run late in the spring.

The decision to take "The Spice of Life" off the Shubert Circuit and send it on tour as a legitimate show was made several months ago and reported in The Billboard. Negotiations with Hitchcock have been going on since that time.

"The Spice of Life" is said to have lost its producers around \$25,000 since it has been playing. One of the best shows on the circuit, it never "got off the nut." Hitchcock is figured a good draw on the road.

LAND GIFT FROM WIFE

Harry Corson Clarke, the world-toured showman, now with "The Blushing Bride", Shubert unit show, was a very happy man when he paid The Billboard (Cincinnati office) a very pleasant call Saturday morning, January 13. The reason: It was his sixtieth birthday, and in honor of the occasion his wife (Margaret Dale Owen) presented him with deeds for two hundred and fifty acres of land in Halfa, Syria. Mrs. Clarke travels with her husband, but is not appearing in the show. She is devoting considerable of her time to writing scenarios.

NEW THEATER PLANNED

Chicago, Jan. 13.—A new theater is planned for Sheridan road, between Alton and Loyola avenues, on the north side. The policy and details have not yet been made public. The theater will be a part of a block-long improvement on ground occupied by the Convent of the Holy Child Jesus. The sisters of that order will build a new institution in another location. The purchasers paid a reported \$160,000 for the property.

NASH MANAGING PALACE

Chicago, Jan. 13.—John Nash, for several years manager of the Western Vaudeville Managers' Association, has left that circuit and is now manager of the Palace Theater.

PASSPART LOSES SUIT AGAINST ORPHEUM HEAD

Complaint Dismissed in \$300,000 Action Against Beck—Renders \$6,478 Judgment Against Plaintiff

NEW YORK, Jan. 13.—The \$300,000 damage suit brought against Martin Beck, president of the Orpheum Circuit, by William L. Passpart, former European agent for the circuit, went up in smoke this week when Supreme Court Justice Lehman dismissed the complaint. The smoke, moreover, backfired disagreeably against Passpart, for Justice Lehman rendered a judgment for \$6,478.80 against the plaintiff on Beck's counterclaim for money alleged to be due him.

The Passpart action was brought in 1920, and was followed by another suit, identical in complaint and damages sought, against the Orpheum Theater & Realty Co., Inc., of which Beck is president. It was on the trial calendar for Monday of this week, but was adjourned at the request of Passpart's attorneys for the reason that William J. Fallon, who was to try the case, was unable to be present. The case came up again on Tuesday, and was again adjourned on the same excuse until Thursday.

On Thursday Martin Beck, his attorney, Charles L. Studin, and Passpart were in court, but Fallon was again absent. Robert Moore, also attorney for Passpart, told the court that Mr. Fallon was engaged in another trial and could not possibly appear. When he asked that the trial be postponed again Justice Lehman indignantly refused the request and demanded that the trial go forward without any further delay.

Judge Lehman appeared furious at Attorney Fallon's non-appearance and declared that he would institute proceedings to have him punished. He ordered Attorney Moore to go on with the case, and, when the latter stated that he was unprepared to do so, as Attorney Fallon was the trial lawyer for Passpart, stated that he would then dismiss the complaint on the ground that the plaintiff had defaulted.

"You would not deny the plaintiff his day in court, would you?" asked Attorney Moore. "Under these circumstances I certainly would," asserted Judge Lehman, and snited his actions to his words.

Counterclaim for Beck

With the Passpart complaint disposed of so quickly, Attorney Studin, for Martin Beck, asked for judgment on the counterclaim. Martin Beck then took the witness stand and testified that Passpart owed him \$5,269.34, with interest, representing money he had loaned to him and paid out on his account between 1913 and 1915, in which latter year Passpart's connection with him was discontinued.

Judge Lehman decided in Beck's favor, without opposition from the plaintiff's attorney, who had left the court.

The courtroom was packed with theatrical people and actors who had come to the trial expecting a bitter, interesting trial, extending over at least three days. The unexpected fireworks that developed so quickly were over before anyone knew what it was all about.

Passpart was engaged by Beck in 1905 to act as foreign representative for the purpose of booking acts for the vaudeville theaters controlled by Beck, his compensation to be five per cent of the salary of each act. In 1907, he alleged, he entered into an agreement with Beck by the terms of which he was to continue in the same capacity for as long as Beck controlled vaudeville theaters or booking offices. He alleged that in 1915 he was discharged without just cause, thus depriving him of a yearly income averaging \$15,000.

Mrs. Martin Beck was at one time Passpart's secretary, and she was ready to appear as a witness if called, it was reported.

Attorney Moore stated to a Billboard reporter that he would submit a motion next week to have the Passpart case reopened and the judgment by default set aside. This motion will come up before Judge of Motions Court.

The other action, against the Orpheum The-

TO BUILD MAGNIFICENT NEW THEATER IN SANTA BARBARA

Santa Barbara, Calif., Jan. 13.—A \$500,000, eight-story building, to contain a commodious theater and numerous store rooms and offices, is to be erected here by E. A. Johnson, on State street. A. B. Rosenthal, who designed the California Theater in Los Angeles, drew the plans for the edifice, construction work on which is expected to be started next Monday. In building the stage, provision will be made for both pictures and legitimate attractions.

HOUSTON'S CITY AUDITORIUM TO BE GREATLY REMODELED

Houston, Tex., Jan. 13.—The City Auditorium, where many of the legitimate attractions that have played this city have been housed, is to be improved to the extent of about \$100,000. Tho it has not been definitely decided by City Architect W. A. Dowdy just what improvements are to be made, it is believed that they will include redecorating the now unsightly interior, installing a modern heating and venting system and remedying the faulty acoustics.

SPIEGEL FEIGNING LUNACY, IS CHARGE

Judge Knox Orders Mrs. Mark To Turn Over Spiegel's Correspondence

New York, Jan. 13.—Direct charges that Max Spiegel, the alleged bankrupt theatrical manager, was perfectly sane, and that he had been committed as insane to a sanitarium in Connecticut in order to evade prosecution for alleged fraudulent transactions, were made before United States District Court Judge Knox this week by Leo Oppenheimer, counsel for the receivers in the bankruptcy proceedings.

While the numerous examinations that have been held have all strengthened the impression that Spiegel's commitment to the sanitarium in Stamford was surrounded by peculiar circumstances, Attorney Oppenheimer's assertion that the man is not insane is the first outspoken charge made since Spiegel was thrown into bankruptcy by creditors.

Attorney Oppenheimer appeared before Judge Knox on Friday and asked for an order compelling Mrs. Mark, mother-in-law of Spiegel, and her counsel, Millard H. Ellison, to turn over to the receivers seven letters that Spiegel had written to his wife since he has been in the sanitarium, and which Mrs. Mark intercepted and held. Judge Knox ordered that these letters be given to the receivers, and they were turned over to Mr. Oppenheimer, as counsel, in court.

Attorney Oppenheimer told Judge Knox that he believed these letters written by Spiegel contained important information about his business transactions and assets. Judge Knox said that since the letters Spiegel had written to his wife had come into the hands of a third party they had lost their "sanctity". Mrs. Mark had intercepted the letters, her attorney stated, because Mrs. Spiegel is ill in another sanitarium in Connecticut, and she considered their contents would affect her unfavorably.

Testify to Forgery

The examinations into Spiegel's business affairs before Referee Harold Coffin, at No. 217 Broadway, continued on Friday. The only witness examined was Harry Kolbe, president of the Motor Mercantile & Credit Corporation, of 2904 Third avenue, which had loaned \$25,000 to Spiegel upon certificates for 250 shares of stock in the Mitchell H. Mark Realty Corporation, which operates the Strand Theater in New York. Kolbe stated that \$8,000 was still due his concern on the money loaned.

The stock certificates, No. 219 and No. 203, were identified previously in the week by Walter Hays, vice-president of the Mark company, as forgeries. Hays, under examination, was confronted with Mr. Kolbe, and asserted that he had never seen him before. Kolbe, however, testified that he had met Hays back stage of the Strand Theater and had shown him the two stock certificates. He said that Hays had admitted that his signature on the certificates corresponded with his signature on letters he had written Kolbe, but that there "was something queer" about it, as the stock books of the corporation in its Buffalo office showed these certificates were canceled.

Hays testified that Spiegel had fraudulently issued 4,300 shares of stock in the Mitchell H. Mark Company, and had put them up for loans of over \$327,000 he had obtained from banks.

Santa Claus Discussed

During the examination of Kolbe on Friday the proceedings took a sudden turn from the serious to ridiculous when the eminent attorneys present concerned themselves with the question of whether or not there was a Santa Claus. The two certificates were taken by Attorney Ottenbourg, representing the creditors, to be photographed, and the attorneys who produced them asked for receipts.

Referee Coffin remarked that the stenographic record of the examination would be receipt enough, but the owners of the certificates insisted on actual receipts. Mr. Coffin then philosophically remarked that "while the intangible things in life were the worth-while things everybody liked tangible things that they could feel and hold."

Up spoke Attorney Wolff, representing Mr. Hays, with the weighty announcement that an editorial in The New York Sun, written many

(Continued on page 18)



Shakespeare on Vaudeway

By DON CARLE GILLETTE

A H ME! At last the day has come. For near three munny centuries I've borne the insolence and disrespect Of deep-sea throated orators And amateur societies With notions of esthetic urge. E'en better-minded managers And Thespians of fair repute Have put me to experiment And met with good result.

But now The dreaddest hour of all is here. Dame Vaudeville has claimed her right To enjoy my sudden popularity. O, woe is me! To think that genuine artistry and wit Must share the boards with dumb discourse And slippery monsters of the deep And screeching ballad-mongers— All sans the slightest gift or art But plentiful in lack of wit.

Alas! What queer bedfellows the vaud'ville stage doth make. And yet, despite the odorous comparisons, There's humor in it.

And more, 'Tis reckoned it will put much money in the purse Of certain portly gentlemen Whose need of money is alone surpassed By their sore need of sacks in which to keep it. However, it has been proven These violent attempts have violent ends, And I much fear the outcome; More so because, if all's not well, 'Tis I must bear the blame for it, And I who'll suffer more abuse For having held the mirror up to life That all might see within—alho, forsooth, I cannot recognize a host of the reflections With which I am accredited.

But if these grave atrocities be honestly my own, 'Tis little wonder I am doomed To haunt this mortal sphere in ghostly robe For evermore.

And yet methinks I'm much more sinned against than I e'er sinned—

Ay, there's the rub! To have the labors of my solemn hours Burlesqued by pompous, jabbering idiots Who drone in irksome monotone The smoothly flowing phrases that were meant For courtly gentlemen and maidens sweet. Mark you—all hell shall stir for this!

But stay, There's better punishment to fit the crime, And of its own accord it will descend. Alho misunderstood wherever else, I will appear before these many-humored crowds

And let their censure or applause bespeak my worth In current estimation.

I'll warrant The end will not be such as to repay The cherished visions of the innovators Who chose to thus insult me. Zounds! What fools these mortals truly be To endeavor to explain the meaning Of my own transcendent moods.

It can't be done! For this eternal thought-provoking secret Lies safe within my grave!

"OFFICER VOKES" SEEKS RELEASE FROM PAN. CONTRACT

Jack Russell Vokes, of the "Officer Vokes and Don" vaudeville act, advises that he may not be able to fulfill his contract with the Moss Empires Circuit in England owing to the fact that he is under contract to play the entire Pantages Circuit and may not be able to obtain his release in time to sail for England February 7 as he had planned.

Vokes is now busy trying to straighten out the contract tangle. If neither Moss Empires nor Pantages will alter their contract it will be a matter for the V. M. P. A. to arbitrate.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y. (Reviewed Monday Matinee, January 15)

"The Midnight Rounders", this week's tenant at the Central Theater, is a corking good show. There has been no weak attempt made to give it the semblance of a vaudeville show. It is a regular revue, from beginning to end. The first part, which in almost all the other Shubert units is composed of five or six regular vaudeville acts, is just as much a revue as the second part.

Were it not for the chorus numbers, "The Midnight Rounders" would rank in entertainment value with the best show on the wheel, "Hello, Everybody". The chorus girls, sad to say, have little to commend them. The effort to give the show a Winter Garden touch in a fashion number is pathetic.

Joe Smith and Charles Dale, apparently unharmed by the losing legal fight to escape the Shuberts, are just as funny as they ever were, using two of their well-known skits, "A Hungarian Rhapsody" and "The Doctor's Shop", and also a comedy sketch that was a part of "Make It Snappy", which Eddie Cantor had out last season, called "Moe's Blue Front". The mainstays of the old Aron Comedy Four were a riot every moment they were on the stage at Monday's matinee.

The show opened with a well-written introductory number warning the audience that there was no plot to it. Jane Green, energetic singer of "blues" songs, followed, delivering a fast number with her customary ability. The Vee Sisters, in a "little girl" song, were on immediately, and were followed without a second's stage wait by Jean Carroll and Davey White in a well-executed eccentric dance. The Vee Sisters are pleasing and Carroll and White are exceedingly so.

Frank J. Corbett, possessor of a splendid tenor voice, sang a song called "Heart Breakers". Eight girls, with their backs to the audience, wearing masks and long gowns on the southern side, aided him.

A bit of droll about the need of a comedian in the show served to introduce Jack Strouse. Strouse is a good artiste, and is blessed with a good voice, but if he wants to work in the audience he ought to step over the footlights and not stand smirking out into the auditorium when he is supposed to be talking to one of his co-artists. Later in the show he does his specialty, singing several songs very creditably. He also, with Corbett, works with Smith and Dale in the comedy sketches.

Regal and Moore put their eccentric acrobatic act over in fine style. As the originators of the toe-toe catch they deserve a great deal of credit.

Jane Green came back for another song, and Jean Carroll led a chorus number, followed by "A Hungarian Rhapsody", which closed the first half to a happy house.

In the second half of the bill Davey White performed a peach of a drunk dance. He is a nimble and graceful worker; one of the best.

Lillian Washburn was barely comprehensible in a song, programmed as "Symphony in Dress". We suppose she was singing.

Smith, Dale and Miss Green were a riot in a stage door Johnny sketch. Miss Green, with Jimmy Blyler at the piano, sang several more songs. The finale followed Smith, Dale and Strouse in "Moe's Blue Front", a bird of a comedy sketch, built around the efforts of a hayseed to get a suit with a belted back in a second-hand clothing store. Strouse is good in this, and Smith and Dale are funnier than in anything we have ever seen them.

H. E. SHUMLIN.

Golden Gate, San Francisco (Reviewed Sunday Matinee, January 14)

With his eccentric mugging, his "apple-sauce" song and inimitable Irish stories, William Hallen, assisted by his charming partner, Mabel Russell, easily captured headline honors at the Golden Gate Theater this afternoon. Hallen is one of the best in his class in vaudeville and the tremendous applause that he received must have tickled him with joy. Saying that he went over big is putting it mildly.

Corinne Tilton, the "Chatterbox Doll", returned to her home city with her own Chameleon Revue of original songs. She was accorded a reception that fairly rattled the house.

In "Profiteering" Walter Newman and Company have a skit that drew plenty of applause and several curtain calls and bows.

Count Perrone, baritone, late with the Italian army, and his partner, Trix Oliver, have a repertoire of tuneful operatic numbers that was appreciated by the fans. Their applause showed this.

The Herberts, comedy gymnasts, put over some clever stunts that brought forth many laughs and handclaps.

Frank Whitman, the "Dance-Made Fiddler", indulges in some eccentric dancing while tickling his violin strings and also received his share of applause. **STUART B. DUNBAR.**

THE PALACE NEW YORK

(Reviewed Monday Matinee, January 15)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1 Palace Orchestra																						
2 Palace News Pictorial																						
3 Five Avalons																						
4 Murray & Gerrish																						
5 Aunt Jemima																						
6 Wells, Virginia & West																						
7 Ernest R. Ball																						
8 Helen Keller																						
9 Topics of the Day																						
10 Flanagan & Morrison																						
11 The Four Camerons																						
12 Al Herman																						
13 "Lindsay's Dance Creations"																						

A good show, only spoiled by the suggestiveness of Al Herman, whose billing reads, "Let Joy Be Unrefined," and who certainly lives up to his billing. If there was a minus nothing percentage in the above chart, we should have given it to this fellow, who, when it comes to handing out filth, is certainly a master of getting away with it on the Keith Time. Herman blacks up, but has not the dialect; takes slams at the booking agents, uses other monologists' gags and sprinkles his offering with much suggestive material that should not be allowed at all. The first half of the bill overshadowed the last half, being exceptionally well balanced and run. Three acts out of the six stopped the show—Aunt Jemima, Wells, Virginia and West and Ernest R. Ball. Murray and Gerrish, in the second spot, threatened to stop proceedings, and, had it not been for Aunt Jemima's Band, would undoubtedly have done so. Flanagan and Morrison, in the second half, proved interesting, the Four Camerons did fairly well. Al Herman was unrefined, and "Earl Lindsay's Dance Creations of 1923" proved a good flash and held the audience with few exceptions until the finish. The Hall Family, billed as "Inherited Tricks", showed that the management is up to inherited, or, more probably acquired, tricks in billing an extra mythical act that never appears.

1—Palace Orchestra. Better than usual.
2—Palace News Pictorial. Interesting but cut.
3—Five Avalons, in a wonderful wire act, using two tight wires. Many tricks were executed with remarkable technic and seeming ease by two men and three flashily-dressed girls. Act shows great speed, class and ability. The runs to splits by one of the girls drew good applause, as did many of the other tricks. Went over quite strong in the opening spot.

4—Paul Murray and Gladys Gerrish, in impressions of musical comedy stars, proved a hit in the hard No. 2 spot. Miss Gerrish is worthy of special mention for her imitation of Ann Pennington. The offering, as a whole, is essentially bits of musical comedy rather than vaudeville, but it was well liked and proved a nice contrast.

5—Aunt Jemima, in the language of vaudeville, simply "wowed'm". She took quite a number of encores to strenuous approbation and held up the proceedings for some time. The scenery is just as bad as it was formerly, and Bob McClean and his orchestra certainly made a wreck of a gem of musical literature by the way they ruined "Oriental", by Caesar Cui.

6—Wells, Virginia and West are certainly sure-fire show stoppers, and legitimately. There is no playing forte of the orchestra, holding off lights, stalling with spot or anything else necessary. Buster West would stop any show in the world with his dancing and is certainly in a class by himself when it comes to hook work. Had to encore several times.

7—Ernest R. Ball was not to be denied. He also stopped the show and stopped it cold. Took quite a number of encores and could easily have taken more had he so desired. He is the only song writer who seems to legitimately interest and entertain an audience with his old-time hits. His singing of "Let the Rest of the World Go By" was keenly appreciated. His interspersed comedy never fails to keep the audience in a good humor and breaks up the monotony of an act of all songs.

8—Helen Keller, reviewed by the writer for the first time, proved interesting as the greatest example of patience on the part of Miss Keller and her teacher, Ann Sullivan, that has ever come to his notice. Books might be written about this wonderful girl, who was born deaf, dumb and blind, and who now is no longer dumb. The percentage in the above chart has been purposely omitted by the writer, for, although perchance Miss Keller may be happy, the appearance, together with the talk by Miss Sullivan, gave the impression of great sadness.

9—Topics of the Day. Bibulous bunk.
10—Flanagan and Morrison, two clean-cut chaps, interested with a breezy little talking act in which there was quite a little neat humor. "A Lesson in Golf" was enjoyed by those who know the game and was instructive to those who do not. A novelty in the way of a turn that holds the attention.

11—The Four Camerons clowning, rode bicycles and did a lot of hokum that seemed to find favor with the audience in spots. There was also dancing and singing. The girls looked neat and pretty, but the act was sort of detached and lacked the continuity of intention.

12—Al Herman, among other things, says "I seen it." The use of the word "seen" where "saw" should be employed constantly grates. So does also this unrefined fellow, who tells about Nazimova fighting for her honor in the pictures, and about taking Aunt Jemima out for an automobile ride. "I talked to her for two hours," said Herman, "and all she said was no." This and other allusions show degeneracy of thought and unmitigated nerve. Just why those of the bill stand for it, more especially the ladies, is a question. More applause greeted the efforts of the plant in the box at vocalization than anything and everything Herman did. In fact, Herman had to wait a long time after the song before the audience would let him talk. Also just why anyone should pay a fellow in burnt cork, without a wig, to stand at the end of his act and eat an apple, is surely a mystery. Why doesn't someone hand him a lemon?

13—"Earl Lindsay's Dance Creations of 1923" proved that something different may be done in dance act. After a surfeit of acts, in which the art of terpsichore predominates, this new production of Lindsay's shows careful thought and different treatment. It is bright and snappy, well costumed and staged, and proved a hit, closing the bill in place of Mabel McCane and Company, due to a switch in the bookings. The Lindsay act was booked at a late hour. **MARK HENRY.**

Majestic, Chicago

(Reviewed Sunday Matinee, January 14)

Not in many weeks has the Majestic Theater opened a bill of such uniform excellence as today. The Military Hussars, nine of them, opened the program with a highly skilled band presentation, or rather several such offerings. Ten minutes, full stage; two bows.

DeWitt and Robinson came on with a phony banjo stunt. Then the piano and monolog material followed. After that some excellent work on the banjo. Nine minutes, in two; two bows.

Eva Fay, absent a long time and looking as youthful as ever, gave her mindreading act, as she has done for so many years. Miss Fay is as vibrant, dynamic and droll as ever in her career. Ten minutes, in two; three bows.

Waiman and Berry have a presentation in introducing piano, violin and some comedy. The girl at the piano is an accompanist of such rare qualifications as to be a joy and an inspiration. An act of unusual merit. Nine minutes, in two, after one encore and five bows.

Whitfield and Ireland are a substantial double. The girl is a curiously gifted character comedienne and her partner a rapid and fluent straight. Kept up a buzz of amusement for ten minutes, in two; four bows.

The outstanding number on the bill was Mme. Doree's Celebrities, a magnificent blending of vocal beauties, stage settings and court costumes. Four women and three men, the women strikingly beautiful, sang from "Aida", "Faust", "Il Trovatore", "Cavaleria Rusticana", and ended with "Carry Me Back to Old Virginia", a near-riot of approval following. In the old two-day period it would have been called tying the show in a knot. Fifteen minutes, full stage; special drops, also special scenery for "Old Virginia" and bows without number. Curtain speech of thanks by Mme. Doree.

Tyler and Crollus had what might be called a choice selection and assortment of "nut" comedy, furiously fast and clearer from beginning to end. Ten minutes, in two; four bows.

Ankar Trio closed the bill without causing a single empty seat. A new style of closing act. Two men and a woman with a superb special back drop. Equilibrista and acrobats of rare skill and much polish. Nine minutes, full stage; three bows. **FRED HOLLMAN.**

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 15)

There's a smooth-running, well-balanced bill of show-stopping acts at the Broadway this week. Proceedings at the early Monday afternoon performance were halted several times, the highest applause award going to Will Mahoney. The Harry Stoddard Orchestra, in its seventh week at this house; Harry J. Conley, Combe and Nevins, and Platov and Natalie all tied for second place.

Nihal in a series of poses offset by stereopticon slides drew by actual count four hands in opening the show. Most of the poses were well executed, although as much cannot be said for the slides. A George M. Cohan finish, however, awoke a slight degree of patriotism and Nihal made a graceful getaway, although the applause hardly warranted three curtains.

Kelly and Wise shouted wise cracks, a few of which took the explosive delivery of the clapper and helped none in achieving the desired comedy results. The dance finish was slightly better than the foregoing crossfire of near humor. Taken all in all, this turn hardly measured up to Broadway caliber. With Dr. Coue's name on almost everybody's lips there seems to be no excuse for the man pronouncing it "Cue".

Harry J. Conley in "Rice and Old Shoes" scored his usual hit. There's no better book comic in vaudeville than Conley. The act is cleverly staged and the mechanical effects are most natural. Combe and Nevins, a twin of youthful songsters, tore things up the spot following. Both have fair voices which blend particularly well in close harmony.

Harry Stoddard and orchestra played much better than when reviewed on several previous occasions. Especially good were their costume numbers. This combination is rolling up a long-run record at this house. Will Mahoney with nut songs and eccentric sleeping drew a flock of laughs and the applause bit of the afternoon. Jolly chap, this Mahoney.

Platov and Natalie closed the show with a nicely staged routine of classic, program and ballroom dancing. Their "Death Dance of the Dope Fiend", a dramatic bit of interpretative rhythmic pantomime, scored a marked impression. In other steps they proved themselves a graceful duo. A corking good turn well placed. **ED HAFTEL.**

Alvia Baker, Claudia Preston, Flo Press and Mae Sheldon opened recently at the Moulin Rouge Cafe, Chicago, for an indefinite engagement; booked by Harry Walker.

BESER AND IRWIN

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Talking and singing. Setting—One. Time—Sixteen minutes.

Two men, one doing straight, the other cap, highly pleased the audience at this house. Opening with some talk about the Zoological Gardens and animals, they went into some talk about a cook. The straight doesn't like any reference to a cook and every time the comic mentions it, he is forcibly slapped on the back by the straight. This after the manner of the old slap in the face with a newspaper. It drew a few laughs. It was noted that "one of those kind of fellows", was in error—it should be one of THAT kind of fellows.

"Oh Listen to Gnsburg's Dams", sung double, had little value preceding a Hearts and Flowers, sublime to the ridiculous recitation, "He'll Come Back". The cap put this over to laughs despite its ridiculousness.

A parody on "I Don't Know Why I Should Cry Over You" was poorly written and did not get over with a punch on this account. Needs punchy catch lines at least.

"Sheik of Araby", with headress for each, the straight wearing a fez ornamented with real grapes which the comic eats, a lot of burlesque business and travesty, and the excellent voice of the straight, sent them over strong, the dance to the double tempo of Rubenstein's Melody in F providing an excellent getaway.

Took a number of bows to strenuous applause and were forced to make a speech of thanks after stopping the show.

"A DANCER'S DREAM"

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Dancing. Setting—Specials in one and three. Time—Twenty-three minutes.

Set in one was a house front, doorway and steps. Man, as old woman, in wig, nightcap, nightgown and glasses, entered with rolling pin and pantomimed that her husband's delayed return would be reprobative of definite chastisement. Subsequent to her exit, the husband, doing a souse, entered to music of "Three O'clock in the Morning" and pantomimed. He falls asleep on the doorstep and dreams. A dark change to the next set, in three. The opening is slow and displays nothing original in either conception or execution.

In three, a white diaphanous background semi-illuminated thru concealed lamps which reflect upon the screen, is discovered. The young fellow, a girl, and a waiter do a pantomime with a bottle of wine, glasses, etc., followed by a dance. The pedestal used for a table seemed out of place. All figures give the impression of animated silhouets. The waiter steals the girl from the fellow and vice versa—mnsie, "Three O'clock in the Morning". Dance concluded with a shoulder pivot. Act goes back to one (set belonging to theater)—more pantomime—waiter and girl exit—man cannot pay bill.

The young fellow then does some mighty clever stepping, including aerobic and Russian steps that would be a riot at any other theater in the world. At the Palace they would be applauding yet—at this theater they were received with luke-warm approbation, altho the double instep work at the finish received a hand.

Again back to three and there was discovered black velvet hangings which, parting, disclosed, posed against a background of white upon which there was an emblematic design, a young girl. She was attired in black net, disclosing a symmetric figure of definite proportions, the only other covering of which was a girdle and short trunks, also a covering for the bust. Some good contortion work followed, Egyptian poses, a back bend, snake-like undulations of the hands and arms the meanwhile, good splits, rolling-splits and a return to her former pose against the background, brought forth a good hand and deserved it.

Lights up and the stage was discovered to be covered with cardinal red velvet which, contrasting with the black velvet hangings, presented good contrast. Another girl in a fancy zippy costume played a violin, but seemed lacking in tone.

Curtains, parting, disclosed two draped figures in front of a background upon which toys were painted—old toymaker enters to music of "March of the Toys" and proceeds to undrape the figures. The toy soldier and doll are then dusted off, wound up and removed from the pedestal prior to the dance, which was cleverly executed. While not as clever in conception as that of Adelaide and Hughes, nevertheless in execution compared most favorably. The toymaker, who had been watching and assisting to readjust the figures after sundry falls, re-places and re-dresses them, and takes his time to make a slow exit. This was quite artistic and showed careful staging.

The girl violinist, returning in gown of black with red and silver moons, silver slippers, white stockings, pink bloomers and a lavender handkerchief under her chin, played a medley on muted violin, starting with "Hot Lips" and concluding with "Say It While Dancing". Why the MUTED violin?

NEW TURNS and RETURNS

Young fellow and former dancer girl return, the latter attired in gown of ruffled black and gold brocade with bare legs. They did a clever dance in which the girl did some good back kicks, but a clumsy cartwheel. She either missed her usual technic in this during the performance reviewed, or it requires considerably more practice. The man did a one-leg twist that drew a hand, the girl splits and a shoulder pivot with the juvenile, the other man in the act doing a fast one-foot spin and the violinist also dancing for a quick curtain. This drew a good round of applause and seemed the best finish for the act, anti-climaxing the return to the dream. Especially is this true because of the short wait necessary for the resetting of the house.

A property man brings in a milk bottle—the young fellow wakes up, looks at watch, pantomimes he has been dreaming of the dance. He then removes slippers in an effort to enter the house without arousing his spouse when she, entering at the psychological moment, defeats his purpose.

The act is an excellent one that would be a good flash and attraction on the big time, but the slow beginning and more slow finish react to its disadvantage. Eliminating both, the act would be better. The girl violinist might punch up her numbers somewhat and try for more tone.

Subsequent to the initial effort Varvara made an announcement. "Ladies and gentlemen, with your kind attention," is his idea of acquainting the audience that he was going to do what he has termed "The Evolution of a Pianist". He called for lights not once, but several times, the electrician seeming to be asleep, or at some point removed from his post—and switch.

Several exercises and other bits were used to illustrate how the pianist played at various stages of the game, prior to a left-hand rendition of a variation on a classical theme. More cries of "Lights, lights, please." Part of the Chopin C sharp minor waltz was rushed thru with no tonal values or expression worthy of note in the first movement and not much ability in the second. Nor was the repetition played as piano at it should have been. This movement was scored by Chopin for but one repeat at this point, but played by Varvara with the (to his motion) improvement of another repetition. "Sheik of Alabama" followed, the pedal being more noisy than ever. "Just a Little Love Song", doing triples, and talk, together with the playing of a medley after the style of Herschell Henlere, followed. This same trick of playing one's air in an endeavor to start the audience humming or whistling, and then changing before the conclusion to another number, is featured by Henlere, in whose hands it is much better. The late Burton Green was wont to change keys in this manner also.

"Stumbling" was used for a finish and was strangely apropos of all that had gone before. Varvara, with the orchestra plugging and the lights and signs held, took a couple of bows to fair applause. A young fellow,

ROSE'S ROYAL MIDGETS

Reviewed Friday afternoon, January 12, at Loew's State Theater, New York. Style—Novelty. Setting—Specials in one and two. Time—Fifty minutes.

The greatest fault in the act is that it is much too long. As a good vaudeville flash for



fifteen or twenty minutes, the midgets would prove interesting, but when they occupy the stage for nearly an hour, it produces a restlessness among those accustomed to quick action.

The little people are all clever in their respective specialties, which embrace everything from magic to singing, dancing, aerobic work, comedy and the playing of musical instruments. To review each individual specialty would occupy a lot of space and take a great deal of time. Noticeable as standing out well was the number done in square cuts, which was well costumed, looked pretty against a background of yellow silk and drew hands on the dancing to music of "Glow-worms".

In the musical instrument portion the repeats in the selection played by the brass could be eliminated. Also the "stalls" in the acrobatic bit in one. A number of other stalls could be removed to decided advantage and the act speeded up. That front drop of brown, the lower border of which was of purple and yellow, showed absolutely no artistic sense of color harmonies whatsoever.

LEON VARVARA AND COMPANY

Reviewed Thursday afternoon, January 11, at Fox's City Theater, New York. Style—Piano Playing, singing and dancing. Setting—One. Time—Twenty-one minutes.

Leon Varvara sings "I Love a Piano", playing his own accompaniment. Immediately there was noted the annoyance of pedal noise caused by the impact of Varvara's foot, and this annoyance became more decidedly accentuated every minute Varvara was playing.

Sylvia, was brought on and stopped the show cold by his singing and dancing. Whether it was partly because of contrast or not, would be difficult to state. At any rate, appearing nervous despite his accentuation of this very point as a camouflage, Sylvia sang "Carry Me Back to My Carolina Home", Varvara starting to plug the hand before the conclusion of the song. Sylvia then danced, concluding with slides to knees, sending him over very strong. The boy is a valuable acquisition to the act.

CHAS. AND CECIL McNAUGHTON

Reviewed Friday afternoon, January 12, at Loew's State Theater, New York. Style—Singing and talking. Setting—One. Time—Fourteen minutes.

Man in suit of gray and fedora and girl, a blond, in cloak of silver brocade lined with blue, and wearing silver slippers and light pink stockings, opened with "Now What Do You Think of That?". Followed some talk about phonographs, the fellow taking a number of slams at the girl's mother. Girl removes cloak and is seen to be attired in short dress of black and silver and wearing tights. She did a dance preceding a vocal solo by man. He has a good voice, but his enunciation could be improved. Title of song sounded like "Bover, Rover All Over But Don't Forget To Come Back Home".

Returning in a dress of scalloped blue the girl engages in conversation with the man in talk about women and autos. The man pronounces "reason", reasonable. Considerable banter, more slams about the girl's mother and the girl herself. The man, referring to her as his wife, says she is a "Toning Car—

she left me three times." To this the girl says: "You don't mean me," the man replying: "No, I mean your daughter, you'll run about." This is very much out of place, suggestive and in very bad taste. A double medley was used for the finish, which is essentially not big time.

The McNaughtons seems to have the ability to put over an act if they had one. At present the material is not good, nor the routine, improvement in the dressing would also help considerably.

JOE SHEFFELL'S REVUE

Reviewed Thursday afternoon, January 11, at Fox's City Theater, New York. Style—Revue. Setting—Exterior in three. Time—Twenty-four minutes.

An act full of life, snap and considerable tempo, well presented and which definitely delayed further proceedings for quite some time when reviewed. The chorus is well trained, the dancing of all excellent, especially the quite shapely miss who toe-dances so cleverly and points her toes while executing some exceptionally good high kicks.

"Way Down Yonder in New Orleans" was used for the opening, four of the girls shimmying and doing some sprightly stepping. Before a drop in one, the comedian, with a guitar-uke accompaniment, did a vocal imitation of a clarinet and some very fast stepping, to a good hand.

A mulatto of Junco-que build in a low-cut evening gown of black satin, black velvet and jet-spangled black net, wearing a bandana of brilliants in her hair, sang "Dear Old South Land". The other girls were seated around the stage, lending a background. The number was sold well, Ida May possessing some forceful high tones but which seemed lacking in tonal rotundity and inclined to be strident. This is probably caused by forcing the tones and could be corrected. It is folly to sacrifice sweetness for attack.

The comedian at the piano played a few bars of Rachmaninoff's Prelude and then a little rag. Interrupted by Joe Sheffell, looking nifty in full dress, there ensued an argument. After a call-down by Sheffell, the comedian played a chord on the piano which was very funny, drawing a good laugh.

Ida May next played the piano and remained at the instrument for the remainder of the act. This seemed a trifle too long and a break could have been made by an exit and return to the instrument—possibly in a change of costume, which would have provided another flash.

Another mulatto in a bell-shaped gown of lace and fish scales, rather talked "He May Be Your Man But He Comes To See Me Sometimes", a blues that is not very tuneful and could be replaced to advantage, altho well delivered.

Sheffell and a girl in a gown of purple and orange, ornamented with roses, and wearing gold slippers and stockings and an almost crownless hat, did "Mandy, You're a Wonderful Gal", the other girls assisting in the chorus and all doing a dance. Chorus was repeated with juvenile and another girl in a gown of ruffled pink and blue and wearing gold slippers and stockings. The chorus was played three times—two would have been sufficient.

A decided punch was interjected at this point by the shapely miss before referred to, who did some very excellent toe dancing and front and back kicks to a decided hand, which she deserved. She wore a short ballet skirt and white tights.

"I'm Just Wild About Harry" followed, the toe dancer again registering strongly. The red lights on this number gave a gloomy effect, making the stage much too dark. An eccentric dancer, a rather slim girl, did some good eccentric steps and for the finish all did solo dancing, the juvenile subjecting an unusual amount of snap in some very fast Terpsichorean feats. One of the best acts of its kind ever seen by the writer and one which with a few changes and some new wardrobe for the girls could play the better houses.

WHITING AND DUNN

Reviewed Tuesday afternoon, January 9, at Loew's American Theater, New York. Style—Singing and talking. Setting—One. Time—Fourteen minutes.

Man and girl with wicker chair and settee, in one, after the manner of the bench act. Man in tuxedo and girl in white dress ornamented with beads, sing "Here Comes the Bride", girl donning bridal veil and both do ring marriage business. Man put on straw hat, but didn't explain why—sings "Sweet on My Sweet Sweetie" for no definite results. Girl returns in dress of red velvet and nasal izea with man "You'll Be Sorry That You Made Me Cry". Girl vibrates the vowels with stridency and sings as if she had a loose gold crown. Some old gags such as "I'll go home to mother—that's a darn sight better than bringing her here."

The two sit on pillows at the footlights and sing "You'll Never Know". This is the same style as the previous number, and was delivered in much the same fashion. The two wrangle—the girl yells and shrieks—the two kiss and exit. Returned for a Heisart bow (Continued on page 111)

VAUDEVILLE IN PICTURES



SOCIETY TAKES UP VAUDEVILLE—Mrs. C. C. Calhune, of Washington, D. C., member of exclusive social circles of the Capital, signs a contract to appear in Shubert Vaudeville. Mrs. Calhune will tell the objects of the "Woman's Universal Alliance" in its desire to promote universal peace. She is shown with Ira J. La Motte, manager of the Shubert-Belasco Theater, in Washington, and a representative of the vaudeville circuit. —International Newsreel.



YOUNGEST SONG WRITER—This is Betty Gulick, ten years old, and a song writer. Her first composition to be published is "My Mother's Lullaby", which promises to be one of the hits of the season. Betty is shown here signing a contract, at the piano, with Joe Davis, her publisher. —International Newsreel.



VAUDEVILLEIZED "HAMLET"—E. F. Albee has entered the Shakespearean handicap, it was announced last week, and will present Julia Arthur, noted actress of the legitimate stage, shown above, in a scene from "Hamlet". Miss Arthur is due at the Palace, New York, in about a fortnight. —International Newsreel.



RENEWS CONTRACT—Ernest R. Bell, writer of hundreds of popular ballads, and for the past twenty years under exclusive contract with Witmark & Sons, music publishers, has had his contract with that firm renewed. This is an unprecedented record for exclusive services in songdom.



TO RAISE ANOTHER FAMILY—That's what Eddle Foy told the world last week following his marriage to Marie Combs, his fourth wife. Foy is 64 and his bride 28. Foy has seven children, all of whom appear with him in his vaudeville act. —Fotograms.



RECORDING HUMAN MUSIC ACTION—An interesting experiment was conducted at Queen's Dance Palace, London, by Mr. Jack Hylton, prominent English composer. A little instrument reveals and records the changes of human emotions under the influence of different musical strains. The test proved that those persons who outwardly are serene and unmoved by the most inspiring music are in reality more deeply and secretly influenced by both classical and popular pieces. —International Newsreel.



MODERN DANIEL—With the use of skill instead of sheer strength, Leonidas Berbrides is startling all Europe with his remarkable wrestling act. Berbrides wrestles with a great lion and throws the beast at every performance. Being at such a disadvantage as shown here means nothing to this daredevil athlete. —International Newsreel.



OLD-TIMER VOGUE HITS LONDON—The popularity of "old-timer turns" in this country has prompted the British managers to try their hand at this type of attraction. This photo shows the first group of "comebacks" to be assembled at the Palladium. Left to right are: Jake Friedman, Marguerite Cornille, Louie Freear, Tom Costello, Leo Dryden, Ferris Robins, Charles Lee, Sable Fern, Charles Bignell and Arthur Roberts.

LAST HALF REVIEWS

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

With a most entertaining and highly diversified bill B. S. Moss' Franklyn Theater celebrated the last half of its first anniversary week. A packed house showered applause on each and every act, with the result that the running time of the show was stretched way past the usual closing hour.

Frank Sydney and Company opened the show with a neat exhibition of high jumping, featuring what Sydney declares the world's record jump. Some leopards following, Markell and Gay with a nifty display of eccentric and acrobatic stunts, drew a flock of bows their way.

Kelly and Wise extracted a lot of humor out of a well-staged skit concerning a motor mishap, giving way to Richard Kean in "Scenes From Famous Plays", a series of character sketches done in excellent fashion.

Casper and Ricardo garnered laughs galore with a clever comedy turn called "Did You See My Horse?" The California Ramblers, a dance orchestra, held the stage for thirty minutes in closing the show to a solid hit.

WARREN WHITE.

Fox's City, New York

(Reviewed Thursday Afternoon, January 11)

The drummer's name at the City is Fidler. David Fidler, in a spotlight, opened the proceedings by being featured in "Oh, You Drummer", played by the orchestra. Fidler looked bored to death. Despite the fact that the remainder of his comrades, at cued rests in the music, projected a message of adulation in the vocally expressed "Oh, You Drummer" (forte) —with music tacit, it was noted that the master of percussion missed several cues later.

Barto and Melvin, two wonderfully developed specimens of manhood, neatly attired, performed a number of gymnastic feats in a clever manner and sold them well. The act shows ability, class and big-time caliber.

Loew and Stella have a neat offering of song and dance, which, however, seems more musical production style than otherwise. The act is novel in being away from the usual run, but seems lacking in punch at the conclusion.

Both the fellow and the girl are clever, and the girl quite pretty and possessing a graceful figure. Her rendition of "Isn't He Zat", as a French maid, was more than ordinarily good. See special review.

Faber and Burnett in an act that has served as a vaudeville vehicle for quite a number of years filled the next spot acceptably, altho the style of comedy is rather net of the more snappy, up-to-date variety. Outside of the talk, the boys do little else than sing "Topics of the Day", which is not very strong lyrically. Both have pleasing personalities.

Princess Nai Tai Tai, a Chinese girl of pleasing appearance and personality, sang a number of songs, assisted by a girl pianist. Opening with a special introductory verse, the Princess sang "Down in Indiana" and gave an impression of a sapper in a rendition of "I Certainly Must be in Love". The girl at the piano did "China Rose" while the Princess changed to a gown of satin and white fur. "Gee, But I Hate To Go Home Alone" followed, after which the Princess appeared in a short costume showing considerable figure. "You Can Have Him I Don't Want Him Anyhow Blues" was the concluding number, but an encore taken disclosed the best bit in the act—a short song in Chinese, which is a novelty. Act went very well considering the fact that neither girl can sing. It's just personality that puts the Princess over.

Race and Edge with a talking act that has been reviewed quite a number of times went over well, getting laughs and a fair hand at the conclusion. Joe Sheffer's Revue, a colored act, certainly wrecked the next spot. The act is clean, well staged and discloses quite a lot of talent in dancing. Especially is this so of one young girl who is a wonder on her toes. This turn will be reviewed in detail in another column.

Leon Varvara and Company, the "and Co." being a young fellow Sylvan, who enters very late in the act, drew considerable applause due chiefly to the singing and dancing of Sylvan. If Varvara studied as long as he says he has—eight years—he certainly should have at least absorbed the idea that it is very unmusical, not to say annoying, to hear the impact of a foot jammed against a pedal at very frequent intervals. Varvara, in a speech, used "The next act is good too," which Joe Morris, of Morris and Campbell, has been using for quite some time.

Bulter and Elton, in a dancing act, held the interest with running catches, toe dancing, Russian steps, whirrs, back bends and poses. Between dances a violinist in the pit played selections.

A little more attention by the stage hands to masking scenes, and less running back and forth with sandbags in front of the wings used to mask—would no doubt be appreciated by the audience—it surely would be by—

MARK HENRY.

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Night, January 11)

A sure way to stimulate attendance at vaudeville theaters is to present programs like the one at the Fifth Ave. this last half. It is an unbroken string of wholesome entertainment. So good, in fact, that it is possible to forget the dismal overture and the rasping

noise that continues to arise from the pit. The orchestra at the Fifth Ave. a mystery No. 2 of that theater. No 1 mystery is: How did this house come to be named the Fifth Ave. when it is situated on Broadway?

But let the show begin.

Walshour, Princeton and Dell, cyclists, made the opening seem like a later spot. One of the men and the girl did straight acrobatic riding, while the other fellow clowning in a really funny way.

The Two Rozelias introduced some freak musical instruments, including a saxophone that smoked and a bagpipe without the bag. A change from eccentric full dress to burlesque Scotch was worked for some good laughs, and the whole offering had a subtle humor about it. The girl did honors at the piano.

Prince and Watson meet in "Browderbyville", where one is an advance agent and the other a stranded chorister. A fluent flow of slang is let loose by the agent in depreciation of the hick town, and a lot of comedy, sprinkled with human interest, is gotten out of the situation.

The Revue of Frederick V. Bowers is arranged in a way out of the ordinary. It opens with Bowers discovered by spotlight in the audience, where he does some intimate stuff with the stage manager, orchestra and audience. This introduction seems hardly worth while. But the rest was mighty good, particularly the snappy dancing and singing of one chap whose name ought to appear in front. Two girls also sang, danced and posed in a large frame revealed by drawing aside the back drapes, and the combination of these poses with song numbers was novel and pleasing. An ensemble finish would close this act more effectively than the single used at present.

In keeping with the unusual occasion, Bob Willis related a collection of Irish and Jewish yarns that were surprisingly unfamiliar. He also gave a sentimental recitation very well.

Mamree Harrington and Cora Green stopped the show, as usual, but let it go right on again. They serve a kind of entertainment that always creates a desire for more—especially the singing of Miss Green.

There isn't time to dig up new superlatives to describe the well-known equestrian exhibition of May Wirth, Phil and the charming family. In fact, it is almost futile to make any comment that will worthily describe such consummate art. So why try?

Harry Rose carried a difficult spot remarkably well. He got a lot of comedy by caricaturing this and that, including the orchestra's staccato and crescendos—which certainly deserved to be caricatured—and, after a serious song, he created a roar with a screamingly funny burlesque of a Russian dance.

Several dances by Daly and Herlew, the man doing some graceful work while supporting the girl, wound up the satisfactory program.

DON CARLE GILLETTE.

SPIEGEL FEIGNING

LUNACY, IS CHARGE

(Continued from page 13)

years ago, about Santa Claus, treated of that subject in a masterful manner. Then Attorney Ottenbourg wanted to know if "Santa Claus wasn't of Teutonic origin." The matter was settled, however, when some one said that the myth originated in Scandinavia, and the examinations went on again.

COUE IN PROXY

ENTERS VAUDEVILLE

New York, Jan. 13.—Dr. Coue made his entry into vaudeville this week by proxy, via the act of Rockwell and Fox, at the Flatbush Theater in Brooklyn. Showmen who saw the act said that the Dr. Coue "hit" was one of the most sensational novelties they had ever witnessed.

At the finish of their regular act, Rockwell halted the applause of the audience with up-lifted hand, and made a serious speech in which he informed the spectators that a great Frenchman, who had just arrived in this country, was visiting Brooklyn, and was in the audience. He then pointed up to one of the boxes, where a man, the counterpart of Dr. Coue in face and figure was sitting. The audience immediately burst into applause and stood up to honor the man as the orchestra played the "Marseillaise".

At Rockwell's earnest invitation the "plant" left the box and walked on the stage, where, in verse, he made a little speech asking everybody to give Dr. Coue a chance, etc. The audience then became aware that the thing was a hoax, but burst into wild applause.

JUDGMENT AGAINST BUSHMAN

New York, Jan. 13.—Judgment for \$1,670 plus \$361 costs has been filed in the County Clerk's office, in an action that had been brought against Francis X. Bushman, the well-known actor, by Mme. Suzanne Devoyed, a member of the company of the Comedie Francaise, Paris, for conversion of funds. The judgment was filed against Bushman on behalf of the French actress by her attorneys, Everts, Choate, Sherman & Leon, of 60 Wall Street.

It was alleged in the suit brought by Mme. Devoyed that in June, 1919, she arranged with Bushman to appear as one of the leading characters in a motion picture production she was to stage in Paris, known as "L'Ami Fritz", and that he informed her he would require \$3,120 to cover expenses of travel, etc., which sum she avers was forwarded him. It was alleged by her that Bushman failed to materialize in Paris, that he did not leave the country and converted her money to his own use.

Suit was brought against Bushman and he was served with papers in the case as he was leaving one of the Keith theaters in this city, in June last, and judgment was recently taken against him in Justice Leonard A. Gegerich's part of the Supreme Court. It was disclosed Bushman had returned \$1,450 of the money, leaving a balance of \$1,670.

CAPTAIN MILLS ENTERTAINS BRINSWORTH HOME INMATES

London, Jan. 13 (Special Cable to The Billboard).—Captain Mills, at Olympia Circus, entertained forty-five inmates of the V. A. B. F. Brinsworth Home, Twickenham, January 12. In the party were Mrs. Batty, aged 85; Rose Scott, 86, a famous equestrienne of 60 years ago; Ralph Sylvester, 71, former trapeze flyer; Harry Asiley, 61; Sid Urma, 76; Tom Poole Peiham, 61; Jimmy Newland, 89; Bob Lloyd, 76; Clowm Mayo, 72. The oldtimers were quite youthful with renewing acquaintance with the tankard, spangles and sawdust.

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VAUDEVILLE NOTES

Cal Dean and Sorority Girls are playing dates in Michigan for the Carrell Agency.

The Pantages Theater, St. Paul, has become a four-day stand.

The Vee Sisters joined "The Midnight Rounders" last week.

Auburn and Syracuse, N. Y., amateurs competed in a contest staged at the Grand Theater, Auburn, January 12.

The Beverly Theater and Keane's Bayridge, of Brooklyn, N. Y., are now being booked thru the offices of Faily Markna.

Faily Markna is now booking the Sunday Concerts for Minsky Bros.' Park Music Hall, New York.

Ralph Long, general manager for the Shubart enterprises, is now back in harness after a six weeks' siege of pneumonia.

Al Herman is booking acts for the English music hall revues to be presented by the Minsky Bros. at the Park Music Hall, New York.

Clifford and Clifford are in Chicago and played some dates in Wisconsin recently for the Carrell Agency.

The Auditorium Theater, Norfolk, Neb., operated by the Norfolk Amusement Co., is now showing Junior Orpheum Circuit vaudeville.

Frank Silvers is getting together an orchestra of five pieces for the Tavern in Panama to open the latter part of this month.

"Teddy" Roosevelt, manager of the Strand Theater, White Plains, N. Y., opened a new theater at Ormond Beach, Fla., with straight pictures.

Rndolph Malenoff and Elizabeth Morgan, a new team, under the management of Jack Phillips, will appear at the Park Music Hall, New York, in the first English revue.

Senorita Cleo Hernandez, Spanish dancer, is in her third season with George Domingo's "Filipino Serenaders". The act is now touring the East.

Fred Fortin and Charles Patterson are rehearsing a new act written for them by Phillip J. Lewis. Fortin and Patterson expect to open in Boston about February 1.

A contest for violinists was held at Keith's E. 105th Street Theater, Cleveland, last week. Edward Eiderkin, seventy-three years old, was the winner.

"Harry Rogers' Review of Revues" opened recently on the Poff Time, making the second Rogers act on this time, the other being "Husbands Three".

Burglars made an unsuccessful attempt to rob the safe of the Hippodrome Theater, Spokane, Wash., which contained \$1,200, the morning of January 7. They were captured.

Walter Fogg, manager of the Pantages Theater, Winnipeg, Can., was host to forty performers comprising the incoming and outgoing bills for his house on January 6.

Louise Exela, of the team of Robison and Exela, fell and fractured a bone in a finger of her left hand. However, the injured digit is healing nicely and did not cause Miss Exela to miss a performance.

"Echoes of Broadway" has been booked by Richard F. Staley, manager of the Grand, Auburn, N. Y., for this week. The company

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EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

is headed by Charles Timblin. Eva Marlowe heads the feminine department.

Bob McGinley, facial contortionist, violinist and all-round entertainer, is working steadily for clubs and lodges in the far West. McGinley was formerly of the team of Boh and Eva McGinley.

Officer Vokes and his performing dog, Don, are scheduled to sail for England and home on the Cedric, February 7, from New York. Officer Vokes is contracted to open on the Mos. Empires Circuit February 19.

Ted Lander, Jr., son-in-law of E. F. Albee and vice-president of the B. F. Keith Circuit, will be tendered a dinner by his associates in the booking exchange on January 20 at the Plaza Hotel, New York.

Chet Conway reports from Kings-on, N. Y., that he has organized a six-people song and dance revue that will be known as Chet Conway's Revue. He expects to tour the Pantagea Circuit with his new combination.

J. J. Cinton, representing the Pantagea Theater in Minneapolis, has left that city for San Francisco, his place being temporarily occupied by F. Christ, the Pantagea efficiency expert.

Billy Curtis, who has been out of the show business since last April when his trained dog, "Buster", died, is completing a new act which will be ready to open in Chicago in a couple of weeks.

On January 9 Mrs. Eddie Brennan, of the Musical Brennans, underwent a serious operation at the Mennonite Hospital, Beatrice, Neb. She is reported to be recovering, but a cheerful letter or two from friends would doubtless be appreciated.

"The Toronto Follies", in which will appear a number of Toronto's (Can.) talented amateurs and which will be under the direction of an Englishman, William H. Smith, will be produced at Loew's Yonge Street Theater during the week of February 5.

The dance revue, mask and movie ball to be held January 26 at Terrace Garden, New York, will have as its guests Pat Rooney and

(Continued on page 20)

MADISON'S BUDGET No. 18 ONE DOLLAR

If it is not worth many times its cost to any professional entertainer, money back. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1652 Third Ave., New York.

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LLOYD LAYING OFF

Chicago, Jan. 12.—Herbert Lloyd is laying off in Chicago, having concluded the Butterfield Time, also the Cunningham Time in Michigan, and having bookings which will take him to the Murray Theater, Richmond, Ind., January 25, 26, 27, then to St. Louis for a week and over a route for the rest of the season on United and W. V. M. A. Time.

CIRCUSING "BARNUM" ACT

New York, Jan. 13.—In connection with the booking of the act, "Barnum Was Right", which among others has Barnum's famous "what-is-it", Zip, as a feature, managers of the various Proctor houses plan elaborate lobby and interior decorations in keeping with the character of the skit. The act makes its debut on the Proctor Circuit next week.

MRS. VALENTINO IN VAUDE.

New York, Jan. 13.—Lewis and Gordon will present Mrs. Rodolph Valentino in Edgar Allan Woolf's new playlet, "A Regular Girl". A Keith booking has been secured.

YERKES ORCHESTRA BOOKED

New York, Jan. 13.—Yerkes' Happy Six Orchestra, which returned to this city this week from a four months' tour, has been booked for ten weeks' vaudeville engagement beginning January 21.

direction of Billy and Mrs. Baskette, is said to have served its purpose by swelling receipts. The act comprised mostly local talent.

Carl Neisse, vaudeville author, of Indianapolis, has been commissioned by Maker and Redford, now touring the Keith Circuit, to write a new act for them. He recently completed a new and original vehicle for Madeline and Billy Graham, who were in Chicago last week.

Work on the new Pantages million-dollar theater in San Diego, Calif., is progressing rapidly, the concrete having been poured on the first floor the past week. Pantages vaudeville in San Diego is attracting capacity crowds at every performance. The week that Jack Dempsey appeared all attendance records were broken.

Toto, the clown, played Keith's Palace Theater, Cleveland, last week. Manager Royal and The Cleveland Plain Dealer arranged for him to visit and amuse the children at the various city orphanages. He appeared at the Cleveland Protestant and Jewish Orphan Asylums, the St. John's Orphan Asylum, the St. Vincent's Orphanage and other such institutions.

Lillian Barkhart, headliner on the Pantages bill which closed in Spokane, Wash., January 6, did more toward ending the Spokane Theater with the Civic and Women's clubs than anyone in local theater history. She ad-

AL SANDERS AND HIS NOVELTY ORCHESTRA



Now filling its fourth consecutive winter engagement at the Seelbach Hotel, Louisville, Ky.

MAY PRODUCE BALDWIN PLAY

Chicago, Jan. 12.—Winnie Baldwin, playing in the State-Lake Theater this week in a sketch called "A Happy Medium", has signed contracts with Thomas Wilks and Sam Harris thru which her three-act play, "A Perfect Flogger", will be produced in San Francisco by the Wilkes Stock Company. If it looks good to Mr. Harris he will produce it in New York.

"TROT ALONG"

Chicago, Jan. 12.—"Trot Along", Will Rositer's fox-trot hit, now being featured by Al Johnson and Sophie Tucker, is being recorded on the Victor and all other important records.

VAUDEVILLE NOTES

(Continued from page 19)

Marion Bent, Phil Baker, Benny Davis, Frank Farnum, Frisco, Frank Hale, Johnny Black, Sophie Tucker, Eugene O'Brien, Zaza and Adele, and a host of Greenwich Village artists.

The tabloid musical comedy staged last week at Loew's Grand Theater, Atlanta, Ga., under people.

dressed the Chamber of Commerce and other civic clubs, talked to the Federated Women's Club and was dined and feted every day of the week's engagement. The theater did sell-out business.

Ben Lambert, dancer, arrived in Los Angeles a few weeks ago, after touring Western and Southern States for almost a year and a half in an automobile, playing vaudeville houses along the route. Grover Lee, of the act of Lee and Pennypacker, joined Lambert in New Orleans last February and made the remainder of the trip with him. Lambert is now at the Princess Theater, Los Angeles.

What is said to be one of the strongest bills on the Pantages Circuit is headed by the Hanneford Family, minus "Poodles", who is making pictures on the Coast, and whose place is being taken by George Hanneford. Made Leone and Frederick Hymn, the former having a large following in the West due to extended stock engagements in that section; Harry Hines, Martha White and Jean Barry and the Santiago Trio complete the personnel of the "unit", making in all twenty-two

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My COMEDY SERVICE is not a publication—merely an advance bulletin of New and Original monologues, smart cross-fire routines, etc. It consists of four pages, each about the size of LIFE, and is intended exclusively for top-notch entertainers. COMEDY SERVICE No. 10 is now ready, price \$2; or the entire 10 thus far issued for \$11; or any 4 for \$5. If you want to know more about my COMEDY SERVICE ask those who subscribe to it, including Leon Errol, Willie and Eugene Howard, Harry Holman, Joe Laurie, Jr., Bob LaSalle, etc.

JAMES MADISON 1493 Broadway New York Do not confuse this with my other publication, MADISON'S BUDGET No. 18, which is also advertised in this issue.

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SONG NOTES

Frank Goodman, president of Goodman & Rose, Inc., left New York this week for Chicago, to take charge of the popularizing force of that concern in the Windy City, which is concentrating upon "Who Did You Fool After All".

John W. Bratton, New York song writer, and Dan J. Sullivan, of Boston, have collaborated upon two new songs, "Kitten's Mittens" and "Tell Tale Eyes", which are being placed with a Broadway publishing house.

Jack Mills, of Jack Mills, Inc., has left New York on a seven weeks' trip, which will take him to the Pacific Coast. This firm has arranged to publish a series of piano compositions by Ferdie Grofe, of Paul Whiteman's Orchestra.

Merrell Schwarz and Tom Holzberg, of the Cincinnati office of M. Witmark & Sons, report that "Fate", the new fox-trot, is proving a sensation with dance orchestras in their territory and promises to be the greatest number to bear the Witmark imprint in many a day. "Fate" is the work of Byron Gay, writer of "The Vamp", and is being featured by Ted Lewis. "Carry Me Back to My Carolina Home" and "For the Sake of Auld Lang Syne" are other live Witmark numbers in the Cincinnati district.

MILLS STARTS B. B. SERIES

New York, Jan. 13.—The Jack Mills "B. B." series of beautiful ballads has come into being with a series of exceptional compositions by Clara Edwards. The following will be the foundation of this series, which is expected to soon grow to healthy proportions: "The Little Shepherd's Song", by Wm. Alexander Percy and Clara Edwards; "Happiness", by Vera Ross and Clara Edwards, and "Tis Enough", by Kenneth Rand and Clara Edwards. "A Fragment", a beautiful sentiment, by Henry Brunswick Loeb, also is included in this new series.

RAY'S NEW SONG A SUCCESS

Kansas City, Mo., Jan. 12.—Edgar Ray, well-known song writer of this city, announces receipt of numerous highly complimentary reports on "Oh What a Girl I Have Found", his latest song success. Holden and Husk O'Hara orchestras are among those in Chicago named as featuring this number with great success.

MARKS GETS "HUMMING BIRD"

New York, Jan. 13.—E. B. Marks has secured the publishing rights to the waltz theme of "The Humming Bird", the show starring Maude Fulton, and which is scheduled to come to the Ritz Theater here shortly. The number is held to be one of the best light waltzes of the season.

BIG BAND ON PAN. TIME

Spokane, Wash., Jan. 11.—The Canadian Northwest Veterans' Band, which stranded in this city recently and was tried out as a headline act at the Pantages theaters here and in Seattle, has been signed for a complete tour of the circuit, Manager Harry Pierong announced. The band was a strong drawing card in each of the Washington cities and will be a picturesque act for vaudeville, as well as something new in the fad for bands in vaudeville this winter.

RUBBER HEELS FOR HOUSE MUSICIANS

New York, Jan. 13.—Musicians ducking in and out of the pit make entirely too much noise, according to W. D. Wegfarth, the Keith office efficiency expert, who in a letter to house managers suggests that they exercise care in seeing to it that the orchestra players provide themselves with gum shoes or some other noise-absorbing contrivance. No manager who desires one hundred per cent efficiency can disregard the matter. Wegfarth thinks that perhaps it would be best if the musicians were allowed no recess between turns.

MIDWEST'S RADIO PROGRAM

Chicago, Jan. 12.—Announcement is made by the Mid-West Music House of this city that it has assumed all the Saturday night concerts to be broadcasted from the Mid-West Central Broadcasting Station (station WDAP), located on the Drake Hotel. Concert numbers will be broadcasted during the intermissions of the Jack Chapman Orchestra.

Last Saturday night Margery Maxwell, prima donna of the Chicago Civic Opera Company, consented to sing a number. While waiting she heard "In Rose Time", a waltz, by Edna J. Allen Phillips, being broadcasted and requested a transposition of it to fit her own voice.

TAN ARAKIS BOOKED TO 1925

During his engagement at Keith's Theater in Cincinnati recently Tan Arakis secured an entire new set of apparatus for his sensational ladder balancing act from the shop there of Ed Van Wyck, well-known builder of paraphernalia for aerial acts. In a visit to The Billboard Tan Arakis announced that he is booked on the Keith and Orpheum circuits until 1925, after which he possibly will offer his present act at European theaters.

MEREDITHS IN CHICAGO

Chicago, Jan. 12.—Gypsy Meredith and brother are in Chicago awaiting a rearrangement of their route. They have played the Interstate and W. V. M. A. Time so far this season and filled in a few dates independent for the Carrell Agency. The Simon Agency is handling the act.

SHORT PROMOTED

Chicago, Jan. 12.—Albert Short, leader of the Bainan & Katz Riviera Theater orchestra and author of the song, "In Bluebird Land", is reported to have been made the leader of the larger Tivoli Theater, with an augmented combination symphony and jazz orchestra.

"SWEET LOVIN' MAMA"

Chicago, Jan. 12.—Phillip Ponce, the New York publisher, was a Billboard visitor today, dropping in from Detroit, where he said Art Black and his Pier Orchestra, one of the leading dance organizations of that city, are featuring his "Sweet Lovin' Mama".

TWO NEW MUSIC FIRMS

New York, Jan. 13.—Two new music publishing firms are Belin & Horowitz, at 225 West Forty-Sixth street, and Kalmor, Puck & Abrahams, at 1591 Broadway. Al Belin and Willie Horowitz were formerly with the Broadway Music Corporation. Maurice Abrahams was formerly with Watterson, Berlin & Snyder.

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4. "Dear Heart, Tell Me Why"
5. "In Candy Land With You"
6. "My Days Remember"
7. "Sweet Norah Daly"
8. "Tea Rose" (Japanese Romance)
9. "Stop Looking At Me"
10. "Dance Me On Your Knee"
11. "Alanna Macree"
12. "Misty Moon"
13. "Jonah"

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F. P. A. BOOSTING JOE COOK INTO NATIONAL PROMINENCE

New York, Jan. 13.—Joe Cook, the "One-Man Vandeville Show", is being boosted into national prominence by the big boys in the newspaper game. F. P. A., columnist on The New York World, was the first to sing Cook's praise, and what a few months back was a solo has now become a full-fledged chorus—Joe Cook is getting more real publicity at the present moment than probably many other stars got in all their lives.

In Collier's Weekly of recent date there was a signed article by Franklyn P. Adams (the same F. P. A. who is responsible for Cook's sudden burst into country-wide fame), in which he extols the talents of the comedian and advises his readers to "See Joe Cook". A boost of this description for a mere vandeville headliner, no matter how good he may be, stands as something formerly unknown in the annals of the profession.

BUTTERFIELD MANAGERS MEET

Flint, Mich., Jan. 12.—A get-together meeting and banquet of Butterfield theater managers was held here yesterday at the Durant Hotel, the affair being sponsored by the Bijou Theatrical Enterprises, of Battle Creek, Mich. Among those in attendance were: Col. W. S. Butterfield, president, and E. O. Beatty, general manager, of the Bijou Theatrical Enterprises; Geo. Lukes, Keith booking agent from the Chicago office; E. C. Burroughs, manager of the Palace Theater, this city; J. C. Wodet-sky, manager of the Jeffers-Strand Theater, Saginaw; Jim Rutherford, manager Regent Theater, Lansing; W. G. Mitchell, manager of the Majestic Theater, Port Huron; Bernard Smith, manager of the Auditorium Theater, Saginaw, and Gus Peterson, auditor of Butterfield's three local theaters.

Within the next week a convention of Butterfield picture theater managers will be held in some Michigan city.

ACTRESS MISSING

New York, Jan. 13.—Police of the Missing Persons Bureau have sent out a general alarm for Runa Roy, seventeen years old, an actress who disappeared January 3 from the Marlborough Hotel, where she had been stopping. Her disappearance was reported to the police by her brother, Philip, of 215 A Seventy-Second street, Brooklyn.

The missing actress is described as being five feet, two inches high; weighing 120 pounds, having blue eyes, brown hair, light complexion, and wearing a brown overcoat, black satin dress, Russian boots, black silk stockings and blue felt hat.

SATURDAY OPENINGS SLATED

Denver, Col., Jan. 13.—Beginning January 27 Orpheum bills will begin week engagements here on Saturday afternoon instead of with Tuesday matinees, as is now the rule. The change, it is said, will put this city in the big league of Orpheum Circuit houses and make for better shows. Under the new policy acts that close in San Francisco on Saturday night or in Los Angeles on Sunday night will have ample time to get here for the next week's opening. Too, it will permit acts to leave here in time to open in other big Orpheum houses on Sunday or Monday.

WE BEG YOUR PARDON

New York, Jan. 13.—In the review of "The Rose Girl" unit show at the Shubert Central Theater in last week's issue of The Billboard, Hedley Hall was mistakenly referred to as playing the part of the hero in the second part of the bill. The artist who played the hero was Grant Kimball, and all the things said about Mr. Hall were meant for Kimball. Mr. Hall played the part of the heavy, and played it creditably.

SHUBERTS DROP SPLIT WEEK

Zanesville, O., Jan. 12.—Shubert vaudeville has been discontinued at the Weller Theater here. Since September two-day stands have been played here and were well patronized. The units split the balance of the week between Altoona, Pa., and Wheeling, W. Va. Heavy expense for advertising and railroad fare is announced as reason for the discontinuation. The Weller management promises that the best road attractions available will be booked for the balance of the season.

CAPITOL AGAIN PLAYS VAUDE.

Chicago, Jan. 12.—The Capitol Theater, Jackson, Mich., is playing a five-act vandeville show Sunday, Monday, Tuesday and Wednesday and another five-act show Thursday, Friday and Saturday, which is applied by the Carrell Agency. The Capitol's regular policy is photoplays, with one act in the nature of a presentation.

HUDSON, N. Y., OUT

The Playhouse at Hudson, N. Y., will discontinue vaudeville and enter into a stock policy during the Lenten season. They will inaugurate their summer vaudeville June 4.

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BOOKERS WILMER & VINCENT STAGE CREW?

New York, Jan. 13.—Three well-known bookers of the B. F. Keith Vandeville Exchange played a prominent, if unconscious, part in the launching of Wilmer & Vincent's new dramatic show, "The Blackmalters", which opened at the Orpheum Theater, Harrisburg, this week. They are Joe Paige Smith, Jules Delmar and Frank O'Brien, whose names appear on the program under the heading of "executive staff". Smith was slated as "carpenter", Delmar as "electrician" and O'Brien as "property man".

NEW BRUNSWICK OPPOSITION

New Brunswick, N. J., Jan. 13.—The Opera House, which has been closed since the John Rowe Players recently appeared there in a stock company, and which has been the subject of a lively controversy on the part of the owners and a subsequent lessee, who took the premises over from the Bijou Theater Corporation, is now running in opposition to the local Keith theater, playing five acts and a feature picture. The house is under the direction of the owner, Michael Jelin.

KANGAROO REGULAR DEMPSEY

East Liverpool, O., Jan. 13.—Joe Gorden, of the Gorden Brothers and Bob act, while boxing with a kangaroo used in their act at the Strand Theater here this week, received a right hook to the eye which completely knocked him out. The curtain had to be rung down and the Gordens were obliged to cancel the rest of the week. Gorden suffered a nasty cut over the spot where the kangaroo's glove landed.

DOW BOOKING FIVE HOUSES

New York, Jan. 13.—The Dow Agency, with offices at 245 West Forty-Second street, is booking five Connecticut houses playing split-week vaudeville bills. The houses are the Lyceum, New Britain; New Bristol, Bristol; Community, Meriden; Grand, Hartford, and Grand, Middletown.

LEAVES TABLOID FOR VAUDE.

Chicago, Jan. 13.—William Hebert has closed with Hyatt's Booking Exchange as field representative and has gone into vaudeville with Miss Catto, the act now being billed as Hebert and Catto, formerly Craig and Catto. Billy Craig, who piloted the act with signal success, is in the American Hospital, where he is said to be in a serious condition.

\$1,630 FOR HODGDON MEMORIAL

New York, Jan. 13.—To date \$1,630 has been subscribed by vaudeville artists to the Sam S. Hodgdon Memorial Fund. The memorial will take the form of a bronze tablet to be placed in the National Vaudeville Artists' clubhouse and will be executed from designs submitted by Gorham & Company. The tablet probably will be unveiled on the anniversary of the late Keith booking chief's death. It is planned to hold the unveiling exercises at the Palace Theater.

CENTRAL RESUMES VAUDE.

Chicago, Jan. 12.—The Central Opera House, Danville, Ill., has resumed vaudeville, booked by the Carrell Agency, beginning January 7, playing three acts split weeks, changing bills on Sundays and Thursdays.

THEATRICAL BRIEFS

W. W. Cox, who tendered his resignation as manager of the Empire Theater, Christopher, Ill., which he had managed for the past two years, has been succeeded by C. E. Jones, of Sesser, Ill.

O. E. Geeting, of Lincoln, Neb., has purchased the Lyric Theater, Sidney, from James W. McDaniel, Jr.

J. Walter Dudley has sold the old Dudley Opera House Building, Buffalo, Minn., to A. E. Sturges. The structure is being demolished.

The Gem Theater, W. Seventh avenue, Tarentum, Pa., owned and operated by Fred Danner, after having been closed for some time, is now open and reported to be doing fair business.

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

Erlanger Heads "National Theater"

Lee Shubert Chosen Chairman of Board, Belasco Art Director and Augustus Thomas Heads Executive Committee

NEW YORK, Jan. 12.—The first annual meeting of the "American National Theater", which has been fostered by Augustus Thomas, executive chairman of the Producing Managers' Association, was held Monday night at the Hotel Astor. A dinner was held to celebrate the occasion and a permanent organization was formed. Directors who attended the meeting were: Winthrop Ames, Lyle Andrews, David Belasco, George Broadhurst, Nicholas Murray Butler, Owen Davis, Samuel Harden Church, Daniel Frohman, James W. Gerard, John Golden, R. G. Herndon, George H. Nicolai, Brock Pemberton, Arthur Hobson Quinn, Otto H. Kahn, Franklin H. Sargent, Lee Shubert, Henry W. Savage, Augustus Thomas, Whitney Warren, L. Lawrence Weber, Channing Pollock, Edgar Selwyn and William Klein, who is attorney for the organization.

Officers and Committees Chosen

At the election of officers A. L. Erlanger was chosen president, Nicholas Murray Butler, vice-president; Whitney Warren, treasurer; John Golden, secretary; Lee Shubert, chairman of the board of directors; Augustus Thomas, chairman of the executive committee; David Belasco, general art director.

The executive committee of the "American National Theater" consists of the executive committee of the Producing Managers' Association, composed of Winthrop Ames, William A. Brady, George Broadhurst, John Golden, Sam H. Harris, William Harris, Jr.; Arthur Hopkins, Henry W. Savage, Benjamin F. Roeder, Edgar Selwyn, L. Lawrence Weber, A. H. Woods and George H. Nicolai.

Directors Make Speeches

During the course of the dinner Augustus Thomas called upon several of the directors to speak on the subject of the "National Theater". Among those who responded were: Samuel Harden Church, Nicholas Murray Butler, Whitney Warren, Otto H. Kahn, Arthur Hobson Quinn, Winthrop Ames, Daniel Frohman, Henry W. Savage and Owen Davis.

No Players Mentioned

There was considerable comment among the actors on Broadway when it was discovered that not one player was elected to office or appointed to a committee. Many were outspoken in their opinion that the plan would not amount to anything as long as the actors were left out of consideration. This seems to be the prevailing opinion among thoughtful players, who almost unanimously have stamped the project as one formed to get favorable publicity for the managers. Lately the amateur player has been dropped from mention in connection with the "National Theater", and this is looked upon as being significant. The original announcements played up this feature of the program, but little has been heard of it since the storm of disapproval raised by the actors has had a chance to register its effect. There apparently has been little or no response to the managerial overtures to the "little theaters", and this is advanced by some as an additional reason for laying low on the amateur feature.

ADDRESSES ON AMERICAN DRAMA

New York, Jan. 12.—A series of five addresses on the "American Drama" during afternoons in January and February have been announced by the American Academy of Arts and Letters. The course is as follows:

"The American Drama of the Past", by Richard Burton, January 18.

"The Community Drama", by Percy MacKaye, January 23.

"The Amateur Renaissance and Its Significance", by Walter Pritchard Eaton, February 1.

"The American Drama of the Present", by Clayton Hamilton, February 8.

"Style", by William Cary Brownell, February 15.

BEN-AMI NATURALIZED

New York, Jan. 12.—Jacob Ben-Ami, Russian actor, at present starring in "Johannes Kreisler", was granted his first citizenship papers by Justice Robert F. Wagner, of the Supreme Court, this week. He had taken out his first papers in Kings County July 15, 1920, and since that time has made a study of the English language.

While shaking hands with the actor at the conclusion of the ceremony Justice Wagner said to him: "If you become as good a citizen as you are an actor you will be a great credit to your adopted country."

ABSENT FROM "LIGHTNIN'"

Boston, Jan. 12.—Percy Pollock, who took the place of the late Frank Bacon in "Lightnin'"

HAIDEE WRIGHT



is the daughter of the late Fred and Jessie Wright, both players of note. She is the sister of Fred, Huntley, Bertie and Marie Wright, all of whom have attained success in the theatrical world.

Haidee Wright made her stage debut as a member of her father's company in April, 1878, when she was a small child, playing the role of "Diamond", in "The Hoop of Gold". After touring with her father's and Louis Calvert's companies, she made her first London appearance at the Pavilion Theater, in August, 1887, in the role of Esther Forester, in "False Lights". She appeared in the role of Stephenus, in "The Sign of the Cross", in 1896, with the late Wilson Barrett. Following an engagement with Lewis Waller, in "A Royal Rival", at the Duke of York's Theater, Miss Wright went on tour as Snudgee, in "The Never, Never Land", in 1904. When that play closed she was engaged by Charles Frohman to play the title role in "Leah Kleschna", appearing thereafter in a long list of plays with notable success.

During 1909-1911 Miss Wright toured the United States with Sir John Forbes-Robertson's company, presenting "The Passing of the Third Floor Back". She then returned to her native land, and, after several successful London seasons, visited New York again, appearing as Gertrude Rhoad, in "Milestones", at the Empire, in 1912; as Miss Scrotten, in "Tante", at the Lyric, in 1913; as the Duchess of Gillingham, in "Evidence", at the Empire, in October, 1914; as Barbara Staffurth, in "Driven", at the Booth, October, 1915; as Lady Milligan, in "The Two Virtues", and in December, 1915, as Mrs. Hillpert, in "The Melody of Youth". Miss Wright then returned to London, appearing in such plays as "The Willow Tree", "Love in a Cottage", "Cyrano de Bergerac", "Madame Sand", "The Unknown" and "Milestones".

Miss Wright is not only one of the most brilliant lights of today's stage, but a playwright as well, having written several plays of intrinsic worth.

DUE AT CORT JANUARY 29

Chicago, Jan. 13.—The date for Mrs. Fiske's appearance in the Cort Theater has been set for January 29, in the play called "The Dice of the Gods".

in the company now playing here, has been out of the cast for a few days because of a heavy cold. Mr. Pollock has taken a short trip to the South to recuperate and is expected to resume playing next week. In the meantime John D. O'Hara is taking his place.

Haidee Wright, a Veritable Reincarnation of Queen Elizabeth in "Will Shakespeare"

It was indeed a treat, after seeing several Shakespearean productions in ultra-modern settings, to see an inventive drama dealing with the life of "Will Shakespeare", by Clemence Dane, in true Elizabethan settings. To our mind, however, the most impressive feature of this splendid production is Haidee Wright's "Elizabethan" characterization of Queen Elizabeth. She made the queen first of all, a regal figure, suitably arrayed to suggest faithfully the splendor of the Elizabethan court. But underneath the character of the queen there glowed resplendently the genius of Haidee Wright, actress; a genius born and bred of pure histrionic ancestry. The Queen Elizabeth of Miss Wright's conception reflects truly the intent of the authoress to portray a queen who holds the reins of government with a firm, haughty, and, at times, merciful hand (a little table-pounding fist at that); a queen who meets intrigue with intrigue; a clever woman who brings back to sanity the love-distracted Will Shakespeare, handling him with superb logic, intuition and psychology, calling upon his manhood to repay her generosity with the offspring of his genius, fanning into flame the dormant impulse to create, and then with irresistible authority commanding him to put the impulse into action for the good of England's literature—even in the hour of the Bard's agony (when his lady love deserts him, even as he had deserted the wife of his youth years before). Then as the queen stands over her poet-subject and places in his trembling fingers the quill pen with which he is to write a play Haidee Wright's eyes are filled with tears that course down her cheeks, revealing a woman's heart pulsing beneath the robes of royalty and yearning secretly over Will Shakespeare, the man. And then as the door opens and trumpets herald the queen's approach, the queen holds up a silencing hand and walks with regal mien, but with tears coursing down her cheeks, from the presence of the poet, leaving him alone to face the weary years. Haidee Wright, actress, makes that moment poignant beyond description.

But, when we sought Haidee Wright in her dressing room we were surprised to find that the "queen" of regal proportions was an illusion. The "queen" is demure, small, modest, retiring—and a wee bit quaint, inasmuch as she asked permission to have an interviewer in her dressing room.

We asked Miss Wright if she found any difference between the stage in America today and the American stage as she found it on the occasion of her previous visit, in 1915.

"I would not presume to say," she replied. "I am not qualified to judge, because I have not had time to attend the theaters. But I will say that I am greatly impressed with the progressiveness of the young people of America's stage. She expressed the same wonderment at the exalted position of young stars as did Rachel Berendt, of the Comedie Francaise, during her visit to New York.

During the course of our too brief interview this charming English gentlewoman said that she had been treated so kindly by Americans during her previous visits to this country that she had eagerly grasped the opportunity to appear in America in "Will Shakespeare". And she added that she would like to remain with us for a long, long while. She longs to see American plays, played by American actors. On stage Haidee Wright's voice carries to the most secluded nook and corner, carrying with it a conviction of physical vigor, but off-stage she gives one the impression of fragility, femininity, exquisiteness and quaintness. There's a combination for you!

We asked her if she thought heredity had any effect upon the actor or actress, referring to her pure theatrical ancestry (the family tree shows theatrical love matches for several generations). She replied reservedly that she thought children born of theatrical parents had a deeper love for things dramatic. We thought she was about to say, "This innate love for things dramatic gives greater power of expression," but she didn't. She retired behind the words, "I wouldn't presume to express an opinion on so doubtful a subject." Furthermore, she was in a hurry. They were going to take flashlight photographs, she explained. And then the wee Queen Elizabeth, who appears stately before the footlights and suggests a cameo off stage, bade us a quaint little adieu that was adorably dignified and thanked us for our visit.

There is an old saying, "A cat may look at a king," which gives the humble interviewer courage to wish that some exalted king of the motion picture realm will see Haidee Wright in "Will Shakespeare" and straightway engage her, at a fabulous sum, to appear in a screen version of Queen Elizabeth, similar to the production shown some years ago with Herberdt as the queen, minus the sure-enough tears shed by Haidee Wright.

ELITA MILLER LENZ.

The "Abraham Lincoln" Company, featuring Frank McGlynn, closed its tour in Boston January 6.

'ROUND THE RIALTO

ANOTHER week is here again and Tom has been able to dig up a few items of more or less interest to his clients. For example: We met Lillian McNeill on the Rialto. She informed us, smilingly of course, that she is chairman of the Program Committee for the Catholic Actors' Guild show, which is to be put on at the Casino on February 5. Tom bets it will be a big program, with Lillie on the job. Tom met Ben Goldreyer, brother to Mike, who with Mike Mindlin produced "The Last Warning". Ben tells us that the show has been doing around \$14,000 on the week, and a second company is rehearsing for Chicago. Tom hears that a certain famous star, now playing on Broadway, is only doing about \$300 a night at the box-office. Aye, my lads, "the play's the thing." But in this case the play is one of the classics, and we don't know how to figure it out. Tom has an apology to make. Some time ago we told a story about Frank Sheridan and credited it to Jack McGowan. Now we find that Jack Kearny told it to us. We have known Jack for many years, but this is the first time we have forgotten his name. We prostrate ourselves in contrition for the foolish error. Tom hears that Wagenhals and Kemper are thru producing for this season. Their experiment with "Why Men Leave Home" set them back a matter of \$35,000, so they have declared it a season. Meanwhile, "The Bat" goes merrily on. T. Wigney Percyval, now appearing in "The Bunch and Judy", tells Tom that he has written two new plays with Percy Shaw. Did you know that T. Wigney is the writer of the famous line, "That's all there is—there isn't any more"? Who knows the play it is in? Tom will give a hand-carved rhubarb sandwich to the first one who guesses the answer. Walter Alsop sends us a note saying that Bertha Broad is an author as well as an actress. She has written short stories for the magazines under the pen-names of Edmund Thrice and Arnold Segal. Tom hears that the "Recorder scene" has been restored to the Barrymore "Hamlet". It was not in when first produced, and much was the wonderment as to why it, of all scenes, should have been excised. John should play it beautifully, for it is pure light comedy, and he is a light comedian par excellence. Tom met Jack Hayden. Jack was to open a stock company in Brooklyn, you will remember. The day before the opening the heating plant of the theater blew up or got out of whack in some unfathomable fashion. Now Jack is waiting for a new one to be installed. We ran into Ralph Whitehead. Ralph has been playing in vaudeville, but will shortly be seen in a musical comedy on Broadway. Of that, more anon. Then Tom met up with Arthur Geary. Arthur is also slated for a part in a musical show, but said that as nothing was ever sure until one had signed the contract, he would say nothing further. Arthur is too optimistic. You are never sure until you get your salary. And then you're none too sure. C. P. Grenker, the historian for the Shuberts, tells Tom that when the Winter Garden reopens there will be no smoking. That should tickle both the players and the audience. Tom hears that Eugene Walter, the dramatist, has been very ill in Chicago, but has now returned to New York and is better. Tom met William Lieber, of Lieber and Lewis, the new book publishing firm. They have just published a portfolio of caricatures, all of stage people, by Frueh. They are the

best in this line that Tom has seen. Well, we have just finished watching an aviator write some words in the sky, a mile or two in length. If we could write that way we would soon fill our column. But this ought to do it for this week. TOM PEPPER.

FAY BAINTER ILL

New York, Jan. 11.—Fay Bainter, who plays the title role in "The Lady Crisillinda" at the Broadhurst, was absent from the cast of that piece from January 5 to 9, due to a severe attack of grippe. She resumed playing last night.

"OLD BILL" ARRIVES IN N. Y.

New York, Jan. 12.—The new Bruce Bairnsfather play, "Old Bill, M. P.," closed its run in Toronto last Saturday night. The company is now in New York reorganizing and the play will start its preliminary travels toward this city shortly.

DRAMATIC NOTES

It is rumored that Lee Kugel may revive "Old Lady 31" with Emma Dunn in her original role.

"The Brook", by Whitford Kane and Jessé Trimble, is slated for a spring showing on Broadway.

Tallulah Bankhead has left for England, where she will probably appear with Gerald Du Maurier and Viola Tree in a new play.

"The Twist", a new production, starting rehearsals soon, has a cast consisting of Arthur Byron, Ann Andrews, Kathryn Keys Byron, Hale Hamilton and Phillip Lord.

Lewis Shore, a boy actor appearing in "Will Shakespeare", is doing a most creditable bit of acting. While only on for one short scene, he registers a solid hit.

Lois Heatherley, recently arrived from Lon-

don, is understudying all the feminine roles in Galsworthy's "Loyalities", now at the Gaiety Theater, New York.

Carol McComas will be starred in a new production which Richard G. Herndon and Florence Liveright will present in about a month at the Belmont Theater, New York.

Since the closing of the "Abraham Lincoln" Company Chester T. Barry, assistant manager, has been at his home, 306 Academy street, Jersey City, N. J.

Before Laurette Taylor goes to New York in "Humoresque", that piece will undergo several changes in cast. The play will hit Broadway in about a month.

Dennis King, recently seen in "The Lucky One", has joined Jane Cowl's "Romeo and Juliet" Company to play the part of Mercutio.

Perce Benton will appear in the part of Jackson in "Whispering Wires" at the Forty-ninth Street Theater, New York. He is replacing Willard Robertson.

The Boston company of "The Fool" will have as members of its cast Charles Millward, Alexandra Carlisle, Clarence Handy, Hal Norcross and Frank Coulon.

Margaret Anglin is supported by Harry Mintrun, Joseph Sweeney, Raymond Van Sickle, Bea Martin, Ford Cooper, in "The Sea Woman", the Shuberts' new production. Willard Robertson is the author.

May Galyer, who appeared in "Old Lady 31" and "The Little Journey", has been engaged for Rachel Crothers' "Mary, the 3rd". Humphrey Bogart, last seen in "Up the Ladder", will also appear in that production.

Bertha Kalich will be supported by John Craig, Thais Lawson, Albert Perry, Beth Elliott, Walter Butterfield, Phoebe Coyne and Grace Kaber in her new play, "Jitta's Atonement".

Richard Bennett is in a serious condition in Chicago, where he was taken ill whilst playing in "He Who Gets Slapped". It is uncertain whether he will be able to return to the stage this season or not.

Grant Mackay, formerly the accompanist for Melba, the operatic star, will play an important part in "Mrs. the 3rd", Rachel Crothers' new play. This will mark Mackay's first appearance as an actor.

Vadim Uraneff will direct the production of "The Song of Songs" of Solomon, a dance-drama, to be presented early next month. Edna James is the chief reader and Anita Day will dance the leading role, known as the Shulamite.

Ben Lyon and Louise Huff, film favorites, are to play the leading roles in Rachel Crothers' play, "Mary, the Third". Ben Lyon appeared in New York before in "Seventeen" and "Romance".

Minnie Milne, who will be remembered as the secretary in "Enter, Madame", has been engaged by Guthrie McClintic for a part in his production of "The Square Peg". Lewis Beach's latest play.

There is a first-class male quartet in "Will Shakespeare". These men sing splendidly and have had some excellent music provided for them by Deems Taylor. It is not often that such fine singing is heard in the drama.

"The Rear Car", a melodrama from the pen of Edward E. Rose, is being well received by Boston audiences at the Selwyn Theater in that city. It is scheduled to play Boston for three weeks and then leave for the road. Taylor Holmes is the leading light of this production, and he is supported by Marguerite (Continued on page 113)

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 13.

IN NEW YORK

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

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and performance dates. Includes plays like 'Captain Applejack', 'Cat and Canary', 'Demi-Virgin', etc.

COMING TO BROADWAY

New York, Jan. 13.—Three new plays will open on Broadway next week and two will close. In addition there will be a shift of theaters made by two shows.

One of the new pieces, "Give and Take", a farce comedy by Aaron Hoffman, with George Sidney and Louisa Mann in the principal parts, is being produced by Max Marcin. Vivian Tobin, Charles Dow Clark, Douglas Wood and Robert W. Craig have been engaged as the supporting company for the two stars. "Give and Take" will open January 15 at the Forty-ninth Street Theater and "Whispering Wires", which is at present occupying the house, will move to the Broadhurst.

"The Humming Bird", another new play, is by Maude Fulton, who will play the leading part. It will open at the Ritz Theater also on January 15. "It is the Law", now at that house, will move to the Nora Bayes.

Perhaps the most important opening of the week will be "Jitta's Atonement", the third new piece, which is a drama translated by Bernard Shaw from the German of Siegfried Trebitsch. It will take place at the Comedy Theater January 17. This is the first play ever translated by Shaw and it was done as a favor to Trebitsch, who translated all of Shaw's

plays into German. "Gringo", now holding forth at the Comedy, will close its engagement tonight.

Another closing is "The Lady Crisillinda", in which Fay Bainter is starring at the Broadhurst Theater. Notwithstanding the generally favorable notices of all the critics, it has failed to draw and will close tonight.

For the week of January 22 the important opening will be Jane Cowl in "Romeo and Juliet" at the Henry Miller Theater. This will take place January 24. Another opening announced for that week is "Take a Chance", a musical comedy, slated to open at an unnamed theater on January 22. The only closing so far spoken of is Ina Claire in "The Awful Truth", which will go on tour. This play closes January 20 to make way for "Romeo and Juliet" at the Henry Miller Theater.

This week's business has been fair at most of the theaters. The Moscow Art Theater opened big, but later in the week there were some empty seats. Most of the big successes are getting a big play, with meager houses for the less popular shows. It would not be correct to say that business is bad, but it could be better for the medium-grade shows.

BELASCO, NEW YORK

West 44th St. Evs. at 8.30, Mats. Thurs. & Sat. at 2.30 DAVID BELASCO Presents

LENORE ULRIC AS 2D YEAR KIKI

Lyceum Theatre 45th Street, near Broadway. Evenings at 8. Matinees Thursday and Saturday at 2. NEW YORK.

DAVID BELASCO Presents David Warfield as Shylock in Wm. Shakespeare's THE MERCHANT OF VENICE

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

McGovern Makes Statement Regarding Spokane Deal

To Open in Portland About Easter—Business Men May Finance New Stock in Spokane

Spokane, Wash., Jan. 12.—Albert McGovern, producing manager-leading man of the New American Players, which disbanded here the week before Christmas, announces that he will play stock in Portland, Ore., this spring and return to Spokane for another try at stock later in the year. The American Theater has been dark since about December 15, when Mr. McGovern and A. P. Bunt broke relations, in which the company took a part on both sides and later scattered to all Coast points.

Mr. McGovern issued the following statement before leaving Spokane late last week for either Portland or Chicago, his destination being covered by conflicting reports:

"I think I may say with confidence that I will return to Spokane and I will again endeavor to give Spokane the best the market will afford in plays and players. It has been most gratifying to see how many lovers of the drama have stood by me. It is my intention to recruit a company for Portland, which details are in the finishing stage, for a session of ten weeks, starting about Easter. There is a possibility of our coming to Spokane in an open-air theater for the summer. We have virtually settled upon a theater here for the fall, in which will be produced only the best of clean plays on the lines of the little theater idea. These plans will work out in such a way that it will enable me to be on or near the ground when my action for breach of contract against A. P. Bunt comes up. I want to correct the statement that there was an incorporation known as the New American Players, Inc. No corporation ever existed that I was a party to and no such corporation was ever recorded. The class of plays I intend using will be picked from plays now running in New York and Chicago, as I have tried the best available for exclusive use in Spokane and my friends among the play brokers, who made it possible for me to give Spokane such a wonderful selection, are still ready to support me."

Mr. McGovern has action pending on his claim for about twenty-five weeks as director at a reported salary of \$200 a week in addition to his and Ethel Elder's (Mrs. McGovern) salaries.

A movement was put under way this week by Lew Hirtig, manager of the Liberty Lake resort, to have business men of the city finance another stock company to open at the American soon. It has not developed far enough for plans to be announced.

REPEAT PANTOMIME

To Accommodate Overwhelming Demand—Vaughn Glaser To Return to Cast in "St. Elmo"

To accommodate the overwhelming demand the Christmas pantomime, "Cinderella", is being presented again this week at the Uptown Theater, Toronto, Can., by the Vaughn Glaser Players. The week commencing January 22 "St. Elmo" will be revived with Vaughn Glaser returning to the cast in the title role. Mr. Glaser, who has enjoyed a week's rest, promises his patrons an elaborate production of Augusta Evans Wilson's play. On Friday afternoon, January 19, a monster benefit performance will be given in Toronto under the auspices of the Toronto Stage Mechanics, known as Local 58. "Scandal" will follow "St. Elmo", and listed for early presentation are "When Knighthood Was in Flower" and "Seven Keys to Baldpate".

ENID MAY JACKSON TO STAR IN "TEA FOR THREE"

Spokane, Wash., Jan. 10.—Enid May Jackson, former leading lady with the New American Players who disorganized here last month, will be starred by the Moore Producing Company, being organized here, in "Tea for Three", which will begin a tour of the Pacific Northwest next week.

NEW LEADING PEOPLE WITH PROCTOR PLAYERS

Albany, N. Y., Jan. 11.—John Glynn MacFarlane and Mary Daniel have been engaged for the leading roles of the Proctor Players and will make their first appearance before an Albany audience next week in "The Bad Man". They will succeed William Shelley and Mary Ann Dentler, who have accepted other engagements.

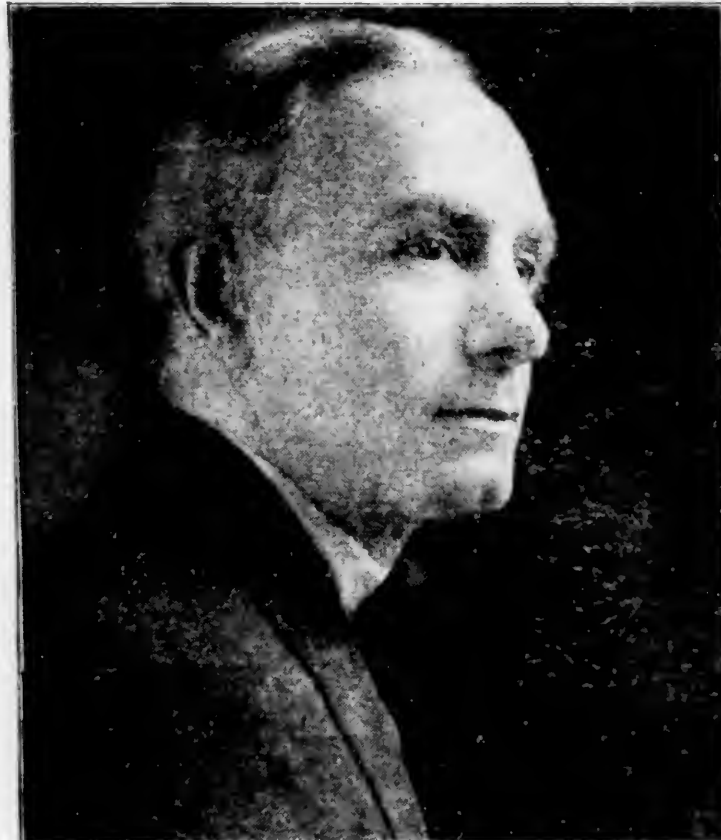
Mr. MacFarlane has just scored a distinct success at the Morosco Theater, New York, as leading man in Avery Hopwood's play, "Why Men Leave Home". He was leading man with Maude Adams for three years, playing with her in "Peter Pan" and "The Little Minister", and also for the English actress, Phyllis Neilson-Terry, and for Kathryn Kidder. In "Civilian Clothes" he achieved one of his greatest successes.

Miss Daniel comes direct from Cleveland, where she was a big stock favorite.

MANAGER MAKES FIRST LOCAL STAGE APPEARANCE

Edmonton, Alta., Jan. 10.—"Excuse Me" was the New Year's bill at the New Empire and pleased patrons of the Allen Players immensely. The play did not give Verna Felton or Allen Strickfaden an outstanding opportunity, but they made the most of the chances they had in the parts of Marjorie Newton and Harry Mallory. Al Cunningham was a good choice for the part of the porter and gave a really first-class performance. As Jimmie Wellington, Robert E. Lawrence did the best work he has done in months. It was, perhaps, the best performance of the lot. It would be unfair to single out any other member of the cast. Every part was most capably acted. Manager Allen made his first appearance on the Edmonton stage and it can be said truthfully that he is entitled to a place among the "biggest" actors in the country. (He weighs about 310 pounds.) Business good.

S. O. GORDINIER



Mr. Gordinier is owner and actor-manager of the Gordinier Players, in their fourth season of stock at the Princess Theater, Fort Dodge, Ia. The Gordinier Players are producing one royalty bill each week, and have been favorably compared with the leading stocks in the country.

BUSINESS IS FINE FOR METROPOLITAN PLAYERS

Edmonton, Alta., Jan. 10.—Alexis B. Luce made another big hit with the Metropolitan Players last week as George MacFarlane in "Believe Me Xantippe". Mr. Luce is legitimately entitled to the great popularity he has gained with Metropolitan patrons. Jane Aubrey is a tower of strength to the company and her Dolly Kamman was as good a performance as one could ask for. Irene Daley did a capital character bit as Violet. Norman Wendell had very little to do as Simp Galloway, but he made his "b" stand out. Jack Martin made his first appearance with the company as Buck Kamman and was excellent. Cliff Dunstan showed unexpected talent for comedy as Wren, and Tom Sullivan gave his usual capable performance as Arthur Sole. Business fine.

GEO. FORBES

The Colonial Theater, San Diego, Calif., celebrated its first anniversary last week and the Colonial Players, in "A Scrambled Wedding", played to large audiences at every performance. Charlotte Treadway, leading lady, is adding friends at every performance.

AMERICAN PLAYERS SCATTER

The American Players, who closed in Spokane, Wash., during the middle of December, will not be reorganized as was the intention of A. P. Bunt, principal backer of the company, shortly after the company closed. It is said that Mr. and Mrs. McGovern will leave for New York soon; George Taylor and Tajes Taylor, character man and juvenile, respectively, will go to Vancouver, where they have secured an engagement with the Empress Players. Ned Doyle will go to Portland for an engagement, Camille Purdy and her husband, Alden Moore, go to San Francisco; Enid May Jackson's future is mentioned elsewhere in the stock department; Miss Griffith is already in Tacoma.

ALFRED CROSS PLAYERS POPULAR IN SAN DIEGO

San Diego, Calif., Jan. 10.—The Alfred Cross Players at the Broadway Strand are continuing to score a big success and with Barbara Guernsey as leading lady and an exceptionally strong supporting company the success of the new Broadway Strand is assured. The offering this week is "East Side—West Side".

JANE COWL RETURNS EAST

After Starring Engagement With Toledo Players—Don Burroughs Rejoins Stock Cast

Toledo, O., Jan. 10.—Jane Cowl closed her two weeks' starring engagement Sunday night with the Toledo Players and returned to New York, leaving a host of friends behind her. She may be sure of a hearty welcome any time she chooses to return. After a three weeks' absence from the cast due to a slight throat affliction, the popular leading man, Don Burroughs, rejoined the Toledo Theater Company Monday night in the George Cohan role in "The Meanest Man in the World" in which he is being featured. The Cohan play is being well received by enthusiastic audiences and the title role is one in which Mr. Burroughs is seen at his best—he has the center of the stage most of the time and he deserves it. The company has been without a regular leading man since his absence and he has been sadly missed. Just now there is no regular leading woman so the company is still handicapped. It is to be hoped that one will soon be secured who will remain for the rest of the season as a permanent leading man and leading woman are the backbone of any stock organization no matter how many prominent players are engaged for stock starring engagements. "The Meanest Man in the World" has not been seen before in Toledo and the company is doing the play full justice. Nell Pratt is displaying his versatility this week by playing a dual role. He plays the office boy, Bart Nash, in the first and last acts, and in the second and third Michael O'Brien, an old Irish cobbler. It is necessary for him to be a quick-change artist in the last act as he exits as Nash and returns almost immediately as the cobbler. Lois Landon has her chance as the rather colorless heroine who appears in but two of the three acts. Miss Landon has improved greatly in her work since her opening weeks. Her love scenes with Mr. Burroughs were splendidly played. Beulah Bondy handled a role with just the right touch of character and Stokes McCune was a highly satisfactory heavy.

W. H. C.

CITY AND ARMY OFFICIALS HONOR EDNA PARK PLAYERS

It was quite a shock to A. Wright, formerly associated with the Hearst papers, to see all of the fuss that was being made by the people of San Antonio, Tex., over the opening of the Edna Park Players at the Royal Theater on Christmas Day. "Imagine my surprise," the newspaper man writes, "in seeing the Regimental Band from Fort Sam Houston parading thru the streets of the old Alamo City to the door of the Royal Theater, followed by many high city and army officials, all dressed in their best to do honor to Miss Park and her company on their opening night. With the rest of the crowd I followed the parade and after giving the high sign to Smiling Jack Edwards, owner of the troupe, managed to squeeze into the theater and enjoy the performance of 'Adam and Eva'. The play was well acted and the settings much better than the average of first-class stock companies. Although the army band couldn't squeeze into the theater Mayor Black and various Chamber of Commerce officials saw to it that the audience had the proper side-show between acts, for among other things 'His Honor' found time to present Miss Park with some flowers which he said 'were plucked from the gardens of San Antonio at Christmas time.'

"The cast includes: George McManus, Madge Haller, Frank Davis, Joyce Booth, Edna Park, Irene Hubbard, Maurice Penfold, Percy Barbat, Jack Edwards and Edward D'Oize.

"The show was covered by the reporters for the three local dailies and the next day feature stories appeared that would make any press agent green with envy. There has not been a stock company in San Antonio for years and not a road show in town this season, although Selwyn's 'Circle' is due here soon. With both press and public pleased and many good plays to follow such as 'Fair and Warmer', 'East is West', etc., it looks like big business for Jack Edwards and his Edna Park Players."

NICHOLS COMEDY CONTINUOUS STOCK RUN IN WASHINGTON

Washington, D. C., Jan. 11.—"Able's Irish Hose" is now on its seventh week at the President, thus still further breaking all records for runs in the Capital City. When announcement to this effect was made by Arthur Leslie Smith and Henry Duffy theatergoers in Washington arched their eyebrows and remarked that "it didn't seem possible." But it was possible and the seventh week for the Anne Nichols' comedy is going as strong as the first, or stronger.

BERKELL GIVES RADIO TREAT TO HIS PATRONS

Davenport, Ia., Jan. 12.—Charles Berkell, manager of the Grand Theater, a stock house, turned the tables on the radio fans who enjoy an evening at home without cost. He provides radio concerts in his theater each evening preceding the orchestra's appearance and when conditions are favorable during the intermissions. His receiving set has picked up stations along both Coast lines.

STOCK CHATTER

Ma Davis closed as second woman with the Mine Desmond Players in Philadelphia, Saturday night, January 6.

"The Truth About Blayds" is being released by the American Play Company, Inc., of New York, for stock production in all territory.

The Westchester Players, Mt. Vernon, N. Y., last week presented "That Girl Patsy". Lillian Desmond played the slangy, swaggering, diamond-in-the-rough heroine and the other members of the company were seen in roles of varying importance.

F. E. Proctor, owner of Harmanus Blecker Hall, Albany, N. Y., entertained the members of the Proctor Players and the attaches of the hall at a New Year's party at the Ten Eyck Hotel after the holiday performance. Pierre Watkins, of the Proctor Players, was toastmaster. There were about 100 guests.

Billy Watson, proprietor of the Orpheum and Lyceum theaters in Paterson, N. J., is quoted in The Paterson Morning News as having said: "This is the best season I've had in ten years." Quite a boost for Charlotte Wynters and her Associate Players in stock at the Lyceum.

Virginia Fairfax played her original part of Signora Monti in "Twin Beds", at the Desmond Theater, Philadelphia, New Year's week. Miss Fairfax was with "Twin Beds" for six seasons. "Twin Beds" drew a nice week's business at the Desmond. Plays underlined are "Girl of the Golden West", "Knighthood in Flower", "Oh, Boy", etc.

Frances Pitt, who has appeared with the Mabel Brownell Players at the Victory Theater, Dayton, O.; the Vaughn Glaser Players at Rochester, N. Y.; and with stock companies in Newark, N. J.; New Haven, Conn.; and Hamilton, Ont., joined the Orpheum Players in Duluth, Minn., January 7, for ingenue roles.

The old Majestic in Houston, Tex., will be turned into a stock theater, with a strictly New York cast giving one change a week of high-class stock releases. This will give Houston two theaters playing stock, as this Prince is now housing the Gene Lewis-Olga Worth Players. The name of the old Majestic will be changed and a prize of \$50 is now being offered for a name.

Mr. and Mrs. James K. Dunselth closed a year's stock engagement at the Bijou Theater, Chattanooga, Tenn., January 13. Mr. Dunselth directed the plays and Mrs. Dunselth played characters and a line of comedy parts. Mr. Dunselth writes that this has been the first successful run of stock in Chattanooga. Mr. Dunselth will pay a short visit to his mother in Toledo. Both are engaged for a spring and summer run of stock.

Ada Meade, who recently closed a short tho successful engagement as leading lady with the Proctor Players at Albany, N. Y., appeared on the stage of the Ada Meade Theater, Lexington, Ky., Monday evening, January 8, for the first time since the theater named in her honor was built. Miss Meade, who is a Kentuckian, is playing the principal role in "Elsie", a new musical comedy, which will open in Chicago January 23 for an indefinite engagement. Tho all her previous experience had been in musical comedy, Miss Meade made a successful debut as a leading woman in stock in Washington, D. C., last summer. She played a four months' engagement there. She confided to a Billboard representative recently that, having been successful in musical comedy and stock, she would sometime like to try her hand at vaudeville.

"Charlotte Wynters could not have done much better," said The Paterson Press-Guardian of her performance in the role of Muriel Mason. "If it had been written especially for her. Altho her thousands of admirers are getting to the point where they believe Miss Wynters is capable of enacting almost any part with success, they will be given a new surprise this week in learning that she is also a dancer and singer of no mean ability. William Courneen won his audience from the start as the bashful hero. He furnished much of the ample comedy in the production, and his voice was one of the heat in the cast. This city is indeed fortunate in having such a leading man as Mr. Courneen. Maude Franklin renewed her claim on her host of

REP., STOCK and TENT SHOW MANAGERS, LOOK

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followers as Violet Mason. Fred Nelson was convincing as James Maxwell and Harrison Hoy was good as George Thompson.

"Some Baby" proved highly entertaining to the stock fans of the Rockford Theater, Rockford, Ill., as presented last week by Clyde Waddell and his stock company. To quote Horace Baker, of the local press: "It scarcely is necessary to discuss individual work of players in farce, altho it is interesting to note that Gene McDonald adds a very excellent character bit to his list of local successes. Mr. McDonald is a conscientious actor who gives intelligent study to every role assigned, whether that of youth or age, and his Judge Sanderson this week is a work of art. E. M. Johnstone steps into his proper sphere, for the first time here, and contributes excellent comedy as the rural police chief. Ethel Lorraine portrays Marcella with the same fidelity she would exhibit were the character one in serious drama. Bessie Bennett, Margaret McDonald, John Daly and Favin Harris sustain their local reputations for good work, and Miss Day and Mr. Waddell, upon whom no heavy demands are made, meet the requirements satisfactorily."

Joseph Stanhope, 46, a member of the Woodward Players at the Garrick Theater, St. Louis, who died January 7, was stricken with heart trouble before the second act while playing in "Mam'zell", but insisted on continuing with the performance. He was advised to cut his lines short, but Stanhope, however, played the part as usual, and after the curtain descended collapsed. He was removed to the Laclede Annex Hotel, where he died. Stanhope went to the Garrick Theater from Kansas City six weeks ago. He was playing there with the Drama Players. Mrs. Stanhope was also with the Dramatic Players and joined her husband in St. Louis with the Woodward Players. Mrs. Stanhope is a St. Louis girl. She and her husband played for two years with Frank McGlynn in "Abraham Lincoln". Mr. Stanhope played with stock companies in New York, Pittsburg and Chicago. He played with William Faversham in "The Squaw Man" and was also a member of the "Alias Jimmy Valentine" Company with H. B. Warner. He was buried in Cincinnati.

GARRICK PLAYERS

Give Excellent Performance of "Welcome Stranger"—Favorites Welcomed Back in Cast

Milwaukee, Wis., Jan. 10.—After playing to filled houses for two weeks with "Getting Gertie's Garter", the Garrick Players are this week giving a thoroly excellent performance of "Welcome Stranger". This quaint mixture of Jewry and Christian Science is splendid entertainment and, best of all, it is clean. It is littered with numberless small details that contribute materially to the success of the play and it can be said that, in spite of the evident riskiness of some of them, they all worked with startling smoothness.

Oscar O'Shea and Esther Evans returned to the fold this week and are being royally welcomed. As the likable Jew who makes the town, O'Shea does his usual competent work. We have liked him better in other roles, but as his every speech is a scream perhaps we are a little too finicky. Miss Evans plays her small part well.

Deserving of much praise is Jay Collins as the town ne'er-do-well. He plays with intelligence and restraint. Another character well played was the mayor by Blosser Jennings. Howard Hall had little to do and Bert Brown, John Peters, Edward O'Malley and David LaMont were entirely satisfactory as small-town citizens. Myrtle Ross did well as May, as did Gale Sondergaard as Essie, but she is hardly the type for the part. Georgie Edwards played a small part.

Business appears to be altogether satisfactory and it should be because Manager Gross apparently is sparing no expense in building his scenery or securing his plays. About the only complaint we can think of is in regard to the music; it could be improved.

Next week, "Bluebeard's Eighth Wife". H. R.

LEE SMITH A HIT

In "The Brat"—Ada Lyton Barbour Joins Wilmington Players

Wilmington, Del., Jan. 9.—A capacity house greeted the opening performance of "The Brat" by the Wilmington Players at the Garrick Theater last night. Miss Lee Smith plays the name part and repeats her success of last summer when she played Patsy in "That Girl Patsy" and made a tremendous hit. She is particularly well suited to this kind of a part, to which her voice and stature lend themselves admirably. In the current play she allows herself full scope for the emotions and yet she does not sacrifice the tempo

of the play to her own interpretation, in fact she manages at all times to keep the swiftly moving plot at the speed which the author intended. The settings are unusually good and the gowns of the women attractive. Ada Lyton Barbour is a newcomer in the cast and plays the part of Mrs. Forrester, the mother, whose mother love seems to be very one-sided. Mr. Hadfield has been cast as the Bishop and David Callis as Timson.

SAENGER PLAYERS

Well Cast in "Nice People"—Business on Ascendancy

New Orleans, Jan. 9.—"Nice People", presented by the Saenger Players at the St. Charles Theater this week, received a warm reception from the audiences which thronged the theater. The piece was well cast and the players showed they appreciated their parts in the careful manner in which they interpreted the various characters. Leona Powers as Theodora was at home in the part and received much applause. Orris Holland as Trevor Leeds was a close second for honors, while Alice Buchanan as Hallie Livingston presented the character with entire success and created the effect desired to support the idea contained in the play as a whole. William Melville as Scotty Wilbur, Bob Jones as Mr. Heyer, Antoinette Rochie as Margaret Raines, Foster Williams as Billy Wade, Lola May as Eileen Baxter, James Donlon as Oliver Comstock, and Guy Hiltner as the irate parent of the frivolous Theodora, are all entitled to considerable praise for their work. Business is on the pickup and the house is well filled at each performance. About twice a week a theater party is given by society folks who are beginning to realize that a real acting company is presenting up-to-date plays in this city.

Next week "Kick In" is scheduled.

"EAST IS WEST"

Is Triumph for F. James Carroll Players in Halifax, N. S.

Halifax, N. S., Jan. 10.—The F. James Carroll Players presented a sensational production of "East Is West" last week. It has been a long time since the Majestic has housed such an array of scenery, costumes and talent all at one time. Edna Preston gave a perfect occidental conception of Ming Toy, and carried her audience along with her thruout the entire play. Miss Preston in singularly versatile and particularly adapted to this type of role. Your correspondent recalls her former hit in "The Love of Su Shong" played here two years ago. Miss Preston's costumes were a revelation, both in number and splendor, and when she appeared "dressed for Billie Benson" a chorus of "Ohs" could be heard all over the house. Speaking of Billie Benson, Thomas Hutchinson fitted into the role as if it were written for him. Mr. Hutchinson is already the idol of the matinee girls.

The fat role of the piece fell to W. J. Townshend as Charlie Yang. Mr. Townshend played a difficult characterization to perfection. Charlie Yang, while funny to the audience, must be serious to himself, and it would have been so easy for Mr. Townshend to make him ridiculous. Lloyd Sabine played Lo Sang Kee with rare restraint and insight into the character of the honorable merchant. E. H. Kasper as the ardent lover and Nat Burns, who doubled as Chang Lee and a valet, supplied a fund of real humor. The cast was augmented by several local girls as "Sing Song Girls".

The staging was particularly beautiful. The "Love Boat" scene for the prolog, with the boat moored to a wharf, well to the front and backed by a cye of brilliant blue set far back, made a most gorgeous spectacle, while the splendor of Lo Sang Kee's house was equally striking without being tawdry and garish, and made a striking contrast to the quiet richness of the Benson mansion. "East Is West" is one of the finest plays ever produced in Halifax, and is a triumph for Mr. Carroll and his players and staff.

R. T. Y.

CHANGES IN CAST OF COSMOPOLITAN PLAYERS

The Cosmopolitan Players at the Orpheum Theater, Seattle, Wash., has changed considerably in personnel in the recent past. Marguerite Allen, formerly of the Poff Players, Washington, D. C., has replaced Justina Wayne as leading lady, and Fred Sullivan, formerly with David Belasco and James K. Hackett, has joined as character man. Mr. Sullivan recently closed with an Edmonton, Alta., stock company and is well known in Northwest Washington as a member of various circuit stocks, notably Dan Gray, Boyle-Wescott, Tom Sullivan's and the Howard Foster Company. V. T. Henderson, late of Selwyn's "The Third Chance", is another new member, also Kathryn Card, of New York.

LONG RUN OF PLAYS

Becoming Habitual in Baltimore—Gain in Receipts at Other Houses

Baltimore, Md., Jan. 10.—Baltimore is becoming accustomed to this business of shows having more than the usual week's stay. "Getting Gertie's Garter" stirred up the natives during the early part of the present theatrical season when it played to packed houses for eight weeks, setting a record for this city. Baltimore now has two more shows which have enjoyed more than the usual week. As a matter of fact both are in their third week and look good for a longer stay. The George Marshall Players, at the New Lyceum, who played "Gertie's Garter", are presenting "Ladies' Night in a Turkish Bath" for the third week. At the Academy of Music "Able's Irish Rose" is also in the third week of its stay.

The local theaters and their respective managements are not showing the glum appearance of a month ago. The season's business as a whole has been nothing to boast of, but the holiday weeks were productive of very good houses and things since are apparently brighter.

At the Maryland, which is the local Keith house, business has been exceptionally good for months. Manager Schanberger was forced to arrange three performances on Christmas, New Year's and the Saturday preceding New Year's to accommodate the demand for tickets, there being also a midnight performance on New Year's eve.

BROADWAY PLAYERS

Make Way for Tony Sarg's Marionettes—Speed Predominates in Stock Performance

Schenectady, N. Y., Jan. 11.—For the first time in their fourteen weeks here the Broadway Players did not open at the Van Curler Theater Monday night. Giving away for the day to Tony Sarg and his quaint marionettes, the fifteen stock players hid themselves to Hudson Falls, where they presented "Scrambled Wives" at the New Theater that night. They gave their first performance in the farce here Tuesday. "Hilarious," "uproarious," "howling," "screaming" and all the other adjectival standbys used in the description of a farce are tagged onto this piece, but just how funny it is depends on one's sense of humor and one's taste. The majority will laugh their heads off at it, while a minority will regard it as a little silly and more than a little boring. The spineless husband, the jealous and nagging wife, the vivacious, daring affinity (in this case a former wife) and the accusing circumstances, with the invariable train of lies that follow them, and the many exits and entries of the characters, are all present. Speed is the main thing in the successful presentation of a farce and this the Broadway Players give "Scrambled Wives". Harry Hollingsworth plays the boob

(Continued on page 29)

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ELMER LAZONE

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Next Season

Elmer LaZone is having a complete new outfit, 70x140, furnished by the Beverly Company, which will build everything except stage scenery and lights. The scenery will be from the Schell Studios, of Columbus; the lighting effects from Newton, N. Y., and a Universal light plant from Oshkosh, Wis. The outfit complete will cost over \$10,000, it is said, and the company will open on or about April 23 and play the larger towns. Mr. and Mrs. LaZone own a summer home at 421 O street, Louisville, and have a winter abode in Starke, Fla.

The Original Williams Stock Company, including Elmer LaZone, Marie DeGafferly (Mrs. LaZone), Dick and Fanny Mason, Mabel Mason, Mrs. Crutcheff, Doc Harvey, Bill McQuage and Carl Replige, is touring Florida by auto, and report business the best down there in years. Punta Gorda and Wauchula were exceptionally good stands. At Punta Gorda Mr. and Mrs. LaZone, Miss Mason, Doc Harvey and Mr. McQuage chartered a launch, and with its crew made a thirty-mile trip down the bay, oysters, fish and duck being landed on the trip. They arrived at Bull's Bay at 12 o'clock noon, a fish fry and oyster roast was then prepared and eaten, and they returned over a rough sea, arriving in port at 7:30 that evening. Mr. Walker, at Wauchula, is "a real manager and a prince of a fellow". After the show on Friday night he prepared, at the leading cafe, a feast for the entire company, the menu consisting of quail on toast, roast meats, strawberry shortcake, celery, nuts, oranges and other goodies. There was music and an enjoyable evening spent. A rising vote of thanks was extended Mr. Walker by Mr. LaZone. The week of January 8 the company played Arcadia and while there visited Mrs. Replige (Oma Williams), at her beautiful home and orange grove, located one mile from the city. The company has three more weeks to play in Florida, then into Miami for a week's pleasure, after which the company will motor back to Louisville, Ky., via Washington, D. C.; Baltimore, Md., and Columbus, O., arriving in Louisville about March 15.

"UNDER THE LION'S PAW" IS WORTH-WHILE SHOW

Judging from the reception given "Under the Lion's Paw" Joe Williams was right when he announced from the stage the week previous that he was convinced patrons of the Boulevard Theater, Cincinnati, would enjoy a real comedy and heart-interest play. The piece contained all that and was given by the Feagin Stock Company Friday night, January 12, with the same splendid acting that has marked its previous offerings. The play contains an absorbing story, which centers in Elinor Grey, a blind girl, who finally escapes the attention of Count Derville, an enormously conceited fellow who shows desperate affection toward Elinor because of her great wealth. Elinor's innocence wins the love of Ralph Fielding and the final act brings happiness to all except Count Derville, the meanest man in the play, capably played by Joe Williams, and his assistant in the "dirty work", Jim Larkina (Leo Mosler). Elizabeth Lewis and Bob Feagin kept the audience in good humor with their funny situations in their scenes together and Irish brogues. Their speciality went over nicely. Grace Feagin as usual was appealing as Elinor Grey and Pearl Mosler did a bright bit as Mildred Haven. J. Lawrence Nolan, leading man, had the part of Ralph Fielding and was very good.

JONES REPORTS FINE TWO WEEKS' BUSINESS

Chicago, Jan. 9.—M. T. Jones, of the Beach-Jones Stock Company, one of the best of its kind on the road, was in Chicago this week and told The Billboard that the show's business since Christmas Day had been phenomenal. Other shows are sending in similar reports about the fine pickup in patronage since Christmas.

WESSELMAN HAS NEW TENT

A new tent to house the Wesselman Stock Company was put up in Cameron, Tex., the other day for the first time. It is a 50x100 and is all the manufacturer promised. It was made in Wichita, Kan., and the "house" sent a man to superintend its initial erection. Three new trucks have also been added to the fleet, making a total of five, and two more have been ordered from the factory. The company played Giddings, Tex., Christmas week and the engagement was a "dab". This was a joyful Christmas for the members of the company. A tree was erected in Mrs. Wesselman's room Christmas night and many presents were exchanged. Mr. and Mrs. Wesselman are strangers in Texas, but their friendship is growing rapidly. Jack Lockwood and wife are new additions to the show, replacing Walter Card and Billy Stewart.

NORTON PLAYING STOCK

Norton's Comedians, after playing five weeks to fair business in Missouri, have returned to their old territory in Oklahoma and business has more than justified the move. The company entered its fifth week at the American Theater, Enid, Ok., playing two bills a week. Plays used are from the Chicago Manuscript Company and A. Milo Bennett. "The Dangerous Age", "Mary's Ankle" and Willard Mack's "Poker Ranch" are underscored. Sherman's "Balloon Girl" is also successful. Doris Hugo replaced Bonnie Norton in leads. Miss Norton has gone home for a rest. The cast includes R. Frank Norton, Irvin Rouch, Ed Rogers, Vic Walters, Guy Fritz, Chas. Barnea, Doris Hugo, Elva Walters, Anna Marvin and Ethel Rouch. Norton's Comedians are billed as "Enid's Favorite Stock Company" and had a nine weeks' run there last season.

HOW TO FILL THE THEATERS

THOSE who are responsible for and are a part of the new movement in the theater in the United States should not fail to take advantage of the opportunity at hand to draw back into the theater that vast audience "across the country" that has been momentarily led away from the legitimate playhouse. That the American theater is in the midst of a most interesting period of dramatic activities no one doubts. But stage performances of real value should be enjoyed by all, and not be available only to those who live in, or are able to visit, the half-dozen largest cities where, and where only, first-class plays are presented with the original casts and equipment of the original production.

The forecast, made about twenty years ago, that the commercialization of the theater would ruin it, has come true so far as the former first-class theater in many of our smaller cities is concerned. The custom of many managers in recent years has been to produce a play in New York with a fine cast and first-class equipment; then, in case the play is a success, to flood the country with a number of companies playing the same play, but with inferior actors, third-rate scenery, etc. The company is then advertised as "the original New York production" and the highest prices are charged for the tickets.

The intelligent theatergoer in the smaller cities has been misled so often that he has finally withdrawn his patronage entirely from the local first-class theater, and either waits until he goes to New York, Chicago, Philadelphia, Boston or San Francisco to do his theatergoing or else he does not go to the theater at all. The "best theater in town" is then usually turned into a motion picture house, having lost its audiences for plays thru being party to a very short-sighted policy of greed.

The first-class theater-loving public is still in existence across the country. It is a very large public. It is a more intelligent and more appreciative public than it was twenty-five years ago and more eager to support the best things, provided there is no question regarding the standard quality of the attractions offered it. Unconditional fair treatment is all that is required to bring it back into the theater in great numbers. One dozen managers or high-class artistic play-producing organizations could in a few years effect the desired result by sending productions on tour intact. Both the producer and the local manager would profit thereby, and the actor would have seasons of engagement approximately three times as long as at present.

The stage as a whole will be greatly benefited by winning back into the theater this large part of the population. It can be done by keeping

—CHRISTIAN SCIENCE MONITOR.

NOTES FROM KERNAL

The holidays found the Ed. C. Nutt Show, No. 1, enjoying a fairly good business and every one connected with the show well and happy. Manager Nutt and wife gave a Christmas tree and many presents were exchanged.

Several visits were exchanged with the members of the Hila Morgan No. 2 Show recently. This is the first winter in several years that this company has traveled. As a rule a stock engagement is booked.

The roster of the company is as follows: E. V. Dennis, Gordon Hayes, Johnny K. Sullivan, "Dutch" Sheffield, Claude Payne, Ed. C. Nutt, Felix Cavine, W. E. McDade, E. W. Marsh, A. T. (Bill) Swango, Sam Puckett, C. M. Cline, Walter Isham, Jim Bradford, Roy McDonald, John G. Brown, Ralph Summers, Nona Nutt, Josephine De Costa, Dottie Sheffield, Kathleen Marsh (Tillie Tutt), Hayzelle Payne, Flossie Pope and Edytha Hayes. A band and orchestra are carried, as usual, to wake up the natives.

The outfit is a 70, with a 40 and two 30-ft. middle pieces, and Manager Nutt carries two trucks to load and unload the outfit.

We have quite a bunch of kiddies on the show, as follows: Jimmie Sullivan, Dennis Sullivan, Marion Hayes, Edytha (Sister) Hayes, Neysa Payne and Claude Payne, Jr. Then we still have old "Anxiety", known by hundreds of trouper.

KERNAL.

SANGER & JORDAN TO REPRESENT CORBETT

During the past few weeks negotiations have been completed whereby Sanger & Jordan, of New York, considered one of the oldest and most reliable play corporations in this country, will be the sole agents for Shannon M. Corbett's plays in the United States, England, South Africa and Australia. Mr. Corbett is recognized as being one of the most able playwrights of today, and many of his plays are being used with success by repertoire companies. Several large stock companies have presented "The Bootlegger's Repentance", his latest play, with success. It is reported that Mr. Corbett produced the play himself in Winnipeg, Can., to test it and critics and theatergoers alike were unanimous in its favor.

AMERICA SHOWBOAT SOLD

The showboat "America" has been sold to F. M. and Wm. Reynolds, who will give it a thorough overhauling, increase the number of staterooms and enlarge the present ones preceding the opening April 1. Sherman L. Jones' "The Girl of the Whispering Lines" will be offered the first half of the season and "The Land of the Sky" the latter half. Nichol & Reynolds, former owners of the "America", are said to be building a new floating theater at a cost of \$20,000.

BAD JUDGMENT

By WILL W. WHALEN

It's always a pleasure to say a good word for the actors in the sticks. When praise is handed out the fly-by-nights are usually handed the lynch without a "Romeo and Juliet" moon to "spot" them. I dropped into a coal mine town theater to witness "Smilin' Thru", done by the Chicago Stock Company. When Jane Cowl appeared in the twin roles of this piece Patterson James found fault with her kitchen Biddy brogue. P. J. ought to know brogue when he hears it, for when I was talking with that same hard-boiled gentleman ferret out the Astor Hotel my ear discerned a Celtic touch in his own speech. Well, if old P. J. had heard Jean White, the leading woman of the Chicago Stock, he wouldn't have found fault with her accent, nor could Windsor Dagggett grumble about her diction. She was a delight to eye and ear, as graceful on her two tiny feet as she was harplike in her tones. A playwright discovering such a girl doing his heroine must shed tears of delight. I found Miss White all the more refreshing because the night before I'd seen a high-priced company at Harrisburg, where the leading woman's brogue was like Mr. Flanagan—on agin, off agin.

I dragged myself reluctantly from the theater at the end of the pretty show and spread the news among my friends what an actress Jean White was.

I toted a small regiment to the theater the next evening to see "The Haunted House", by Owen Davis. That play was terrible, a miserable echo of "The Bat", with everything that made "The Bat" omitted. "Bug bones!" grunted a miner who was bored stiff behind me. A lady shot! At the end it turned out to be a cow. "Bull!" quoth the miner. I'm sorry I had to agree with him. The leading man, W. James Bedell, gave a nice John Drew interpretation of the bridegroom, but Jean White! She had a hit in the first act, didn't appear at all in the second, had a couple of lines in the last. My friends to whom I'd sung her praises were very silent at our "hot dog" supper after the show. What's wrong with managers who let playwrights mislead them with trashy scripts? Such pieces are dear at any price. Owen Davis has done good things, I mean things that hold attention, but heaven knows "The Haunted House" is none to his credit. Why hasn't the Chicago stock manager sense enough to perceive that Jean White deserves good parts? Perhaps if the manager hadn't given me a free seat I wouldn't have been so critical. There's gratitude for you!

THE PARAMOUNT PLAYERS ENJOYING LONG SEASON

Russell Bros.' Paramount Players are rounding out their forty-third week and are again in the State in which they opened last spring, having in their tour covered six others. Business this fall and winter has more than atoned for the death trails traveled in the spring and summer and as it promises to continue the management has made no plans for closing. Business has been better during recent years in the winter in the far South than in the spring. Money is more plentiful, the planters are as a rule idle and welcome all amusements. All new plays have been selected for next spring. Emma Marie Davis will be featured in a repertoire of blackface leads and more latitude will be given to her singing of the darky songs that have made her such a favorite thruout the South. Prominent in the repertoire this coming year will be "Savannah Mammy", a play written by Ted and Virginia Maxwell and said to be one of the best written plays the management has read in years; another is a mystery play, now being written by Lawrence Russell.

The personnel of the company now includes Emma Marie Davis, Dick Lewis, Mary Theresa Russell, Lewis Sacker, Stanley Gordon, Josephine Sacker, Myrtle Lewis, Jess Norman, Ralph Herbert, Reba Hart, Hugh Riegel, Mr. and Mrs. Jack Carlson, Loretta Weaver, Willis Maxwell, Thurman De Lon, James Cox, Chas. Sharp, John Henry, Eldon E. Jerralle in advance and Lawrence Russell manager.

CARNIVAL OWNER TO LAUNCH REP. SHOW

A. H. Jones, owner and manager of the Jones Greater Shows, will embark in the repertoire business and put out a tent show presenting royalty plays, vaudeville acts and a feature orchestra. Mr. Jones will continue to operate his carnival organization with W. F. (Dad) Sowers as active manager. The repertoire show will be motorized and carry its own electric plant. The stage will be built on a large trailer. Everything promises to be new from stakes to flags. The company will play territory the carnival has played for sixteen years.

RENTFROWS BUY PROPERTY

Mr. and Mrs. Jap Rentfrow have bought a house and fifteen acres on the bluff overlooking Nueces Bay at Portland, Tex. A troopers' colony is expected to be formed there in the near future. The location is an ideal one, right across the bay from the new deep-water harbor at Corpus Christi on which the government will expend five million dollars.

REP. TATTLES

Southern Texas is said to be swamped with tent dramatic shows. In many instances a one show will move off a lot and another move right on.

Harry E. Lloyd has recovered from his recent illness and is now touring Missouri with Dr. Clarke's Cherokee Comedy Company, a medicine show of four people.

The John D. Winninger Company played Dixon, Ill., last week, to reported excellent business and in one of the most beautiful theaters in the Sucker State.

The John Willama Stock Company closed in Daleville, Ala., Saturday night, January 6, according to Fred Lyell, leading man of the company, who is visiting in Cincinnati.

Frank ("Mack") Trombley, formerly of the Brooks Stock Company supporting Maud Tomlinson, has signed up with Joe Worth's sketch playing the Orpheum Circuit.

The Elias Day Players of Washington, D. C., presented "Happiness" at the Casino, Victory Mills, N. Y., the evening of January 5, for the benefit of the Notre Des Lourdes Catholic Church. The Elias Day Players are booked by a chautauqua association.

Eileen Thomas, until recently a member of the Kidd Stock Company, opened with the Fletcher Stock Company in Comanche, Ok., December 19. The Fletcher company is now playing the oil fields of Oklahoma.

The Charles K. Champlin Company, which was at the New Bardavon Theater, Poughkeepsie, N. Y., all last week, received splendid notices from the local papers for its presentation of "East is West" and "Experience", the productions of Monday and Tuesday.

Mrs. D. F. Willama advises that her husband underwent an operation for double hernia at St. Anthony's Hospital, St. Louis, Mo., January 4. He is recuperating as well as can be expected and probably will be up and around in several weeks.

George B. Fluhner is now located at Buffalo, N. Y., in the mercantile business. Mr. Fluhner is recuperating from a broken arm he received eleven weeks ago while cranking his car. Along with his sales work Mr. Fluhner is boosting his two latest songs, "Hushaby Lullaby" and "Till Nite Is Gone", both published by the Hillside Music Company.

Ted and Virginia Maxwell have leased their two latest plays, "Savannah Mammy" and "The Angel of Poverty Row", to the Hart Bros. Stock in Long Beach, Calif. The Hart Bros. will give the premiere stock production of "Savannah Mammy". The Hart Bros., following presentation of a number of the Maxwell plays, will produce their ten latest within the next ten weeks.

Dick and Fannie Mason, of the Mason Stock Company, are touring Florida, stopping at the most interesting places and enjoying the fishing and hunting. Mr. Mason's health is much improved and he is looking forward to a big summer season. Dainty Mabel Mason is traveling with her mother and father, while Dick, Jr., is attending the John Heywood School in Louisville, Ky., where the Masons own a beautiful home.

Ernest Sharpsteen thought it was about time and was married New Year's Night. Yes; it's his first time. The bride is known as Serece Doreene Kinnebrew, daughter of Jack Kinnebrew, who retired from the show business and is now in the automobile business in Galeaburg, Ill. Mr. and Mrs. Sharpsteen, until recently with "Over the Hill to the Poorhouse" Company, have a furnished apartment in Grand Rapids, Mich., and expect to remain there for a few weeks' honeymoon.

Wm. Thebus and wife (Bess Tucker), who recently closed a forty weeks' season with the Frances Players under the management of Roy H. Hogan, are spending the winter at Mrs. Thebus' home in Monticello, Ark. While en route from New Orleans to Monticello they

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stopped off at Mer Rouge, La., where Daniels and Richards were murdered by the hooded mob, and say the town is crowded with strangers and looks like a good spot for a tent show at this time. The Thebuses will take the road again as soon as Mr. Thebus winds up his Masonic work.

Sherman L. Jones says his play, "The Girl of the Whispering Pines", has proved to be a great success. Mr. Jones has leased the play to the Golden Eagle Stock Company, the Marks Stock Company, the Wiser Stock Company, the Wilson-Blake Players, the Princess Players, the Griffith Stock Company, the Grand Rapids Stock Company, Wm. Reynolds' Showboat, the King Stock Company, the Franklin Stock Company and others. He is also leasing a number of his other plays to the above companies. "The Romance of Sparville", "The Village Marshal", "Shadowed by Two", "The Indian's Secret" and "Ella Mother's Voice" are other plays from Mr. Sherman's pen.

Billy Neff, manager of the Quality Players, writes as follows: "We contracted a one-day engagement at the Yale Theater, Sapulpa, Ok., and gave three shows January 7, and showed to over 1,800 people. We were so well liked that the manager rebooked the show for a full week, commencing January 14. At the Yale we presented 'The Man From the West', a very funny farce in three acts that was a scream, and every vaudeville act was well received. We have a very fine lobby display, including twelve styles 18x20 colored photos, and several styles of 20x29 colored photos, all made by the McCoy Studio of Lawton, Ok. We are going to play return dates soon. Members of the company are Babe Holtman, Bob Leefer, Minnie Grey, John Raymond, Master Lewis Holtman, Billy Neff and May Marsh and the Quality Harmony Trio."

WILKES PLAYERS OFFER "EAST SIDE-WEST SIDE"

Denver, Col., Jan. 9.—How an effete and enervated author becomes inspired and exhilarated by an illiterate but wholly hewitching little denizen of the lower circle of Greenwich Village is the delightful theme of "East Side-West Side", at the Denham Theater this week. It is a play that sparkles with exceptionally clever dialog and blends humor and pathos in such a manner that the laughs are continually colliding with the lump in one's throat. It is one of those charmingly consistent inconsistencies of dramatic ingenuity which somehow conciliates all tastes and philosophies.

Nothing the Wilkes Players have ever done is more pleasingly presented than this play. Never has Gladys George appeared so appeal-

ingly in all respects as she appears in the role of Lory James, the little East-Side waif. Nor has Ivan Miller ever done better work than he does in the role of Duncan Van Norman, the enervated essayist, who falls victim to her ingenuous charm. Miss George is admirably supported by Billee Leicester as the slowy and disgruntled Sadie, and by Jane Gillan as the wretched, pathetic kid. Miss Gillan does some emotional work with telling effect, and Miss Leicester is delightfully amusing. Dora Clement does excellent work as Sybil Herrington, characterized "loosely" as a lady; Howard Russell is equally effective as Hendrick Van Dekkar, the Dutch literary gentleman. Ruth Spivak appears to good advantage as Amy Norman, the snobbish sister of the hero. William Walsh as Mr. Shepley does excellent character work. Claire Sinclair as Mrs. Van Norman, Guy Usher as Skiddy Stillman and St. Condit as Paget appear to good advantage.

GIVING ALL HIS TIME TO WRITING NEW PLAYS

When Robert Sherman first began leasing plays to repertoire shows in 1919, after his discharge from the army, his list contained but seven plays. These were accepted readily by most of the recognized tent repertoire companies, and all are said to have proved successful. In 1920 six more bills were added to the list and his business increased accordingly. An addition of seven plays was made last season, and this spring Sherman comes forth with fourteen new ones. The Mae Edwards Players topped all business in St. Johns, Canada, with "The Bronze Goddess", which Sherman is offering this season as a feature bill. It is said by some that a complete repertoire of one man's play is not a good thing, as they are all written in the same vein. This is said to be one of the notable features of Sherman's plays, that they all differ in plot and style of construction. The second most pleasing feature to managers being that he writes nearly all plays to be told in one setting, cutting down the expense for the show instead of seeing how much he can elaborate on scenery. Mr. Sherman is the writer of popular-priced plays who goes to the personal expense of getting special paper for his plays. Anything worth doing at all is worth doing well, and Sherman has dropped all other lines of work and maintains an office in Chicago, devoting his entire time to writing new plays. The Beach-Jones Stock Company, of Wisconsin, a show playing nothing but the highest-priced royalty plays, such as "Smilin' Thru", "The Storm", "East is West", etc., uses a specially written play of Sherman's each season, and finds that

they hold up equally as well as the higher-priced hills. "The Bronze Goddess" was written especially for Miss Sittler, the leading woman of the Beach-Jones Company, as was "Borrowed Plumes". "Cindy's Pirates", a novelty costume play; "Norah", a comedy drama with Irish leads and a feature mammy part; "Romance of Hawaii" and "The Intruder" are several of the new features for this season, and from orders already in Sherman looks for it to be the banner season of all.

YOUNG ORDERS NEW TENT FOR TOBY'S COMEDIANS

Continued access is reported for Toby's Comedians, who are playing circle stock one day each in West Mineral, Arcadia, Mulberry, McCune, Girard and Englevale, Kan., and Minden Mines, Mo. The company has presented such plays as "The Cry Baby", "The Girl From Laramie", "Six-Cylinder Love" and "Smilin' Thru". Manager Billy Young recently placed an order for a special make outfit with the Ponca Tent and Awning Company of Wichita, Kan. Mr. Young expects to keep the present company together for the spring and summer season.

BROADWAY PLAYERS

(Continued from page 27)

husband, slow of mind and slow of action. A local paper characterized this as "the best part", true in so far as securing laughs is concerned, but in the writer's opinion such a role does not help to popularize a leading man. Stock fans, particularly those of the feminine division, are wont to associate romance, dash, good looks, intelligence, vigor, personality, with a leading man, and his appearance in a boob character rather shatters that illusion, no matter how much a convincing interpretation of the part may impress them with his versatility. Like good workmen, however, the lead, given the task, accomplishes it to the best of his ability. Mr. Hollingsworth plays the husband nicely and Ruth Robinson the former wife. Fed by the fire of the two, the laugh pot boils quite merrily. Nan Crawford and Ramon Greenleaf throw in some sticks to keep the blaze going. Marie Hodgkins is the nagging wife, perhaps a trifle young for the role. Gertrude Devine makes her local debut in the part of Beatrice. Miss Devine is an experienced stock actress. Charlotte Wade Daniels plays Margaret Halsey, Frederick Webber Mr. Halsey and Jerome Kennedy the butler. With a heavy fall of snow on the ground without one's thoughts turn hopefully to summer on seeing the bathing suits worn by the women in the first act. Their costumes thruout the play are striking. The piece calls for two sets representing the interior of a room and each is satisfactorily supplied by Scenic Artist A. H. Amend.

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NORTH SHORE MUSIC FESTIVAL

Plans Announced for Fifteenth Season—Several American Artists To Be Soloists

The dates for the fifteenth Music Festival have been announced by the Chicago North Shore Festival Association as May 24 to May 30. The festival will be held at Evanston, Ill., in the Patten Gymnasium of Northwestern University, and this year the soloists include many American as well as foreign artists with choruses of more than 2,000 voices. The entire Chicago Symphony Orchestra, Frederick Stock, conductor, has been engaged for all concerts and the musical director, as in past years, will be Peter C. Lutkin, of the School of Music of Northwestern University. The Children's Chorus will be conducted by Osbourne McConathy and guest conductors will be George W. Chadwick, of Boston, and Henry Hadley, of New York. The choral works to be given include Wolfe-Ferrari's "New Life", Horatio Parker's "Hora Novissima" and Frederick Stock's new work, "Psalmic Rhapsody". These choral works will comprise one-half of each of the three evening programs and the other portion will be made up of arias and orchestral numbers, but there will be no choral work at the 1923 Festival, which will consume an entire evening, as has been customary in past years.

The orchestral composition contest, for which a prize of \$1,000 has been offered for the best original symphonic composition by an American composer, is scheduled for Saturday night, May 26. Forty-seven compositions have already been entered in the contest and the judges are George W. Chadwick, Henry Hadley and Gustave Strube. The soloists engaged are John Barclay, bass; Lucy

Gates, soprano; Mabel Garrison, soprano; Giuseppe Danise, baritone; Beniamino Gigli, tenor; Margaret Matzenauer, mezzo-soprano; Edith Mason, soprano; Tito Schipa, tenor; Rose Lutiger Gannon, contralto, and Theo. Karle, tenor.

THEATER ORGANISTS DEMONSTRATE

The Society of Theater Organists gave a second demonstration of the ideal association of music and pictures in the Wausau Auditorium, New York, Friday afternoon, January 12, when a large and appreciative audience of nearly 2,000 persons was present.

After introductory remarks by Alexander Russell, auditorium director, and Robert Bergesen, president of the Society of Theater Organists, Miss Vera Kitchener, organist of the Lincoln Square Theater, played the Fantasia Symphonique by Cole. She displayed considerable knowledge of organ and pictures, and technique, easily showing her mastery of the requirements of the modern theater organist. Walter Wild played the Moonlight Sonata, a Prisma film. He showed great skill in adapting selections from Beethoven's sonatas to the varying moods of the picture. The Scherzo of the Moonlight Sonata lent itself admirably to the dancing fairies and the last movement of the sonata was equally effective in the thunderstorm. An inkwell cartoon, "The Mechanical Doll", followed, which Mr. Wild interpreted to the great delight of the audience.

The feature film was "Sherlock Holmes", for which John Priest, of the Cameo Theater, supplied an accompaniment peculiarly appropriate, improvising in a masterly manner on themes from Sullivan's "Pinafore", St. Saen's "Henry the Eighth" and Borch's "Creepy Creeps". Mr. Priest followed closely and accurately the dramatic progress of the plot, his registration and musical style being at all times satisfactory.

S. L. ROTHAFEL

Has Honor Bestowed Upon Him

Managing Director S. L. Rothafel, of the New York Capitol Theater, has been made an honorary member of Local 502 of the American Federation of Musicians. This has been conferred upon Mr. Rothafel "for distinguishing himself thru act or deed for the benefit of this local," and he has the distinction of being the only theatrical manager in New York to have been granted that privilege. He also is one of the only two honorary members of the local musicians' union.

GEORGE J. HAMLIN,

American Operatic and Oratorio Singer, Dies After Illness of Several Months

At his home in New York City, George J. Hamlin, one of this country's best-known tenors, passed away on the afternoon of January 11 after an illness extending over several months. Mr. Hamlin was the first artist to present a program of the songs of Richard Strauss in America, and he created several oratorio parts and ten opera roles. His singing was noteworthy for its deep feeling and artistry.

BEETHOVEN ASSOCIATION

Offers Brilliant Program at Third Concert of Series

The third concert given this season by the Beethoven Association proved one of the most enjoyable events of the year in New York. The assisting artists were: Harold Bauer, Pablo Casals, Jacques Thibaud, Mme. Charles Cahier and Albert Stoessel, and this imposing array of soloists served to attract an audience which completely filled Aeolian Hall on the evening of January 8. Beethoven's Trio in B Flat, Op. 70, No. 2, played by Messrs. Bauer, Casals and Thibaud, was the first number on the program. The ensemble work of these three artists brought out the beauty of the composition to the fullest and the performance was one long to be remembered. Schumann's "Frauenliebe und Leben", Op. 42, was given an artistic interpretation by Mme. Cahier, whose phrasing and diction were particularly excellent. The accompaniment played by Harold Bauer added not a little to this number on the program. The concert was brought to a close with the playing by Messrs. Bauer, Casals, Thibaud and Stoessel of Brahms' Quartet in G Minor, Op. 25. The reading of this number was made noteworthy by the perfect blending of the playing of these sterling artists and resulted in many recalls in answer to the vociferous applause.

Each concert given by the Beethoven Association is sure to afford music lovers an evening of unusual and enjoyable musical entertainment.

MYRA HESS,

English Pianist, Repeats Success

New York, Jan. 6.—Last year Myra Hess, English pianist, made her debut in this country at Aeolian Hall, scoring an immediate hit and later was heard thru the West as far as the Coast, establishing a great reputation wherever heard during her all too short season. She returned recently and found not only her warm admirers of last season, but many others at Aeolian Hall last night when she agreeably astonished and delighted all by her marvellously executed program.

Opening with Bach's Italian Concerto, following with Prelude, Chorale and Fugue by Cesar Frank, Miss Hess then gave three Spanish numbers of Albeniz, "El Puerto", "Evocation" and "Tylana". These were odd, tricky and beautiful and were the feature of the evening. Schumann's Symphonic Etudes, Op. 13, were supposed to be the finale of the program, but even her added encores but partly satisfied the cravings of the insistent hearers. Miss Hess is blessed with a most gracious stage presence, free from affectation, a flawless technique and a rare power of pleasing interpretation, all of which will keep her up with the very leaders among piano recitalists of the present generation.

EXCELLENT MUSICIANSHIP

Marks First New York Concert Given by Bachaus

At his initial New York concert this season, given in the Town Hall, January 9, Wilhelm Bachaus was heard in a program devoted to compositions by Bach, Beethoven, Schumann, Chopin and Liszt. His playing thruout the evening was marked by clarity and excellent technique, especially in the Italian Concerto by Bach, and the Beethoven "Waldstein" sonata. His interpretation of the Chopin numbers elicited enthusiastic applause and he had to repeat several. The large audience demonstrated that Mr. Bachaus is fast acquiring a place for himself in New York musical circles.

CHALIF STUDENTS

To Be Presented in Annual Recital at Carnegie Hall

The date of the fifth annual recital of the Chalif School of Dancing is announced for January 27, in Carnegie Hall, New York City. Tchaikovsky's "Marche Slav" will be interpreted by Virginia Beardsley, and Ivanov's "Tartar Dance" will be given by Edward Chalif, son of Louis H. Chalif, director of the school. There will be dances arranged to compositions by Liszt, Chopin, Rubinstein, Schubert, Gounod and Berlioz.



A SNOW FIGHT—ORVILLE HARROLD AND DAUGHTER ENJOYING FIRST SNOW OF YEAR

Orville Harrold, of the Metropolitan Opera Company, and his daughter, Patti Harrold, who is at present starring in "Glory", a popular musical comedy, enjoying the first fall of snow of the year in Central Park, New York. The singer and his daughter have a standing engagement to meet whenever there is a fall of snow. Tobogganing is their greatest delight. —Wide World Photos.

CHICAGO CIVIC OPERA

Will Commence Eastern Tour

The Chicago Civic Opera Company closes the Chicago season on January 20 and leaves immediately for Boston, where the Eastern tour will commence. The company will play Boston for two weeks, beginning January 22, then is scheduled for a three-day engagement in Washington, starting February 5, following which they will appear in Pittsburgh. There is a possibility that Cleveland and Detroit may be visited also.

JEAN STOCKWELL

Appearing in Wurlitzer Auditorium

Jean Stockwell, violinist, is appearing as soloist in a series of concerts being given this week at the noon hour in the Wurlitzer Auditorium, New York City. Miss Stockwell will be heard in the programs to be presented January 16, 17 and 19.

MORITZ ROSENTHAL

To Return to This Country for a Concert Tour

The Music League of America has announced the return to this country, after an absence of seventeen years, of Moritz Rosenthal, famous pianist. This season he is making an extensive concert tour of Europe and it is expected he will arrive in the United States in October, 1923, when he will be heard with many symphony orchestras as well as in a series of recitals.

CICCOLINI

Engaged for Tour of Loew Houses

Beginning the week of January 29 Ciccolini, the well-known tenor, has been engaged for a tour of the Loew picture houses, opening at McVicker's Theater, Chicago. It is said he will receive the highest salary paid to an individual star of this caliber this season.

SEVENTH ANNIVERSARY

Concert Announced for People's Chorus of New York

The seventh anniversary concert of the People's Chorus, of New York, is announced for January 30 in Aeolian Hall. The organization, which was originally known as the People's Liberty Chorus, is composed of business men and women and since the first concert, which was given June 9, 1917, the chorus has promoted or taken part in 35 public events, including national festivals, concerts given for the benefit of worthy causes, and under the direction of L. Camilleri, conductor, the program have always been of a high standard. For this seventh anniversary concert the chorus will be heard in compositions by Bach, Beethoven, Mozart, Halévy, Mendelssohn and a new composition by Camilleri. The assisting artist will be Cecil Arden, of the Metropolitan Opera Company.

SAMAROFF TO INTRODUCE

Innovation in Program Arrangement

Oiga Samaroff will inaugurate a new program arrangement for her next New York concert, which is to be given at the Town Hall the afternoon of February 3. In the announcement just issued Mme. Samaroff explains that with a desire to present compositions which music lovers prefer to hear and with the idea of eliminating somewhat of the formality of the usual preannounced program, she will play compositions requested by members of the audience. These requests are to be addressed to the management and the compositions are to be selected from a list of major works for the piano, which list is given in the printed announcement of the concert.

This new departure in program-making will be observed with interest in musical circles.

ERNA RUBINSTEIN

To Be Soloist With New York Symphony

For the fourth symphony concert for young people to be given by the New York Symphony Orchestra, Erna Rubinstein has been engaged as the soloist. The concert will take place in Carnegie Hall the afternoon of January 27, with Albert Coates conducting.

MUSICAL EVENTS IN NEW YORK CITY

JAN. 17 TO 31, 1923

AEOLIAN HALL

- Jan. 18. (Eve.) Concert, Singers' Club of N. Y.
- 19. (Eve.) Piano recital, Augusta Cottlow.
- 20. (Aft.) Piano recital, Ernest Hutcheson.
- (Eve.) Piano recital, Bertha Schtlerman.
- 21. (Aft.) Song recital, George Meader.
- 22. (Aft.) Concert, Norfleet Trio.
- (Eve.) Concert, New York Trio.
- 23. (Aft.) Piano recital, Giomar Novaea.
- (Eve.) Joint recital, Sara Fuller, soprano; Margel Gluck, violinist; Fred Baer, baritone.
- 24. (Aft.) Piano recital, Ruth Cing.
- 25. (Eve.) Piano recital, E. Robert Schmitz.
- 26. (Eve.) Two-piano recital, Guy Maier and Lee Pattison.
- 27. (Eve.) Violin recital, Michael Anselmo.
- 28. (Aft.) N. Y. Symphony Orchestra, Erna Rubinstein, soloist.
- (Eve.) Concert, Elsa Fischer String Quartet.
- 30. (Eve.) People's Chorus of N. Y., L. Camilleri, conductor.

CARNEGIE HALL

- Jan. 17. (Eve.) Song recital, Margaret Matzenauer.
- 18. (Eve.) Philharmonic Society.
- 19. (Aft.) Philharmonic Society.
- (Eve.) Violin recital, Erna Rubinstein.
- 20. (Aft.) Joint recital, Louise Homer and Louise Homer-Stires.
- (Eve.) City Symphony Orchestra, Darius Milhaud, soloist.
- 21. (Aft.) Philharmonic Society.
- 22. (Eve.) Cleveland Symphony Orchestra.
- 23. (Aft.) Piano recital, Mischa Levitzki.
- 24. (Aft.) N. Y. Symphony Orchestra.
- (Eve.) Philharmonic Society.
- 26. (Aft.) Philharmonic Society.
- (Eve.) N. Y. Symphony Orchestra.
- 27. (Aft.) Symphony Concert for Young People.
- (Eve.) Chalf School of Dancing.
- 28. (Aft.) Philharmonic Society.

TOWN HALL

- Jan. 17. (Aft.) City Symphony Orchestra, Dirk Koch, conductor.
- (Eve.) Song recital, Mme. Minna Kaufmann.
- 20. (Aft.) Piano recital, Harold Bauer.
- (Eve.) Benefit Concert, A. Friedman, baritone; Anna Blumfeld, pianist; leader Strasser, violinist.
- 21. (Aft.) Violin recital, Jacques Thibaud.
- (Eve.) Fucito's Artist Pupils.
- 22. (Aft.) Recital, Mme. Carreras.
- (Eve.) Recital, Enesco.
- 23. (Aft.) Ernest Schelling, with N. Y. Symphony Orchestra.
- (Aft. 5:30) Amy Grant's Opera Recital.
- (Eve.) Violin recital, Gagna.
- 24. (Eve.) Song recital, Lucille deVescovi.
- 27. (Aft.) Metropolitan Musical Bureau.
- 28. (Aft.) Song recital, Emilie de Gogorza.
- 29. (Eve.) Violin recital, Albert Vertchamp.
- 30. (Aft.) Piano recital, Ernest Schelling.
- (Eve.) Music League of America.

METROPOLITAN OPERA HOUSE

Metropolitan Opera Company in repertoire.

WELSH BARITONE,

Tom Williams, Heard in Recital

New York, Jan. 11.—Last evening in Aeolian Hall Tom Williams, Welsh singer, was heard in a recital of baritone songs. On his program were selections in English, Russian, German, French, Italian, and two songs in old Welsh. Mr. Williams possesses a pleasing, natural baritone, also in his interesting program many of his numbers appeared to lie too high for his voice. Two compositions by Leland A. Cowart were given for the first time. Mr. Williams' excellent diction added in no small way to the pleasure of his numbers. Especially good was his interpretation of Charles T. Griffes' "Lament of Ian the Proud". A large audience, containing no doubt a number of his countrymen, applauded enthusiastically, particularly his last two songs, given in the original Welsh.

JOSEF HOFMANN

To Be Soloist With Philharmonic at This Week's Concerts

Of much interest to music lovers in New York City is the announcement that Josef Hofmann, eminent pianist, will be soloist with the New York Philharmonic Orchestra at the concerts to be given January 18 and 19. Mr. Hofmann will play the Schumann A Minor Concerto. This pair of concerts will also serve to mark the first performance in any city of Rubin Goldmark's new composition, "A Negro Rhapsody".

COMPOSERS' GUILD

Postpones Production of "Pierrot Lunaire"

The International Composers' Guild has postponed production of Schoenberg's "Pierrot Lunaire", owing to the elaborate preparation necessary. Greta Torpadie, soprano, will interpret the singing part at the American premiere of the composition. The date has been changed from January 21 to February 4.

CONCERT AND OPERA NOTES

Philip Sevasta, harpist, leaves January 27 for an extended tour of the country. In addition to Mr. Sevasta's many European engagements of the highest character, he has made a name for himself in America from coast to coast.

Julia Clanssen, mezzo-soprano of the Metropolitan Opera Company, will appear in concert in St. Louis on the 23rd of this month, and on the 24th will be heard at Fulton, Mo. Returning East, a recital is scheduled for Philadelphia on the 29th of the month.

This season's concert tour of this country of Ethel Leginska, the noted pianist-composer, will begin at Detroit on January 30 and during the month of February she will play engagements at Lansing and Flint, Mich., Boston and New York.

Under the auspices of the Artist Concert Series, of Lexington, Ky., Ignace Paderewski will give a concert in that city January 26.

Maria Ivogann, Hungarian soprano, will appear as soloist at the pair of concerts to be given by the New York Symphony Orchestra, in Carnegie Hall, New York, the after-

(Continued on page 112)

MOTION PICTURE MUSIC NOTES

Liszt's "Thirteenth Hungarian Rhapsody" opens the program at the Capitol, New York, this week, for which Director Rapee's special arrangement is being used. Fredric Fradkin, formerly first violin with the Boston Symphony Orchestra, and more recently concertmaster with the Capitol orchestra, is soloist, playing Sarasate's "Zigeunerweisen". By way of diversification there is a special presentation of Stravinsky's "Voices of Spring", sung by Betsy Ayres, with a dance interpretation by Gombarelli, Onmsnsky, Doris Niles and Thalia Zanon. Robert Davis, tenor, who has made several successful appearances in this house recently, is also on the program, and the orchestra is presenting an interlude with the popular "Parade of the Tin Soldiers", especially orchestrated by Dr. Mortimer Wilson.

Thomas Cowan, baritone, is making his debut at the New York Rialto Theater this week singing Rice's "Dear Old Pal of Mine" as a prolog to the feature picture. The Serova Dancers are offering their artistic interpretation of Rossman's "Gypsy Dance".

In the \$1,000 symphony contest offered by Messrs. Balaban and Katz, of the Chicago Theater, Chicago, eighty-nine American composers entered their manuscripts. The contest closed December 31, and as soon as the award has been given announcement will be made in these columns.

Orville Griffiths, tenor, was a recent soloist at the Capitol Theater in Detroit. The orchestra in this house is under the direction of Eduard Werner.

J. O. Hinze, organist, of Chicago, is now assistant organist at the Strand Theater, Madison, Wis. During the past year Mr. Hinze has played for "Orphans of the Storm", "Way Down East" and several others.

The supplemental program at the Rivoli Theater, Manhattan, has been dispensed with this week owing to the length of the feature, the program opening with the overture from Massenet's "Phedre", played by the orchestra, with Dr. Briesenfeld and Frederick Stahlberg directing.

The orchestra of the Chicago Theater, Chicago, directed by Nathaniel Finaton, recently presented an all-American program of symphonic music with Walter Pontius as soloist. Some 3,500 music lovers heard the works of Hadley, Jocelyn, Herbert, Schenk and Stearns.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 112

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WINTER GARDEN TO REOPEN JANUARY 24

"The Dancing Girl" Initial Attraction—Many Improvements in House Made

New York, Jan. 18.—The Shuberts will reopen the Winter Garden January 24 with a musical show, called "The Dancing Girl". This piece is in rehearsal now and will open for a brief engagement at the Shubert Theater, New Haven, Conn., next Monday night.

The revue or extravaganza type of show will be a thing of the past at this house from now on, according to the Shuberts. The remodeling of the interior has given it a more intimate air, the seating capacity still remains large. A new seating arrangement has been installed, the new stage is now flush with the proscenium arch and a lower ceiling is in place. The stage dimensions have been kept the same, but the proscenium arch has been lowered and narrowed. The changes have been made by a big force of workmen, operating in three eight-hour shifts, in record time, under the direction of Herbert J. Krapp, the architect.

The cast of "The Dancing Girl" will enlist the services of a large number of players, headed by Tom Burke, grand opera tenor, and Marie Dressler. Others in the piece are: Lou Holtz, Benny Leonard, Trini, Cyril Scott, Kitty, Rose and Ted Doner; Jack Pearl, Ben Bard, Nat Nazarro, Jr.; Arthur Margenson, Lora Hoffman, Nancy Gibbs, Edythe Baker, Gilda Leary, Sally Fleida, Frank Greene, Charles Mack, Franklyn Byron, Ray Bemo, Henry Stremel, Alice Knowlton, Martha Mason, Dorothy Bruce and Pearl Germonde. There is a chorus of seventy-five and J. C. Huffman is in charge of rehearsals.

Peggy Hopkins, originally announced as being star of the piece, will not appear in the show. Gilda Leary will play her part.

HAROLD ORLOB ILL

New York, Jan. 12.—Harold Orlob, who was busy rehearsing his musical comedy, "Take a Chance", is seriously ill and has been taken to a hospital.

The show is scheduled to open out of town next week and come to New York the week following. In the cast are: Charles J. Stein, Gus Shy, Jean Newcombe, Frances A. Rose, Charles Massinger, Sibylla Bowhan, Jean Young, Edith Hallor, Manilla Martin, T. A. Neatie, Lovina Gilbert, Edwin P. McVeety, Ruth Sato, Xela Sharp, Theodora Hudson, Henry Lehmann, Pauline Miller, Harrison Marshall, Joe Mack, Richard L. Bartlett, Dorothy Rose and Grace Robinson.

Harold Orlob has written the score for "Take a Chance", the book of which was written by H. I. Phillips. Besides helping to write this piece Mr. Orlob is sponsoring the production, which is slated to open January 22.

JUDGMENT FROM MANAGER

New York, Jan. 12.—Charles "Peewee" Williams has obtained a judgment against Irving C. Miller, now playing in "Liza" at Daly's Theater, for \$175 which he claimed was for services rendered. Williams said this sum was coming to him in connection with his engagement with the "Chocolate Brown" Company.

When the case came up in court Williams' attorney, M. Strassman, wanted Miller punished for contempt because he claimed Miller failed to appear for examination as to his property. The judge fined Miller the amount of the judgment, but gave him permission to pay it in weekly installments.

"PEACHES" IS A NEW ONE

New York, Jan. 12.—George Lederer is again taking a fling at the show business with a musical comedy called "Peaches". It was first termed "Strawberry Blond", but the producer decided to change the name to read plural because Stella Mayhew, Ada May Weeks and the King Sisters all appear as stars. Bradford Kirkbride has been engaged for the leading masculine role. He was last seen here in "Sue, Dear".

The show is now rehearsing and will open in some outlying town January 15. For two weeks it will plow thru winter slush on the road and then will open either in New York or Chicago, depending on which city offers the best theater inducement.

TO ARBITRATE TINNEY CASE

New York, Jan. 12.—Frank Tinney and Arthur Hammerstein are to arbitrate their differences before a committee representing the Actors' Equity Association and the Producing Managers' Association.

It seems that Arthur Hammerstein inserted a clause in Tinney's contract in "Daffy-Dill" by which he was to withhold a portion of Tinney's salary weekly to insure the star against temperamental flareups. Later Tinney's wife insisted that he be paid in full each week. According to Hammerstein, he refused to do this and Tinney took the matter up with Equity.

In the meantime Arthur Hammerstein put up the closing notice of the show and it will fold its tent at the Broad Street Theater in Newark, N. J., tomorrow night. The arbitration meeting will probably take the case up next week and it is probable that Tinney will finish the season in vaudeville.

"LADY BUTTERFLY" IN TOWN

New York, Jan. 12.—Oliver Morosco's production of "Lady Butterfly", originally known as "The Little Kangaroo", is spending this week in Rochester and Syracuse, and hits the Majestic in Brooklyn next Monday. In its cast are Florence Ames, formerly of Ames and Winthrop, a vaudeville team, and Frank Dobson, also a vaudeville artist.

SECOND "CLINGING VINE"

New York, Jan. 12.—Henry W. Savage, producer of "The Clinging Vine", now playing at the Knickerbocker with Peggy Wood as the prima donna, has announced his intention of forming a second company of this piece. The new company will tour the principal cities of the United States, and Chicago will probably be the first stop.

CASINO CELEBRATES FORTIETH BIRTHDAY

Oldtimers Reappear on Scene of Their Former Successes

New York, Jan. 10.—Immediately following the performance of "Sally, Irene and Mary" at the Casino Theater last night, an additional program was presented, entitled "Ghosts of Yesteryear", arranged by Eddie Dowling, star of the present Casino production, in commemoration of the fortieth anniversary of this house.

The orchestra started activities with an overture of popular songs played in Casino productions of forty years ago, such as "In Gay New York", "Erminie", "Nanon", "Whirl of the Town", "Beggars Student", "Floradora" and the ever popular "Chocolate Soldier".

The curtain rose on a scene showing Cain's Theatrical Storehouse. D. J. Sullivan, one of the oldtimers, who is at present a member of the cast of "Sally, Irene and Mary", is seen as a night watchman who imagines he sees the ghosts of old stars. Nahan Franko appeared with his famous Stradivarius and conducted the orchestra in "Roses From the South", Strauss' far-famed waltz, which was played for the first time at the Casino Theater at the opening of "The Queen's Lace Handkerchief". Mr. Franko's rendition of the Strauss waltz received such an ovation that he had to play an encore. He therefore treated the audience to "The Meditation", from "Thais", which he had the honor of playing for the first time in America some forty-odd years ago directly across the street from the Casino. Frank Deane followed Nahan Franko and delivered some remarks appropriate to the occasion. He pointed out among the distinguished members of the audience Augustus Thomas and Daniel Frohman, who were seated in lower

(Continued on page 118)

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 13.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	225
Blossom Time.....	Century.....	Sep. 29.....	502
Bunch and Judy, The.....	Globe.....	Nov. 28.....	57
Chauve-Souris (4th edition).....	Century Roof.....	Feb. 3.....	402
Clinging Vine, The.....	Knickerbocker.....	Dec. 25.....	25
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	103
Glory.....	Vanderbilt.....	Dec. 25.....	25
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	145
Lady in Ermine, The.....	Wilda Bennett.....	Apr. 2.....	124
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	74
Liza.....	Daly's.....	Nov. 27.....	54
Music Box Revue.....	Music Box.....	Oct. 23.....	98
*Our Nell.....	Nora Bayes.....	Dec. 4.....	40
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	158
Up She Goes.....	Playhouse.....	Nov. 6.....	81
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	256

*Closed January 6.

IN CHICAGO

Make It Snappy.....	Eddie Cantor.....	Apollo.....	Jan. 7.....	9
Orange Blossoms.....	Illinois.....	Dec. 31.....	18
Sally.....	Miller-Errol.....	Colonial.....	Jan. 7.....	9
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....	76

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MUSICAL COMEDY NOTES

"Diana Comes to Town" is now playing in Philadelphia. It was at the Majestic in Brooklyn last week.

The remodeled theater on the New Amsterdam Roof, New York, is about ready to open, but as yet no tenant has been secured.

Edna Locke, daughter of Edward Locke, the playwright, is making her stage debut in "The Bunch and Judy".

Charles G. Maynard visited Savannah, Ga., recently, to view George E. Wintz's "Eve" production, for which he wrote the music.

Helen Rogier, a native of Tinnis, has joined the ensemble of "The Dancing Girl", the new musical production which will reopen the rebuilt Winter Garden, New York, this month.

Frank Gillespie is once more at his post as stage manager of "Blossom Time", the operetta with Schubert's music, at the Century Theater, New York.

George M. Cohan will not leave Europe until after "Little Nellie Kelly" opens at the New Oxford Theater in London next month. He will stage the production.

Marie, one of the dancers with the Fokine ballet, has become a principal in "Better Times". She has been assigned to one of the dancing roles in the "Fan Ballet".

Sibylla Bowhan will play a leading part in Harold Orlob's new musical production, "Take a Chance". This will be Miss Bowhan's first leading role.

Earl Gates has returned to the cast of "The Clinging Vine", from which he was absent due to illness. He was seen on Broadway before in "Mary" and "It's Up to You".

"Virginals", the musical play with Tessa Kost in the prima donna role, played in New Haven last week and is in Syracuse this week. New York is next on the route.

LeComte & Fleisher's "Listen to Me" Company, featuring Barbara Bronell, is reported to be doing a very big business at one-night stands in Pennsylvania.

Ted Lewis, who with his famous jazz band is putting in his fourth season with the "Greenwich Village Follies", plans to produce and head his own musical show next season.

Joe McKensia, formerly with the "Broadway Brevities" show on the Columbia Burlesque Circuit, joined Gus Hill's "Mutt and Jeff" Company as juvenile lead last week in Niagara Falls, N. Y.

Long Tack Sam, Chinese juggler and magician in "Better Times", has acquired an option on a Broadway location for a restaurant. He intends to take it over and become its proprietor. This will make the sixth restaurant he owns.

Amelia Summerville, now playing in "The Gingham Girl" at the Earl Carroll Theater in New York, will celebrate her fiftieth anniversary on the stage next month. She made her first appearance in Toronto as the child in "The Pet of the Petticoats".

John E. Hazzard, principal comedian in the "Greenwich Village Follies", was the guest of the New York Advertising Club at a luncheon given at the clubhouse on January 18. Following the luncheon Mr. Hazzard addressed the assemblage.

Franklyn Fox, a member of Kilbourn Gordon's "Cat and Canary" Company, overslept in Guilford, Miss., and was left behind by the show. To catch up with the troupe in Laurel, Miss., Fox had to pay a 125-mile taxi bill.

William Seabury, Margaret Irving and the Fairbanks Twins are reported to be leaving the cast of the "Music Box Revue". They are to enter vaudeville, the Fairbanks Twins to play a Keith route, starting at the Palace, New York, January 22.

Edith Day has the leading role in Arthur Hammerstein's new musical production, "The Wildflower", scheduled to open at the Auditorium, Baltimore, January 29. The rest of the cast consists of Charles Judels, Olin Howland, Guy Robertson, Evelyn Cavanaugh and James Doyle.

"The Rug Shop", a new sketch by Roy and Kenneth Webb, was presented at a private gambol of the Lamb's Club, with Frederick Santley in the leading role. It will be inter-

(Continued on page 118)

THEATRICAL

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DAVE KRAUSS

Plans Elimination of the Subway Chorus Circuit

New York, Jan. 12.—To rehash the many and varied complaints of producing and company managers of burlesque relative to the choristers who have set up the so-called "Subway Chorus Circuit" would be superfluous at this time, for the evil has existed for several seasons past, and there were plans on foot for its abatement by the establishment of a bureau of information to be established by both the Columbia and American circuits two years ago, but nothing came of it.

During the holidays just past the evil cropped up again in all its obnoxiousness, for without apparent rhyme or reason chorus girls dropped out of shows overnight and left the management starting West with as high as six girls shy. Granted that life on the road is not as desirable as that in a city where one has family and friends, there is no excuse whatsoever for girls accepting engagements and promising to play the entire circuit, and then jumping the show without notice when the show that has given them work amidst congenial environment starts on its Western tour.

To overcome the continued shortage in girls a meeting was called by the Mutual Burlesque Association during the past week, and it was discussed and debated, with numerous suggestions of ways and means to overcome the evil. Finally the plan submitted by Dave Krauss, president of the M. B. A., was adopted, i. e., six thoroughly experienced and versatile choristers of known reliability to be engaged as a reserve corps to fulfill engagements wherever required to fill in and make up a full chorus when a show finds itself shy of girls.

These reserve girls will be placed on salary from the day of their engagement, i. e., half salary when laying off and full salary when working, and it is expected that there will be no difficulty in securing desirable girls along those lines, especially in view of the fact that they will be given every opportunity to advance themselves into principal roles by understudying principals in various shows.

The Olympic, New York City; the Star, Brooklyn, and the Lyric, Newark, will be the stations of two girls each, and if required to work in shows playing those houses will do so, otherwise be on hand to watch the shows until called for to jump on to other shows and fill in until Louis Redelsheimer, casting director, can furnish other girls to relieve them in the road show, when the reserves will return to their respective stations to await another call to save a road show.

With the reserve corps in operation there will be some degree of protection for the touring shows, and company managers will be directed to notify the Mutual Burlesque Association whenever a chorister exits from a show and give a detailed report as to her personal appearance, name, address and reason for leaving the show.

House managers and censors of the Mutual Burlesque Circuit will be directed to keep a careful watch on all choruses, and if repeaters are found in the chorus, i. e., girls who have played the house with other shows recently, they will report it to the Mutual Burlesque Association, and an investigation will be made to ascertain why the girl jumped from one show to another.

This method of continually checking up on the girls will result in the elimination of the undesirable who have found it to their personal advantage to formulate the so-called "Subway Chorus Circuit", which is not only an imposition on house managers, but on the producers and company managers who in good faith have given them employment in the belief that they were reliable.

There are many choristers who are ambitious, energetic, reliable, conscientious workers, who stick to a show thru thick and thin in the hope that their natural talents and application to the work assigned to them will win recognition in advancement, and these girls should not be made the goats by the unreliable fly-by-night "John" seekers, who prostitute burlesque and cause numerous rehearsals by the reliable girls of newcomers into the dance and ensemble numbers.

The plans of President Krauss, lived up to in their every detail, will ultimately result in good for burlesque in general and the conscientious chorus girl in particular.

Louis Redelsheimer, casting director of the Mutual, reports several changes in cast on the Mutual Circus shows, viz.: Baby Bear and Jack Kane will replace Irish Billy Lewis in Jimmy Madison's "Baby Bears" at Albany. Alpha Gilles has replaced Kitty Doyle as soubrette in Howard & Messing's "Kuddlin' Kittens". Elinore Wilson has replaced Ruby Wallace as prima donna in Morris & Bernard's "Heads Up".

Alex Yokel, director of exploitation of the Mutual, reports several changes in titles, viz.: "Follies and Scandals" to "Town Follies", Pat White's "Irish Daisies" to "Pat White and His New Big Show", "Baby Bears" to "Girls From Reno", "Georgia Peaches" to "Jersey Lilies", "Pell Mell" to "Round the Town", "Pepper Pots" to "Kuddlin' Kittens", "Heads Up" to "Step Along", "Pacemakers" to "Merry Maidens". There will be other changes in titles as the shows make their repeats, and several more are scheduled for the week of February 5.

Reports from various managers on the circuit during the week of January 8 indicate that the holiday business, which was exceptionally good, is holding up for this week.

PICKED UP IN PHILLY

The Casino had a nifty, snappy show last week in "The Talk of the Town", with a hard-working bunch of principals and one of the best matched choruses we have seen here this season. Good business.

At the Trocadero was a good, speedy show, with principals: Gale Steward, Violet Wagner, Gladys Miller, Howard Connors, Billy Schuler, Geo. Martin and Abe Leonard. Violet Wagner and Geo. Barkham, in their specialty, went over big. Excellent houses.

A good, breezy attraction at the Bijou was "The Monte Carlo Girls". Everybody in the

show went over dandy in everything. We renewed old-time friendship with charming Violet Buckley, likewise Grace Goodale and Bessie Brown, and had a chat with Tommy Burns and the rest of the bunch. Good business all week.

The Gayety had almost the same bunch of principals as the week previous. They were: Dave Shaffin, Chas. Collins, Al Brooks (in his third week), Bert Lester, dainty Vivian Lawrence, and our ever-popular Mabel LeMonier. Anna Alexander, from the chorus, did excellently as a soubrette. The Gayety chorus again on top. Fine business all week.

Ethel Stein has returned to her first love, the Gayety chorus, and looks fine and dandy. Another newcomer is Billie Whitney. These two have replaced Billie Barr and Adeline Smith, who are working vaudeville dates in a sister team act.

Mabel LeMonier's beautiful little adopted daughter Betty is in the movies as a child artist, and, according to her photos, she is out to be a winner.

Everybody about town was glad to see our "Nelse" from the big town last Saturday on his flying visit to Philly. The round-table chat will be long remembered at Karlovagn's Hotel and we wish we could use all the names of the big bunch of showfolks that gathered around to welcome him.

Flo Cappy, who joined the "Bowery Burlesquers" at Philly last week, will be pleasantly remembered as appearing here with one of the Casino shows last season. We also enjoyed a chat with popular Dixie Garden, one of the same crackerjack chorus.

Sam Friedman, formerly of the Casino Theater, is now manager of the St. Regis Hotel, formerly called the Hoffman House. More power, Sammy.

F. ULLRICH.

Wells and Wells, horizontal bar act, proved to be an exceptionally good added attraction in the Gayety stock, Baltimore, during the past week.

SEEN AND HEARD

By NELSE

We have wondered at times at our personal antipathy to the English chorus girls and only recently discovered the cause to be that they continue to wear juvenile ringleted curls hanging down their back after passing the age of forty. Hereafter our respect for old age will cause us to be more tolerant.

That Mollie Williams is willing to make her show all that the executives of the Columbia Circuit demand it to be is being made manifest by the additional changes in the cast of her recently reorganized show, which now includes Emil Casper, and it's a foregone conclusion that Mollie will make the circuit sit up and notice the improvement.

Harry Rudder's Agency in the James E. Cooper Suite in the Columbia Theater Bldg. was the scene of the signing of a three year contract between James E. Cooper and Charles (Tramp) McNally, and Mac will be featured in one of Cooper's Columbia Circuit shows next season. Another clever stunt of Rudder's was his response to Will Roshm's S. O. S. at the Burlesque Club on Sunday night, January 7, when Will flashed that he was shy a featured act for the Bohemian Night entertainment, and Budder came to the rescue by inducing his protegee, Margie Coates, at the Broadway Theater, to come up to the club, and what Margie did after she arrived received the commendation of everyone present. There were many other entertainers at the club, but the selected press representative neglected to furnish us with their names, which is inexcusable, for they one and all are entitled to recognition for their services.

Julia Gifford replaces Hallie Dean in Fred Clark's "Let's Go" show on the Columbia Circuit. Those who have seen the show say that it is one of the best on the circuit.

As the Columbia route now stands Jack Reid's "Record Breakers" is sandwiched in between "Temptations of 1922" and "Folly Town", thereby making all subsequent shows go from Broadway to Yorkville, thence to Philadelphia.

Bob McGuire, the bustling agent in advance of Jack Reid's "Record Breakers", which is now a Columbia Circuit show, will arrange with Col. Bob Deady, manager of the Trocadero stock, Philadelphia, likewise a close pal of Reid's, to party Jack and his company when they play the Casino, Philadelphia, and it's very likely that Burghman, of the "Nut Club", will do likewise, and it will be a wild night at the Karlovagn Hotel Monday, January 22.

The Karlovagn Hotel is a favorite rendezvous of showfolks playing Philadelphia, as we personally found out on our recent Saturday night visit that kept us rooted to a table in the dining room until the wee small hours of Sunday morn in the midst of congenial companionship.

Richy W. Craig and Nat Brody, at their agency, 245 West 47th street, New York City, report engagements, viz.: Grace Howard, George Betts and wife, Mae Earle, Alto Lockwood and Harry Wilde for the Brewster Amuse-

(Continued on page 105)

HOUSE MANAGERS CHANGED

Vale & McGrath Shift Men in Three of Their Mutual Theaters

Joseph Jermon succeeded John Bourke as manager of People's Theater, Cincinnati, January 7. Bourke has returned to his home in Chicago and, it is understood, will continue in the employ of Vale & McGrath, who are negotiating for theaters in the Windy City, Detroit and Toronto to book Mutual burlesque shows. At present Vale & McGrath are offering Mutual attractions in Buffalo, Cleveland, Louisville and Indianapolis, in addition to Cincinnati. Aitho in Cincinnati but a short period, Bourke made many friends who regretted his leaving.

Sam Reider replaced W. W. Woolfolk as manager of the Gayety, the Vale & McGrath theater in Louisville, Ky., January 3, and Eddie Sullivan was supplanted by Abe Sinberg as manager of their Indianapolis house, the Broadway, January 8. Both of these stands report increased patronage of late, and People's Theater, Cincinnati, is said to have been a winner since opening with Mutual shows a couple of months ago.

Jermon's stay in Cincinnati may be for a short time, as it is probable that he will take charge of a Vale & McGrath theater in another city.

BURLESQUE REVIEWS

"TEMPTATIONS OF 1922"

"TEMPTATIONS OF 1922"—A Columbia Circuit attraction, staged by Don Clark. Presented by Irons & Clamage at the Casino Theater, Brooklyn, N. Y., week of January 8.

REVIEW

THE CAST—Helen La Barbe, Mabel Clark, Don M. Clark, Inez Smith, Edie Butler, Marie Lauritz, Danny Murphy, Johnny Crosby, Joe Yule, Jules La Barbe.

CHORUS—Lillian Murphy, Edith Shafer, Buster Green, Marie Lauritz, Cara Hunter, Belle Jackson, Diana Manners, Eula Mann, Etale Clark, Gretchen Letcher, Gertie Amber, Eva Williams, Mary Murelle, Mae Shaw, Flo Howard, Mary Yost, Lorraine Matthews, Dolly Ford.

PART ONE

Scene 1 was the interior of a fashionable modiste shop for an ensemble of exceptionally attractive and vivacious choristers in ingenious gowns, led in a song number by Mabel Clark, a short, ringleted, titian-tinted, ever-smiling soubrette of pep and personality.

Dignified Don Clark, the gray-haired Adonis of burlesque straight men and light comedians, came on for a fast and funny patter on love. Inez Smith, a slender, stately brunet prima, sang her way to favor in good voice. Danny Murphy, in his inimitable Dutch makeup, mannerism, delivery of lines and funny antics, slid into the scene with his "For Gawd's sake! The girls made me get out and walk."

Soubrette Clark's gypping of Don for bankroll was followed by a political dialog between Don and Johnny Crosby, and Crosby's wop repartee denotes his coming comic possibilities. Don, in a song number, was interrupted by Lillian Murphy and Belle Jackson in a laugh-evoking manner.

Joe Yule has given burlesque an entirely new characterization in a second comic, for he portrays a tongue-tied, stuttering, overgrown boy with a red nose, red-lined mouth and black teeth, which makes for laughter on his first appearance, and his every line and act after that is good for additional laughter and ap-

(Continued on page 105)

"HEADS UP"

"HEADS UP"—A Mutual Circuit attraction, produced by Sam Morris and Ben Bernard; musical director, John F. James. Presented by Sam Morris and Ben Bernard at the Star Theater, Brooklyn, N. Y., week of January 8.

REVIEW

THE CAST—Jules Howard, Max Coleman, Edward DeVelda, Chas. Harris, Martin Lyons, Ida Bernard, Ruby Wallace, Mina Bernard.

CHORUS—Bess Wilson, Lucile Malone, Dickie Diamond, Dottie Loraine, Edie Gilbert, Mariene De Launey, Mina Bernard, Marion O'Neil, Martha Lyons, Cathrine Clark, Ruth Marcelle, Peggy Moran, Betty La Rue, Viola Norman, Marie Clifford, Marcelle Kayne.

PART ONE

Scene 1 was a pictorial drop in one, with Charles Harris, a personally likable juvenile, in song, backed by a lineup of miniature kewpie dolls of the fair and carnival type, which made for an altogether different from usual opening with chorus ensemble.

Scene 2 was a cottage garden set for the dolls, to be replaced by the more human dolls in bare-leg and rolled-stocking costumes, and seldom have they been equaled on the circuit for pretty faces, slender forms, youthfulness and vivaciousness. Their very first number carried the Bennie Bernard brand on dances and ensembles, supplemented by picturesque poses. Ruby Wallace, an attractive brunet prima, and Mina Bernard, a pretty-faced, petite pony type of singing and acrobatic dancing soubrette, followed with their respective song numbers, which went over for encores which they declined to take, thereby setting the pace for a fast show. Edward DeVelda, a tall, slender chap, characterizing a "yogi" by his makeup, mannerism and delivery of lines, indicated past experience in the dramatic field, and his scene with the comics in boxes proved him to be an excellent feeder for burlesque. Jules Howard, doing a somewhat eccentric Dutch, with red nose, upturned mustache and frequent changes of attire, and Max Coleman, in a Hebrew role, are the comics, and they

(Continued on page 105)

TABLOIDS

(Communications to our Cincinnati Office.)

BILLY WILSON has joined the tabloid stock company at the Lyric Theater, Ft. Worth, Tex.

CONDITIONS in San Antonio, Tex., are reported very good, the theaters benefiting as a result.

AFTER A PLEASANT seventeen weeks' engagement with McMillan's "Whirl of Gayety" Company, Lew Hershey closed and is taking a brief rest at the home of his friend, L. C. Burgess, in Iola, Kan.

HONEY HARRIS and his "Pearl Revue" are reported still doing a wonderful business at the New Pearl Theater, San Antonio, Tex. The company is said to have played to 15,000 people Christmas week.

RUBY SANDERSON, one of Pete Pate's chorus girls, wrenched her back while making an exit in one of the numbers Saturday night, January 6. She is coming along nicely and all the other "Syncopated Steppers" trust that she will be able to resume work soon.

BOB FINLEY and his "Cinema Girls Revue" were secured as an added attraction to the "Three Musketeers" picture for the last four days of last week at the New State at Uniontown, Pa. The revue consists of six girls from the Hollywood studios and appeared in conjunction with a film adapted for the revue.

THE MANAGEMENT of the Palace Theater, Oklahoma City, Ok., beginning January 1, was assumed by the Palace Theater Company, which is presenting musical tabloid productions with a resident company of players. Heretofore road shows have been booked, but the new management has organized the Palace Stock Company.

THE AVALON FOUR closed a ten weeks' engagement with the Orpheum Musical Revue, Grand Rapids, Mich., due to the fire that destroyed the Orpheum Theater on December 30. After filling a number of engagements arranged by the International Vaudeville Agency, Detroit, they will join the stock company at the National Theater in that city.

STRAND THEATER patrons in Fargo, N. D., who witnessed the recent performances of Billy Ireland's "Follies of 1923", declared it to be one of the best companies of its kind that has shown in Fargo for some time, according to a newspaper exchange. Walter Pruitt is featured comedian. Other members are: Jerry Cox, comedian; Bee Chapman, soloist; Miss DeVioletta, soprano; Clyde Davis, baritone, and a chorus.

FRIEDLANDER & GEORGES "Peaches and Cream Girls", their No. 1 attraction, have passed their twenty-second week of circle stock in and around Chicago. Frank Perry is principal funster and producer; Martin Bowers, second comic, and Holly Leslie, straight. Mr. Leslie, baritone singer, toured the Pantages Circuit last season with the Golden Gate Trio. The chorus of ten girls is under the direction of Cal George. The company has a number of club dates booked for the near future.

WM. C. (BILLIE) MURRAY, well known in tabloid, is now located in the coal fields at Coco, W. Va., associated as assistant manager with Joseph Gallier, an outdoor showman, who has leased the Miffin Theater and pool parlor. Murray has been traveling with outdoor amusement and tented enterprises since his discharge as a sergeant from the Canadian overseas forces four years ago. Before the war he was connected with medicine, stock and vaudeville companies in the East and Canadian territory.

HARRY ROGERS' Musical Comedy Company is playing week stands on the Poli Time. The members of the company are: Bobby Barker, Roy Peck, Billy Schaefer, Harry Walters, Jack and Lucille Hayes and Joseph (Buck) Miller, principals; Paula Wall, Molly McCarthy, Bobby Lynch, Lucille May, Lillian Schaefer, Pearl Freese, Grace Reyn, Isabella Armstrong, Marie Dandrea, Vera Watkins, E. Cleo and Florence Allen, chorus. J. B. Freese is musical director and Joseph (Buck) Miller manager and technical director.

DAN COLLINS, late feature comedian with Arthur Hawk's "Cupid Revue" and Hank's "Sunshine Revue", is about to launch a vaudeville act known as the Dan Collins Trio, in two scenes (one and two), in which Dan will do his original stuttering character. It will be a comedy, singing and talking act with a plot. Dan is one of the first tabloid comedians in the business, having been with Jules Held in "Childhood Days", presented by Gus Sun, and doing a stuttering school boy. The act played the Pantages Circuit three times.

MADGE STEWART, late soubrette with the "Runaway Girls" at the Gayety Theater, Baltimore, Md., has joined the "Follytown Maids" at the Kyle Theater, Beaumont, Tex. Miss Stewart has become a great favorite with the patrons of the theater with her pep and personality. The Follytown Four are adding new laurels to their successful record. The company includes eight principals and ten chorus girls. A scenic artist is also carried, special scenery being used for each bill. The reviews given in The Beaumont Enterprise have been very flattering. The company is there for an extended engagement. The town has been

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billied like a circus with the seven new styles of paper just received from the printers and this, together with the new and original style of lobby display, has caused considerable pleasing comment.

DANNY LUND and his Musical Comedy Company opened a week's engagement Monday afternoon, January 8, at the Arcade, Connellsville, Pa., the musical tab. house booked out at the Sun office in Springfield, O. Lund carries sixteen people. His opening bill, "Too Many Wives", created a very favorable impression with a half-full house at the Monday matinee, and Danny's own interpretation of General Stamper kept the house in an uproar every time he made an appearance upon the stage. He is supported by a splendid personnel of players, and carries plenty of scenery. The chorus is attractive and can both sing and dance well, and the wardrobe is above the average seen there in tab. shows. The show went to Connellsville from New Kensington, Pa., and its next stand will probably be Uniontown. This is Mr. Lund's first appearance in the Coke City for several years, he having played there at the same house when David Trimble, the present advertising manager of The Connellsville Morning News, was manager of the showhouse. The company consists of Danny Lund, Sam Barlow, Charles Emery, Ord Weaver, Jack LeRoy, Guy Post, Elinor Glenn, Julia Leighton, principals; Toots LeRoy, Gabye Bondon, Peggy Bell, Vivian Burden, Mildred Esberger, Wilma Foss and Marion Andrews, chorus.

PETE PATE and his "Syncopated Steppers" are reported still doing big business at the Lyceum Theater, Memphis, Tenn., where the company has been in stock since September 2, 1922, changing bills twice weekly. The roster includes Pete Pate, manager and principal comedian; Lew (Bud Snorky) Morgan, second comedian; Walter Wright, Ed Lator and Allen Walters, straights; Elmer Wright, general business and stage manager; Jack Eddy, general business and novelty acrobatic dancer; Curt Jones, producer; Lillian Murry, eccentric comedienne; Ruby Pilgreen, ingenue; Marion Lator, soubrette; Betty Van Hiltren, prima donna; Ruby Sanderson, Irene Hall, Lillian Hardcastle, Dolly Eddy, Chick Kennedy, Esthery Wayne, Penny Golden, Jnette Kennedy, Virginia Thornton, Lucille Avey, Phyllis Emerson, Stella Brassee, Helen Selts, Helen Joyce, Edie Alkin and Lyda Spry, chorus. Miss Kennedy is chorus producer, she returning to the company last week after a three weeks' vacation visiting her mother in Baltimore, Md. Bernie Clements is musical director. "Snorky" Morgan states that he "has already put in his application to Mr. and Mrs. Walter Wright to marry their daughter, Mitale, who was born December 16, 1922, at the Baptist Hospital." Mr. and Mrs. Wright wish him good luck. Mrs. Wright is feeling fine and expects to be out of the hospital this week. The baby is also doing nicely.

ANNOUNCEMENT is made of the formation of a new producing firm in the miniature musical comedy field, via, Hal Hoyt and C. Ray Andrews. Mr. Hoyt really requires no introduction to the tabloid world, as he has for years been prominently identified as one of the leading producers in this line of amusement. Mr. Andrews is one of the real old-time actor-managers and has for the past nineteen years owned and operated the Star, Lyric and Columbia theaters in Muncie, Ind., as well as being well remembered as one of the original few who are responsible for the formation of the Gus Sun Booking Exchange, of Springfield, O. Mr. Andrews and Gus Sun, by the way, are the only surviving members—still in the business—of the original group of the Gus Sun Circuit. This news should be welcomed by both house managers and artists alike, as both members of this new firm bear a most enviable reputation in this particular line of the amusement field. Attractions under the Hoyt & Andrews banner now en tour are the Verne (Buzz) Phelps Company, Gene (Honey Gal) Cobb Company, which is now in its fourteenth week of success at the Star Theater, Muncie; "Hits and Misses of 1923," "Chic Chick," "Love Birds" and "Honey Dew". Five new productions are to be made. Each and every attraction under the Hoyt & Andrews banner will be given the proper staging, equipment, no end of exploitation, special paper, novelty lobby display, and the costuming of the choruses promises to be on a par with the \$2 attractions. Messrs. Hoyt and Andrews state that they are in this end of the game to stay. Contracts are being issued that call for a season of thirty-five weeks, to be played in forty.

ALLEN FORTH and his "Gate City Revue" is reported enjoying good business on the Sun Circuit. Many return dates are being played.

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Hert Chandler and Gladys West are featured with the company, and Kathryn Forth has charge of the chorus.

CHESTER HANNA is laying off in Little Rock Ark., visiting relatives and friends, also making arrangements to organize a company of his own to open soon with a carnival company now wintering in Ft. Smith, Ark.

ZOE FRAZELL is doing team work with Beulah LeRoy, the Southern blues singer, and will be seen the coming season in their own act. They are employed at the Cadillac Cafe, New Orleans, with the Fishkin-Williams Syncopators, which includes: C. Fishkin, violinist; B. Williams, pianist; W. S. Creger, clarinet; A. T. Llamias, banjo, and H. Peterson, xylophone and drums.

WHEN THESE LINES ARE READ friends of Buddy Clarke and Jennie Marcelle, members of Bert Smith's "Ragtime Wonders", will be showering them with congratulations and good wishes for happiness in their matrimonial contract. They were visitors to The Billboard offices in Cincinnati January 9 and imparted the information that they were to be married Thursday night, January 11, on the stage in Lima, O., where the company played last week.

A FEW WEEKS AGO Susa Gallo, pretty young Auburn, N. Y., girl, decided to display her talents at one of the amateur night performances at the Grand Theater there. She sang and registered a distinct hit. She has a sweet soprano voice, a pleasing presence and considerable ability. Encouraged by her reception, Miss Gallo applied to Manager Richard F. Staley of Rochester for a role in one of the road companies that play at his theater. She was given her chance with Eddie Collins' Revue. The theater was packed and the Auburn girl was given an ovation. Her principal song was encored several times. She may continue with Manager Staley, who is the originator and inventor of the great transformation act.

THE ROSTER OF Marshall Walker's "Whiz Bang Revue", in stock at the Cozy Theater, Houston, Tex., includes: Marshall Walker, manager and comedian; Blanche Walker, character comedienne; Rossie Morton, ingenue; Bettie Conners, soprano; "Slick" Claud Eason, character; Paul Martin, general business; Bunny Whitlock, straight; Tommie Pickert, "The Alpine Yodeler", general business and specialties; Steve Powers, general business; Viola Pickert,

MARJORIE DICKSON



Miss Dickson, of Rochester, N. Y., who was the prima donna with "American Beauties" Musical Comedy Company, which closed at Auburn, N. Y., a few weeks ago, made a big hit with Auburn audiences. After regaining her health she expects to re-enter the movie game. Because of ill-health she was required to leave her film work and return to her Rochester home. After a week's rest she opened at Auburn with the "American Beauties". The work with a stock company is less strenuous, Miss Dickson said, in talking with a Billboard representative.



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Gada Aker, Billie Markell, Virginia Harris, Mary Dickson, Mildred Dickson, Helen Gibbons and Beatrice Lee, chorus. The Whiz Bang Four include: Tommie Pickert, first tenor and producer; Bunny Whitlock, second tenor; Steve Powers, baritone, and Slick Eason, basso. Everett Pence is musical director.

"SUGARFOOT" GAFFNEY, former black-face star with the Nell O'Brien Minstrels and one of the most capable and popular comedians in the business, was back in Atlanta, Ga., recently with his big revue, and enjoyed one of the most successful engagements of the season at the Bonita Theater. "Sugarfoot" has surrounded himself with a high grade and clever lineup of entertainers and puts on a show that not only draws the money at the box-office but sends everybody away wanting more. He is scheduled for a tour of several weeks in the Georgia territory, where he is one of the biggest drawing cards in show business. Gaffney is a Southern boy and knows what Dixie theatergoers want. Gaffney's company this year presents Doc Dorman, in comedy roles, an entertainer who puts lots of originality into his work; Reedy Duran, who makes a handsome straight; Kitty Axton, soprano with an unusually pleasing voice and plenty of animation; Frank Caggan, instrumental wizard, who puts on a one-man show in his musical act, and a snappy chorus of fast steppers, including R. Rogers, Jennie Powers, Peggie Osborne, Eleanor Stanton and Esther Drisdal. While in Atlanta "Sugarfoot", Reedy Duran, Doc Dorman and Frank Caggan entertained The Atlanta Journal's transcontinental radio audience with a midnight concert from station WSB, one of the foremost wireless plants in America.

AN ARTICLE appearing in the January 2 issue of The Syracuse (N. Y.) Journal says good burlesque is getting to be a rare thing in theatrical circles owing to the fact that many of the alleged high-class musical comedies are slipping so many of the old standbys of Sam T. Jack and Billy Watson. With this end in view burlesque has had to start all over again and get a lot of new jokes and new busi-

ness. The article further says: "Many of these acquisitions have been incorporated into E. M. Gardiner's 'Echoes of Broadway' featuring Charlea (Slim) Timhlin which opened at the Bastable Monday for a week's run. It was a most pleasant surprise because the 'Echoes' are really good. There is a dapper chorus that, while small in number, makes up in looks. They can dance and have a good wardrobe which appears new and fresh. The principals are all far above the burlesque variety and Eva Marlowe, the soprano, and Valerie Russell, the comedienne, both have voices that are good. 'Slim' Timhlin is a clever comedian with a line of new stuff, although several times he pulled some of the olden mirth provokers, but they 'got by' with the audience, so Slim should worry. The show was unusually free from suggestive alleged witticisms and was clean and well balanced. Good, brand-new comedy was the principal feature, and coupled with the chorus and the entire cast of principals it was an evening to drive away the 'blues'. The 'Echoes' was in two parts, each part a different musical playlet, and aside from the intermission there was not a lull in the hilarity until the final curtain. For a lover of burlesque, or light musical comedy is even a better term, an enjoyable 150 minutes can be spent at the Bastable an evening like this."

JIMMIE EVANS' "Musical Revue" reopened the Family Theater at Ottawa, Kan., after the theater had been dark for a week owing to the closing of the Garrick Players. Evans' Revue is undoubtedly the best tab. show that ever played Ottawa, according to our local representative. The scenery consists of a variety of silk cycloramas daintily and appropriately painted and are of the brighter colors, blending with gold, peacock and coral effects. The costumes, changed for each number, show up fine and are fresh and nicely chosen for the various ensembles, and last but not not least, filled with the choicest of femininity. The policy of the Evans Revue is three shows daily, two changes of show weekly, and it will play at the Family for an indefinite period.

The company comprises Jimmie Evans, Irish comedian; Joe Devine, Hebrew comedian; Bert Ryan, straight; Geo. Wheeler, bass singer; Roy Ellis, dancing specialties; Grace Gould, prima donna; Kitty Fraser, soprano; Florence Pippin, violinist and specialties; Kitty Phillips, Dolly Jollymore, Ernie Pippin, Evelyn Breen, May Dohoney, May Chamberlain, Ellen Whitney, Bessie Clark and Anna Breen, chorus. Jack J. Sullivan is the genial and efficient company manager responsible for the novelty advertising campaign which heralded the show's advent into Ottawa; Wm. Scott, stage manager; Harrison Gough, musical director, and Mrs. Elizabeth Pippin, wardrobe woman. Of the specialties introduced during the show special mention must be made of the quartet, Messrs. Evans, Devine, Ryan and Wheeler, who received repeated encores; the dancing specialty of Roy Ellis and Dolly Jollymore was a revelation in dainty steps, special mention being made of the lady's work. Grace Gould has a stately presence and possesses a sweet mellow voice. Kittens Fraser made one of the peppiest hits of girlhood that has ever graced a stage in Ottawa. Florence Pippin received high appreciation in her violin solo work. Jimmie Evans in his comedy work sprung some new gags, ably assisted by Joe Devine, who has a style of Hebrew comedy all his own. The show runs much to singing and novelty ensembles, intermingling "bits" for comedy effect, and, while the latter are not altogether all new, Evans clothed them in a new atmosphere. The house is receiving splendid patronage.

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

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LEO CARRILLO

In a New Play of Love and Laughter

"MIKE ANGELO"

By Edward Locke

Staged by Clifford Brooke

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 Beasley
Mischa Tarkoff.....Adrian H. Rosley

"Mike Angelo" is, as the tailors say, "form-fitted" to Leo Carrillo. The play, taken by itself and judged as drama, is quite worthless, but as a vehicle for Carrillo to amuse his public it serves very well. It is one of those plays which is liable to have a long run, for everyone who likes the star will enjoy him in "Mike Angelo".

The story may be dismissed in a very few words. Mike Angelo is an artist's model with a burning desire to paint. He enters a competition and, after dark doings by a Russian dauber, wins the prize and his master's daughter. The action gives lots of opportunity for Carrillo to sputter Italian, to make 'em laugh and make 'em weep. The only bet the author has overlooked is to have the star revive the lightning sketch act he used to do in vaudeville. That would fit in beautifully, and why it was left out is a mystery to me.

The actors do little but feed Carrillo. He is, seldom off the stage, and his part must be a large "pill" to swallow. Leo Carrillo has a sure comedy method and can affect the lachrymal ducts of his audience when he wants to. He knows his business so well that he should be provided with a vehicle of a higher quality than "Mike Angelo".

Grant Stewart, as a genial painter, had a fair opportunity of displaying the mellow quality which always marks his acting. That was about all he could do with the part, which is entirely unworthy of his capabilities. Wanda Lyon looked beautiful and did what she had to do in a workmanlike fashion. Robert Strange was properly villainous as the Russian malcontent. Dorothy Mackaye, as a pert little art student, came in for considerable applause by the way she played. Her reading of the part stressed its pertness a bit too much to suit me, but the house enjoyed it hugely. Gerald Oliver Smith also got to the hearts of the audience by his playing of a "silly ass" Englishman. It was an orthodox performance, lifted above the usual by a proper air of seriousness. Adrian H. Rosley, who portrayed another Russian, got a good deal of comedy out of what is largely nothing in the way of a part. Byron Beasley, as the benefactor of hard-working and deserving students, struggled to get a little sympathy along with the traditional gruffness of the "captain of industry", and largely succeeded.

So much for the players. They all have a hard row to hoe, but, like good actors, strive to do their best, and succeed amazingly well at it, everything considered.

The play is acted in one set—a studio. It is good looking, the lighting is fair and the direction all that could be expected. Objection might be made to some terrible daubs which are displayed as works of high art and much admired and praised by the characters, while the audience knows them for the "chromos" they are. This detail should be looked to. Good-looking paintings can be purchased very cheaply, and hardly anything could be worse than the evil-looking specimens used in the play.

A made-to-order play for Leo Carrillo. Of no value as drama,

THE NEW PLAYS ON BROADWAY

but giving ample opportunity for the star to show his ability.
—GORDON WHYTE.

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THE ENTIRE FIRST WEEK

—In—

"TSAR FYODOR IVANOVITCH"

A Play in Five Acts by Count Alexei
Tolstoy

CAST OF CHARACTERS

Tsar Fyodor Ivanovitch.....Vassily Katchaloff
Tsarina Irina Fyodorovna.....Vera Pashennya

edy, "Tsar Fyodor Ivanovitch". This piece has been in their repertoire for a matter of twenty-five years, and the night I saw it their custom of changing the principal actors was put into effect. Under this system the parts of Prince Ivan, Tsar Fyodor and the Tsarina Irina were played by other artists than those who portrayed them on the opening night. I cite this mainly to show the difference between this organization and anything we have here, for with us the changing of actors in principal parts, with the resultant two differing interpretations, is unknown and unthought of, outside of grand opera.

One can quite see the wisdom of this move when one sees this company act. The leading actors portray emotion by sheer intensity, and acting in this company must be the hardest of hard work. It is quite reasonable to see that a change is necessary for the actor, in order that he may recuperate from the strain. We, perhaps, forget

icle plays" of Shakespeare in construction. It is composed of scenes of splendor, plotting, discovery and swift retribution. It deals with the earlier career of Boris Godunoff and his assumption of power under the weak Tsar Fyodor. He ruthlessly rids himself of his enemies and crushes all who get in his path. As played it is much cut from the published version of the play; so cut, in fact, that the story is hardly intelligible. Whoever did the emending of the text left out much of the motivating element, and it was done with a clumsy hand.

With a play in a foreign language, tho, the acting must be the important consideration. In this case it is all-important. Katchaloff is superb. He portrays the weakness of Tsar Fyodor with many subtle touches, and yet makes his underlying goodness apparent. Stanislavsky, a gigantic and handsome figure as Prince Ivan, took the stage with authority and impressiveness. I have never seen such an air of authority in an actor. He dominates the situation each time he appears and yet does it with the simplest and surest of artistic means. Bakshoeff, as Loup-Kleshnin, was a malevolent figure, eternally peering with rat's eyes at everybody and everything. He was a perfect picture of the crafty and unscrupulous counselor. The Tsarina was played appealingly by Vera Pashennya, and young Golub was splendidly done by Dobronavoff.

These are but the high-lights of a performance in which everyone acts, even down to the crowd. Each single figure on the stage is individual in makeup, yet an integral part of the group. It is hard to define this quality, but it is the attribute which, above everything else, lifts the performance into the realm of great art.

In addition, each actor appears to be a master of makeup. The old actor who, when asked how he liked a certain company, replied, "Great! I didn't see a wig blend on anybody," would have rejoiced in the Moscow Art Theater. There is not a blend to be seen on anyone there, and the laying on of grease paint has been raised to a fine art by these players.

The production and the costuming both are sumptuous. The stage management is a miracle of effectiveness, and the acting—it must be seen to be appreciated. For vividness, realism and sheer virtuosity I have never seen its like.

A most impressive and remarkable exhibition of acting by a company of thoro artists in a classic Russian drama.

—GORDON WHYTE.

"THE RUMOR"

THE production of "The Rumor", by C. K. Munro, is one of the most hopeful and comforting things that has happened on the London stage of late. True, it is not a commercial production for a run, but limited to two performances at the Globe Theater, given by the Stage Society. But it proves that playgoers did themselves a good service by saving the Society from the extinction which recently was threatened, and it further proves that the Society need not run across the sea to find plays worth doing. Theatrical managers if they knew their business would be calling en masse on Mr. Munro to discover what else he has "up his sleeve". He has ideas fresh, witty and veracious.

"The Rumor" is defined as "a study in organization". Prizimia (pronounced Shimia, capital of Shlimshake) is a Central European country fertilized by French and British capital and ravaged every fifty years by its mountain neighbors of Loria. English men of business, imagining that Loria is once more going to attack Shimia to the great menace of their property, think the best way to rouse the Shimians to self-defense is to start a rumor that the Lorian are coming. There is no central character to this piece. There is just the rumor. And for eighteen scenes and about four hours we watch this rolling stone as it gradually assumes the proportions of an avalanche of war, in which a lot of poor men are killed and a lot of rich men get richer.

We begin with English suburban incredulity, and proceed to English suburban patriotism. An English girl, one Lena Jackson, has been killed in anti-Lorian riots in Shimishake. England must intervene to punish the Lorian. We see petitions at Downing street; business men demanding blood, labor demanding peace and being twirled 'round a Prime Minister's finger. Suburban patriotism rises to the occasion. Lena Jackson is the heroine of the photo press. Battalions of suburban youth join up as "Lena Jackson's Own". Loria is taught a lesson. We see Britain, France and Shimia reaching perfect concord at a peace conference when Lorian coal and iron are distributed on the fashionable principles of self-determination. Right is vindicated, Lena is avenged, and business as usual—or rather better—is reported by armament firms and Anglo-French capital. The rumor has done its work. Susceptible patriots need not take offense. "The names of Great Britain and France," we are told, "are used merely to typify any great modern States."

The author has adopted the dramatic method of the German "expressionists". He takes his idea and shoots sidelights on it in detached scenes that ought in several cases to be far shorter and crisper than they are. Mr. Munro, writing for an intelligent audience, ought to give it credit for the ability to take his points up quickly. But in spite of his diffuseness he is a dramatist holding the mirror up to human nature in politics, and informing social psychology with pity, irony and humor. A hard play—but how excellent is the northeast wind after the stuffiness of stage drawingrooms!

—I. B., in MANCHESTER GUARDIAN.

Boris Godunoff.....Alexander Vishnevsky
Prince Ivan Petrovitch Shoulsky.....
.....Constantin Stanislavsky
Prince Vassily Ivanovitch Shoulsky.....
.....Georgi Burdzhaloff
Prince Andrei Shoulsky.....Nikolai Podgorny
Prince Mstislavsky.....Leonid M. Leonidoff
Prince Shakhovskoy.....Vladimir Yershoff
Mikhailo Golovin.....Akim Tamiroff
Adrei Petrovitch Loup-Kleshnin.....
.....Peter Bakshoeff
Prince Tureynin.....Ivan Lazarieff
Princess Mstislavskaya.....Lydia Korenlava
Bogdan Kurukoff.....Vladimir Gribunin
Ivan Krassnikoff.....Nikolai Alexandroff
Golub, Senior.....Alexei Bondirreff
Golub, Junior.....Boris Dobronavoff
Metropolitan of All the Russias, Archbishop
of Krutits, Archbishop of Rostoff, Court Chap-
lain, Imperial Groom, a Servant of Boris Godu-
noff, Noblemen, Noblewomen, Chambermaids,
Stewards, Deacons, Merchants, Country People,
Archers, Servants, Beggars and Crowds.

The Moscow Art Theater chose to present for the first bill of their American stay Count Alexei Tolstoy's trag-

edy that this was the custom on the English-speaking stage until quite modern times. The Keans and Macreadys would not play a trying role every night, and who can say that they were not right.

To get back to our present topic: First let me make plain that, outside of caviar, Vladivostok and nitchevo, I know nothing of the Russian language. I heard the latter word at the beginning of the third act of "Tsar Fyodor" and it gave me such joy that I can dimly imagine the pleasure one could derive from a performance of this company when one understood all that was being said. Better acting I have never seen anywhere than that of Katchaloff, Stanislavsky, Bakshoeff and Vishnevsky, and never have I seen such splendid playing by an ensemble.

"Tsar Fyodor Ivanovitch" is a drama which somewhat resembles the "chron-



MARY FARRELL

Miss Farrell is one of the fastest stepping little ingenues on the musical comedy stage. In Norfolk, Va., and several other Eastern cities lovers of musical comedy have joined Mary Farrell Clubs. Miss Farrell at present is filling an engagement with Jimmie Hodges' Musical Comedy Co., in Miami, Fla.

Singapore Theaters

Unlike Those of Any Other City, Says Far Eastern Correspondent

The Singapore theaters are unlike those of any other city in the world, writes the Far Eastern correspondent for The Christian Science Monitor. In this British colony, situated midway between India and China and very near Java, there is a most amusing mixture of Chinese, Indian, Javanese, and principally, perhaps, Western influence in the theaters. Among the half dozen motion picture houses with "talkie" programs listed among the amusements advertised in the papers one finds also the Star Opera Company, which maintains in the Theater Royal a shrine for the spoken drama and for native art.

This playhouse has been running successfully for 15 years and is owned by a wealthy Chinese, Cheong Koon Seng, whose chief interest is the largest auction market in Singapore. The theater building is entirely European in style, with boxes, curiously enough, immediately in front of the stage, the reserved seats behind these, a balcony and a gallery—probably called "coolie heaven" in Malayan. The balcony is the "zenana" section, reserved for women. The stage has a curtain and is most liberally supplied with painted scenic drops done by an East Indian artist from Bombay.

By courtesy of the manager we sit in excellent reserved seats just back of the boxes which are valued at \$2 Straits money or \$1 in American coin. In this theater you can join in the rush for seats, first-class \$1, or as low as third class or second-class zenana for 30 cents. The audience consists of some wealthy Chinese followed by three or four wives and half a dozen children and one or two parties of slumming Englishmen in the boxes; in the reserved seats some Chinese from Canton dressed in European style white summer suits, silk shirts and brilliant neckties, and behind these a marvelous aggregation of Malays in sarongs of savage colors, Mohammedans wearing red fezes, Hindus in white or gold turbans, and here and there a Japanese with his wife wearing the picturesque national dress.

The audience is furthermore a study in shades. Some Singapore Eurasians are practically white, many Malays are of a handsome bronze complexion, with Hindus here and there as black as Mississippi Negroes. The rows of seats are far apart and our Malay neighbors find it convenient to rest their bare feet on the backs of the chairs in front of them.

The story presented by the Malay company is an Arabian Nights' fantasy, if ever there was one. Genii appear to the prince in a dream and a fortune teller is summoned to interpret the dream. He prophesies that the prince is going to marry a fairy. As he sets out with his faithful servant to find the fairy he eats accidentally of a fruit that changes him into a black woman. Then a friendly genie tells the servant that the water of a certain well will make a man of his master once more. The servant, who is, of course, the clown of the piece, throws his master into the water, with the result that he comes out a man, but still black. Then a slave merchant claims the black prince as his property and drags him off to his slave pen. But the merchant's daughter falls in love with the princely captive and helps him to escape.

Next the prince finds two men quarrelling over a charmed hat and a whistle, who ask him to settle their dispute. The prince tosses a stone as far as he can, telling the men that the finder is to be awarded the charmed objects. While they are running after the stone, he makes off with the treasures. During a ridiculously funny scene he amuses himself with the hat, which makes him invisible and the whistle which arrests anyone in the precise attitude he had been assuming at the time it was blown. Finally, the fairy appears, changes him into a white man, and then becomes his beautiful queen.

The play is acted by a band of pirates, who look as tho they had been the ones to pose for the illustrations in the Scheherazade. When these fiercely mustached villains in Turkish trousers or yellow turbans go thru their motions they look extremely convincing. The whole thing is acted also with a grotesque humor hard to describe. To mention only one example, the faithful retainer evidently does not believe in signs and wishes to prevent the gibbering, bowing fortune teller from influencing his master. When words are of no avail he shoots the white-robed priest. When the smoke clears away the prince and the other officers good naturedly rebuke the zealous servant so much as to say: "We know you mean well, but don't be so rough about it." But the prophet is revived, and, after some shuddering and quaking, goes on with his work.

The hero is K. Teen, a youth with such flashing black eyes and so slender and handsome a figure that one can readily understand the fairy's infatuation. He is planning to visit America in 1924 and may be expected to make a great success in the movies and in vaudeville. He has done Romeo, Hamlet and Otello in the

(Continued on page 43)



(Communications to Our New York Offices)

THE THEATER IN RUSSIA

A PARTICULARLY timely book to have brought out at the present moment is *The Russian Theater*, by Oliver M. Saylor. What with the "Chauve-Souris" and the Moscow Art Theater Broadway is taking on a Muscovite aspect, and since these companies are playing in a language understood by few it is well that we have some source to tap for information of them.

This Oliver M. Saylor has succeeded in providing. His book is full of first-hand knowledge gleaned by the author during a trip he took to Russia in 1917, at the height of the Bolshevik revolution. The soul of the Russian people is deep-rooted in the theater, and even during that hectic time the theaters "carried on" and played to crowded houses. During his visit Saylor visited all the playhouses in Moscow and Petrograd, and has turned in a full report of what he saw.

Particularly valuable is that portion of the book which deals with the Moscow Art Theater. Saylor is unstinting in his praise of that organization. He tells the story of its foundation for a purpose some twenty-odd years ago and the steadfast adherence to that purpose, thru thick and thin, thru war and revolution, ever since. Some of the members of the original company are still with the Moscow Art Theater, in some cases playing the same parts in the same plays they used during that first season. This theater is described by the author as being the great temple of theatrical realism.

In such a healthy condition of theatricals as obtained in Russia before the war there were bound to be a few rebels. Some of these, tiring of the "things as they were", started to put on "the things as they should be" in the theater. They formed the Kamerny Theater, a "theater of revolt", and played with Cubism and the like to their heart's content. Then there was the ballet, of course, and the State Theaters. All of these, and more, are painstakingly described by Oliver M. Saylor, and there are enough illustrations to give one a good idea of the productions.

The Russian Theater is really a revision of "The Russian Theater Under the Revolution" by the same author. Mr. Saylor has wisely left untouched those chapters which made up the first book and has added new matter to bring it up to date. These additions have something to say about the Russian theater in America, and, in particular, Nikita Balieff and his "Chauve-Souris" Company.

This book is authoritative, well written and most informative. It is the latest book on its subject and one of the few in the English language dealing with the theater of Russia. I heartily commend it to all my readers who wish to know what this unhappy country has done for the theater.

A POWERFUL RUSSIAN PLAY

Leonid Andreyev has written another fine play in *The Waltz of the Dogs*. Like "He Who Gets Slapped", it does not reach any definite goal, but it is powerfully written and has some tremendous situations.

The play starts from one of these situations. We see a man ready to marry, entertaining his friends in the new apartment he has made ready for his coming bride. In the midst of this gaiety he learns that she has already married another. Then we see him gradually going to pieces. Andreyev paints this picture with all the knowledge and skill of the master craftsman and the play piles up climax upon climax. It ends with the suicide of the central character, Henry Tile, but the intervening details between the first-act climax and his end my readers will have to learn from the play itself. I certainly will not mar their enjoyment by telling them any more. The basic necessities of book reviewing require as much as I have told, but that is quite enough. My advice is to get *The Waltz of the Dogs* and read it for yourself. It is not often that such a fine play is found between the covers of a book.

I will be surprised, indeed, if someone does not produce this play before long. It should make a sensation when acted. The number of worse plays produced on Broadway during a season is legion, and *The Waltz of the Dogs* combines theatrical effectiveness with artistry. That is a combination that should attract any manager.

A POET'S BOOK OF PLAYS

In *A Book of Plays*, by Witter Bynner, we have a volume of plays in blank verse which are a bit uneven in quality, but in general good. This latter is particularly true of a version of *Iphigenia in Tauris*, which the author made for Isadora Duncan. It is a first-rate piece of work, very faithful to the spirit of the original play and couched in mighty good verse.

The other plays include *The Little King*, a story of the Dauphin in the time of the Terror, which has its effective moments; *A Night Wind*, a tale of Greenwich Village, which had no appeal for me; *Tiger*, a play of the underworld that is altogether novel thru being done in verse and *Cycle*.

Witter Bynner has succeeded in writing an interesting book of plays. They will hardly do for the Broadway theaters, but as dramatic experiments in verse they are well worth reading. The author knows the English language and has a good ear for what is effective when spoken by a player. He also knows a situation when he sees one, and then knows what to do with it. I hope this doesn't sound condescending, but it is seldom that the poet who writes for the theater seems to know these things, and when one reads the work of one who does—well, one is tempted.

IN THE MAGAZINES

In *The Review of Reviews* for January you will find an article entitled *The Motion Picture Industry*, by Will H. Hays. It is instructive in that it gives a good idea of Mr. Hays' feelings on the subject.

The North American Review for January has an excellent article on *Civilization and the French Theater* by Stark Young. Mr. Young believes that the French theater is a bit too civilized, a bit too sophisticated.

There is a fine article, beautifully illustrated, in *The International Studio* for January on Joseph Urban, Scenic Artist, by F. E. Washburn Freund. It gives a good account of this artist's work.

THE RUSSIAN THEATER, by Oliver M. Saylor. Published by Brentano's, Fifth avenue and Twenty-seventh street, New York City. \$3.

THE WALTZ OF THE DOGS, by Leonid Andreyev. Published by the Macmillan Company, 64 Fifth avenue, New York City. \$1.50.

A BOOK OF PLAYS, by Witter Bynner. Published by Alfred A. Knopf, 220 West Forty-second street, New York City. \$2.50.

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Russian Art and American Audiences

THE A. E. A. Committee, appointed by the Council to welcome the famous Moscow Art Theater Company upon its arrival in this country, consisted of Augustin Duncan, Francis Wilson, Frank Gillmore and Madame Nazimova. The company opened at the Jolson Theater, New York, Monday, January 8. It was a very distinctive and enthusiastic affair. The critics have covered it very thoroughly and given it unstinted praise. We will not attempt to describe the performance; all we will say is that we wish every actor and actress, producer and manager in America could see their wonderful work. It seems to be the triumph of co-operation. Greater perfection we have never witnessed on the stage. It did seem strange to be so interested, not to say absorbed, every moment of the presentation and yet not understand one word of the language. The story is told that the company came on the Majestic second-class, but the famous Director, Stanislavsky, was given a first-class passage, which he declined, saying that he preferred to travel with the other members.

The Road to the Stars

Miss Florence Huntington writes that "the following verse seems to fit our beloved Frank Bacon so well that I copied it from N. P. Willis' poem, 'The Death of Harrison', and herewith send it to you:

"Let us weep in our darkness, but weep not for him,
Not for him who departing leaves millions in tears!
Not for him who has died full of honor and years,
Not for him who ascended Fame's ladder so high,
From the round at the top he has stepped to the sky."

Southern Stock Boom

Business appears to be booming in the stock line in the South. The agents seem to be quite busy. We understand that stock companies in Harrisonburg, Richmond and Norfolk are to start almost immediately.

Equity Repeaters

It is quite necessary that members, when desiring information, should apply to the particular office under the jurisdiction in which they happen to be. For instance: It is not fair for them to telegraph San Francisco or Chicago, and then, because the ruling does not suit them, to apply to the main office in New York. The particular conditions of their companies are usually better understood in the branch office, which keeps track of all their activities; besides this duplication entails endless correspondence, investigation, adjustment and expense. This does not so much apply to production companies which have been organized in New York City; their condition is naturally better known at the main office than elsewhere.

An Actor's Credit

We have received the following from a member:

"Enclosed please find my order for \$30. You loaned me \$25 during the strike. The additional \$5 is for interest. Sorry to be so long in paying the money back, but circumstances have prevented until now. Many thanks."

Such welcome letters reach us from time to time and speak well for the sense of obligation on the part of the writers, but there are many thousands of dollars still out which the borrowers should constantly bear in mind and endeavor to liquidate.

Miss Pemberton Contributes

A personal letter has been received from Miss Virginia Pemberton enclosing a check for \$25 for the Stranded Actors' Fund, a cause in which she is deeply interested.

A Manager on "Equity"

A manager paid us a fine compliment the other day when before our representative and another producer he delivered quite a little sermon on the good that the Actors' Equity Association had accomplished, and the advisability that all members at all times should take Equity into their confidence, seeking its advice and following its instructions.

A. de Keizer Settles

In settling the affairs of "The Moreland Case", management of A. de Keizer, we dis-

tributed the sum of about \$2,500. The members of the company expressed great gratitude and satisfaction in the work of the association and its protective powers. We want to congratulate Mr. de Keizer on the straight-forward way in which he met all claims against him.

Tent Contract Explained

Clause 8, of the Tent contract, reads as follows:

"(a) Eight performances shall constitute a week's work. A sum equal to one-eighth of the weekly salary shall be paid for each performance over eight in each week.

"(b) If the services herein are rendered in a company which plays to a top price of seventy-five cents (75c) and not to exceed two towns weekly, then ten performances shall constitute a week's work, and one-tenth extra shall be paid for each extra performance; but in case of higher top prices than seventy-five cents (75c) at any presentation in any week, then clause (a) just preceding shall apply. When Sunday is a one-night stand, then the actor shall be paid one-tenth extra for each performance given on that day. It is assumed that Sunday per-

formances will be given only where it is lawful."

Several of our people have been confused by Section "B", so we have decided to elucidate in all future issues of this particular form, and the printers have been instructed to change it to read as follows:

"If the services herein are rendered in a company which plays to a top price of seventy-five cents (75c) or less, and not more than two towns are played each week (Sunday to Saturday, inclusive), then ten performances shall constitute a week's work, and one-tenth extra shall be paid for each extra performance; but in case of higher top prices than seventy-five cents (75c) at any presentation in any week, then clause (a) just preceding shall apply for the whole week. The manager will give Sunday performances only where lawful."

Comparison will give a clearer conception.

By Their Cards Shall Ye Know Them

Members should always carry their cards. This is most essential. You never find a member of the Eiks or similar organizations without his, and it is just as important, indeed

more so, that our Equity people should be able to show that they are in good standing.

Speeding Up Card Deliveries

There have been requests upon several occasions to issue membership cards from our branch offices, and we have been giving the matter deep consideration. A distinct advantage would be that our members would not have to wait until their remittance had reached New York, but the objections are great—indeed as to be insuperable. Decentralization leads to all kinds of errors and must be avoided. It is necessary, for instance, that the seal of the association should be stamped on every card and this seal should not leave headquarters. Our members who live at a distance, in California for instance, by paying promptly can get their card returned without any great delay, and in the meantime the official receipt shows that they have paid up. We are aware that the head office this last year has been so swamped with work that many of our people are justified in complaining of the delay, but we hope that things will be better in the future as we have been reorganizing the Records Department and believe that in the future no more time will be consumed than is necessary for the letter to come from our branch office to the main office and for the cards to be returned.

Mail Complaints

Some of our people are inclined to forget that their communication is only one of several hundreds, and that no exceptional attention can be given to the individual inquiry. All have to go thru the regular routine. However, as we stated above, we are prepared to admit that there has been too much delay in the past, which we believe will now be remedied.

An Appreciation

A member writes as follows:
"As a member of the unfortunate — Company I want to express my appreciation of our representative's faithful and intelligent help to us all. Everybody rested satisfied that whatever could be done would be done. There was none of the old scrambling to get a nibble of what might be coming before somebody else got it—no antiferre or enpicion—everybody friendly and with an 'apres vous' attitude that was quite extraordinary in a company of forty people. This was my first engagement on the speaking stage for some years, having been busy during the interval in management and in motion picture work. I was more impressed, therefore, than those who have gone on where I left off—with the new camaraderie and entente cordiale amongst the members of the profession, due I am sure to the sense of security, of equitable treatment in their business affairs, that the association has created for them, like a big brother.

"I should think the managers also would be relieved to settle their affairs with a single representation along definitely prescribed lines of procedure, such as generally established business that wins the respect and esteem of its employees and associates, as well as by the assurance of good behavior on the part of those employees, backed up by the rules governing their membership in the association, and the disciplinary measures that make the rules effective. God bless 'Equity' and the unselfish service that has made it what it is."

FRANK GILLMORE (Executive Secretary).

Secretary's report for council meeting week ending January 6, 1923:

New Candidates

Marie Barker, Dolores Magdalenne Rebensky, Nellie Breen, Jack Rube Clifford, Franz Dirzuweit, Mabel Forrest, Alice Horline, Andrew J. Lawler, Jr.; Marjorie H. Leach, Jack H. Lee, Stella Mayhew, Charles Ray.

Members Without Vote (Junior Members)—Michel Martin, Estelle Peters, Edgar Nelson, Ben H. Voorhels, Ethel Whyanland.

Chicago Office

Regular Members—Harold E. Banta, Robert C. Berg, Geoffrey Bryant Bering, Catherine Collins, Lester L. Erlich, Glen R. Menzley, Carl Minch.

Members Without Vote (Junior Members)—Virginia Fitz-Hugh, Eleanor L. Willens.

Kansas City Office

Regular Member—Maudena Trusa Dunbar.

Los Angeles Office

Regular Members—Melville W. Brown, Edwin Zann.

Preserving Songs and Speeches

THE National Opera of France has had a vault built in which to preserve phonograph records made by the leading singers. The records are to be hermetically sealed and not to be opened for a century.

This idea might well be applied not only to singers, but to orators, statesmen and other prominent men and women. It might be carried further to the preservation of dialects and other sounds which will have a historical or a comparative value.

There are constant modifications in speech. The common conversation heard in New York daily life today is materially different from that of twenty-five years ago and very different from that of forty or fifty years ago. The pronunciation of the vowels has changed. Some consonants are slurred more and others are emphasized. The elision of the final g and the handling of r, d, t are not like the former manner of speech. The inflexion and accent have also changed.

While there are not the extreme variations in speech of the same language which appear in some European countries, there are marked differences in pronunciation in various sections of the United States both in the vowel and consonant sounds and in the accent and inflexion.

A collection of common everyday speech would have not only a present-day philological value, but it would aid future students.

How valuable it would be if a phonograph had preserved Patrick Henry's speech in St. John's Church at Richmond or the debate in the Senate between Webster and Hayne, Washington's farewell address, Lincoln's Gettysburg speech and similar treasures of American history!

—NEW YORK MAIL.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

TWENTY-THREE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larry Lawrence, Salome Clark, Royal Trott, Margaret Royce Collignon.

Members who hold the independent Equity Shop contract are reminded that it is not enough that they be in good standing at the time their production opens; the contract calls for a 100 per cent Equity company IN GOOD STANDING and those members whose cards are paid only to November 1, 1922, have really broken their contracts unless they have extensions. Members who do not hold excused cards are fined 25 cents a month beginning December 1.

"Genevieve", which was placed in rehearsal by the Virginia Productions Company, was controlled by the Equity Shop ruling. Not more than a third of the chorus engaged were originally Chorus Equity members in good standing. Thru the work of the Chorus Equity representative the chorus was made 100 per cent Equity.

After four weeks of rehearsal the play was abandoned and an effort is being made by Equity to obtain two weeks' salary for a 100 per cent Equity chorus which could not have claimed one cent had they not been Equity members. Too few of our members realize that a provision which gives our members two weeks' salary on the abandonment of a play is an Equity provision only and was put in the Equity contract at a time when such a thing was unheard of. Unless you have a contract making this provision you could not get legal redress even if you had wasted four weeks of your time in rehearsal. The courts do not recognize that as work.

Members who are working in New York are urged to take advantage of the dancing classes held at the Chorus Equity. When you have work it is the time to prepare for the day when you haven't.

Members who are on the road may pay their dues by money order.

—DOROTHY BRYANT (Executive Secretary).



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THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

ARTHUR HOPKINS' "Romeo and Juliet" —not only ruins the pleasure of an evening, it ruins the pleasure of years. One has thought of this play as a "song of a night."

Lady Helen: "Then . . . ? I suppose I'd become declassée in time . . . and the Queen wouldn't care whether I had a cold or not . . . I love that thing that Harry is always playing—only it's like—like rain and ghosts—and the moors in winter—and last year's styles—and photographs of one's self at seventeen. There's no doubt about it—it's depressing."

Miss Barrymore pitched her voice to a mood. Her hitting tone lent itself to these fleeting, sketchy thoughts. It gave them the color of tragic courage and kindness. Rising and floating inflections of incompleteness played on the imagination of the audience. At the same time Miss Barrymore's sketchy and incoherent gestures, if they may be called that, fitted a certain vagueness of fancy that ran thru these lines. They suggested unconscious wanderings of mind. Everything that Miss Barrymore had to do in "Declassée" she could do on her own dimension voice. The fleeting moods of Lady Helen were wafted over the footlights beautifully. There were dying notes in the last scene about a "great, great grandmother—there—across the river"; and we found Miss Barrymore in four-word speeches tremulously appealing.

This led one to believe that Miss Barrymore would do something with Juliet—not much, perhaps—but something. Only disappointment was in store. After descending into the "puttural" tones of Rose Bernd, Miss Barrymore lost the placement of her acquired voice. She finds it a little in the balcony scene, but she does not trust her voice as she did in the part of Lady Helen. As the summer love grows into tragic desperation Miss Barrymore's voice reverts to the bad voice of her youth and to the elemental coarseness of Rose Bernd. No part of Juliet does she play with conviction. It is a Juliet of inhibitions and a Trilby stare.

Shakespeare and Zoe Atkins are two very different persons. Miss Atkins is a woman—and a feminist. She is full of vague impressions of this, that and the other. She catches at life like a blotter and sometimes picks up a design. Shakespeare was a man. He massed his materials. He was an architect and he built each scene of his play and each scene he fitted to an expanding structure. To this masterpiece Miss Barrymore brings only the broken voice that has fallen to pieces between the extremes of "Declassée" and "Rose Bernd". She brings no sense of a completed sentence, to say nothing of a completed scene. Nowhere in her voice and nowhere in her mind does she appear to have the slightest affinity with Shakespeare's feeling or for the "nightingale's song that comes from the depth of the grove."

In "Rose Bernd" Miss Barrymore put her hands away from her body from time to time. Her hands expressed the mental strain and the inarticulate anguish of the unfortunate peasant. The motions were meaningful. For Juliet Miss Barrymore keeps her favorite gesture of "her hand upon her cheek." She needs no balcony scene for that. Her second gesture is her finger on the lips—a gesture of great silence and secrecy. It becomes a habit. She keeps a Rose Bernd gesture of the vague semi-circle in air, a mysterious symbol of approaching chaos. These three "mannerisms" revolve thru the play regardless of time or place. They are more like reflex actions than like expressions of thought. Not once do these gestures have the language of emotion. They are not "sawing the air". They are merely strange padding for a Juliet that has nothing to say.

Reminders

John L. Shine as Henslowe in "Will Shakespeare" gives a good pronunciation of "Avon"

—on the banks of Avon'. The first syllable has the -a in 'ale', the second has the short obscure-e in 'murmur'. This is a better pronunciation than the one given in 'lyfe', which gives the second syllable the -o in 'on'. "Stratford" has this same obscure-e in the second syllable. In England "Avon" is also pronounced with syllabic-n (Av'n). "Fitton" (Mary Fitton), in this play, is pronounced with obscure-e in the second syllable. The -t is therefore aspirated before the vowel ('fit-ten). The stress mark (') indicates that the first syllable is stressed.

McKay Morris in "Romeo and Juliet" gives the correct pronunciation of "Juliet", which may be indicated by 'jool-yet. The first syllable receives the stress. The second syllable is weakened and said quickly. The -y is glided quickly and the -e is the short obscure e-sound in 'murmur'. This makes a word of two syllables.

"Verona", correctly pronounced by Edwin Brandt, has the short obscure-e in the first and last syllables. The second syllable is stressed with the o-sound in 'go'.

Ethel Barrymore and Russ Whytal give a spread a-sound in "Mantua" ('man-chewer). This is a careless pronunciation. The second syllable should have the glide-u (tyoo) instead of tsooo. The last syllable has obscure-e.

Miss Barrymore pronounces "sult" with the glide-u. This is the careful pronunciation which will be heard in the speech of Blanche Bates, Loula Calvert, Tyrone Power and by Clay Clement of the Hudson Players. The careless pronunciation (soot) is becoming common in everyday speech. At the National Association of Teachers of Speech last month there was considerable comment on the loss of the glide in popular speech. In popular speech the glide in many words is giving way to the plain o-sound. The actor as a rule is minding his glides pretty well, and he should be encouraged to do so. John L. Shine keeps the glide (long-u) in the third syllable of "Interlude" and Giorgio Majeroni ("Listening In") keeps it in "delusion". The glide has been out of fashion for some time in "blue", altho Florence Eldridge ("Six Characters in Search of an Author") puts it in by mistake. Cultured speech has practically dropped the glide out of "illusion". Moffat Johnston keeps the old pronunciation. Either pronunciation is correct.

Miss Barrymore used the spread-u again in "beauteous", which sounded quite careless in the balcony scene (beautshus). The careful pronunciation would sound much better (beautius). Miss Barrymore gave the ce-sound to the first syllable of "leisure" (long-e). Julia Marlowe always gave this syllable the e-sound of 'met' (short-e) which is the more favored

WILL SHAKESPEARE

WINTHROP AMES has given us a cast for "Will Shakespeare" and Clemence Dane has given us "emotional experiences" that are at least suggestive of historical events. The "romantic spirit" of the play is effective. It gives illumination to hard fact, and it brings hard fact to our blind worship of greatness. The play takes none of Shakespeare's greatness from him. It reminds us that he was human and that out of human suffering he wrote with feeling and understanding.

After certain disillusionments at the Longacre Theater, New York, it was quite reviving to drop in at the National and see some acting that represented the discipline of art and study. Winifred Lenihan does not possess a beautiful voice, but it is a good voice and it can interpret. It is a natural voice, firm in tonal quality, variable in intonation and pliant in feeling. Miss Lenihan has an intelligent command of her speech. She suggests pain very genuinely and simply. She builds the first act so that her work serves well the purposes of the play. Miss Lenihan is a careful student of her art. Her training shows in her voice and speech.

Katharine Cornell has a lion's share in this play in the part of Mary Fitton. She plays the gamut of an extraordinary part with marked certainty of touch. She is delightful to the eye in court costume. She has dash in breeches. She has beauty of voice, a fine musical quality in speech and an excellent placement in her range of pitch. Miss Cornell has studied to equip herself for the stage, and her rapid progress from year to year is the result of perfecting the detail of her work, in head, hand, foot and voice. Miss Cornell does not believe in limitations.

The outstanding glory of this play is the Queen Elizabeth played by Haldee Wright. To see her is to take an oath that you have seen the Queen. To hear her is to learn what a voice may be and what a voice may do. When Miss Wright says, "I give you a kingdom to rule," you get some of the splendor of a voice that has a keyboard in tune. There is range for one thing, there is tonal quality for another, and there are the definite notes on stress words—"kingdom", in this case—that brings an audience under the sway of a dramatic understanding. Miss Wright's reading is not only finely conceived, it is made entirely human, unusually sympathetic and vitally effective in characterization.

Miss Wright has such a month for speech! When the organist makes his pipe he grooves the mouth of his pipe, which is a pretty delicate work, and this shaping the mouth is called "voicing". That is it, voice at the lips. Miss Wright has a marvelous upper lip. It is eloquent. It is like a pitcher. It pours speech with an eloquence of delivery because it pours it and shapes it without interfering with the tonal beauty. The tone seems to flow in the throat and mouth it bubbles forth like a spring, and it doesn't get pinched anywhere along the way. Miss Wright seems to have resonance almost between the teeth and lips because of the angles of those lips and the perfect placement of the tone. Her elocution embodies all that makes speech appeal to the mind and soul. It has finish and authority. It is music. It is speech. It is interpretation of the spirit of things. Miss Wright is the only actress who has stirred my buried recollections of the great Janussek in "Mary Stuart". Something in that actress' voice and sense of lyric beauty has lingered in a childish recollection. Miss Wright is truly a great queen.

Who's this?



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pronunciation. Both pronunciations are correct, but the one with long-e is considered a bit 'old-fashioned'. "Falconer" with Miss Barrymore had short-a (a in at) in the first syllable. All authorities report open-o (as in all) as the standard pronunciation for this word. The -l is sometimes omitted, but is usually sounded in careful speech. Miss Barrymore appears to have chosen a 'spelling pronunciation'.

Manart Kippen ("Johannes Kreisler") gave a spread-s to the third syllable of "congratulate". Henry Mortimer and J. M. Kerrigan choose the careful pronunciation which avoids the spread-s and uses the long-u in its place.

McKay Morris as Romeo with Ethel Barrymore gives the cultured pronunciation of "forehead". The first syllable has the -o in 'on', the second has the -i in 'it' ('fo-rid). The second syllable may also have the -e in 'red'. This is John Halliday's pronunciation ("The Masked Lady"). The former usage with the i-sound is somewhat more in favor. Mr. Morris pronounced "Ethiop" with the -o in 'go' in the last syllable. Standard pronunciation gives this syllable the -o in 'on' ('ee-thi-op). In "bargain" Mr. Morris gave the obscure-e to the last syllable. Cultured speech prefers the -i in 'it' ('bar-gin). Mr. Morris pronounced "purgatory" with weak vowels in the unstressed syllables. The first syllable received strong stress. The second and third syllables had the obscure-e, without secondary stress. This is perfectly good form. Certain teachers at the National Convention appeared to be uneasy about pronunciations of this sort. They are accustomed to a secondary stress in words like "secretary", "difficulty", "missionary", "dictionary". They feel that weakening the unstressed syllables is slovenly. That is not the case. Weakening unstressed syllables as in

"purgatory" is a common law inevitable to language. This should be taught as a law. Many American speakers give a secondary stress to these words, and they are correct in doing so. The speaker who adopts these words with weakened vowels in the unstressed syllables has the practice of our best educated speakers as the source of his authority. Mr. Morris' worst word in "Romeo and Juliet" was "horses". His pronunciation was very careful in the earlier scenes of the play. "Horses" came in the last act. In the abandon of his emotion Mr. Morris allowed his pronunciation to become too relaxed—and coarse. "Horses" is 'haw-siz' and there is no choice in the matter. Mr. Morris' pronunciation became practically 'hawer-suz'. There were two vowel sounds in the first syllable, the -o in 'on' and the obscure-e, and obscure-e took the place of -i in the second syllable. The first syllable should have the long vowel of 'law', and the second syllable the short vowel of 'it'. A gentleman is a gentleman and he does not change his dialect under stress of emotion. If he does he is out of character.

Mr. Morris' pronunciation of this word does not compare favorably with Edwin Nicander's pronunciation in "Fashions for Men", or with the announcer's good form in Ringling Bros.' Circus.

Basil Sydney's diction in the Queen Mab speech showed a studios understanding of his work. In modern speech "midwife" has the -i of 'ice' in "-wife". "Midwife" with a short-i in each syllable probably has a long tradition on the stage. For poetic reasons it fits the delicate rhythm of "She is the fairies' midwife." The pronunciation is justified on historical grounds for the early pronunciation of "wife" was "weef". The vowel lowered to "wif" (i in it), and finally to modern "wife" (i in ice).

Mr. Sydney gives the modern pronunciation of "spider" as he should. This word, like "wife", once had a closer vowel and its pronunciation was indicated by Cooper in 1683 as "spid-her". "Squirrel" has various pronunciations in popular dialects. Mr. Sydney gives the cultured pronunciation which gives the first syllable the -i in 'it'. This is cultured British. The cultured speech of America usually prefers the -u in 'up' (skw-u-ril). In a more popular dialect the first syllable has the obscure-e in 'murmur'. Mr. Sydney gives "courtiers" three syllables, just as John L. Shine gives "genius" three syllables in "Will Shakespeare". These are good pronunciations that are familiar to the stage. "Courtier" may also be given with the -i glided (like y in yes), which makes a word of two syllables. At the end of the Mab speech Mr. Sydney shows an absolute command of consonants that is always valuable in his work. "Five fathom deep" has consonants of good voice and tone color. My notes indicate that he said "fathoms" (with plural ending), which, of course, he didn't. That does not occur in the text. As in the case of "forehead", Mr. Sydney gives the second syllable of "foreign" the -i in 'in'. This is careful speech and will be found in Webster's dictionary. Mr. Sydney gave "Zounds" its literal meaning, with the oo-sound of "wound" ('s wounds) or his wounds. "Wood" has kept its early pronunciation, but other words of its class have changed: ground, sound, found. "Zounds" as a literary word has undergone modern change so that it rhymes with "sounds". It may also be heard with the -o in 'go'.

John L. Shine affects a somewhat stacy pronunciation for Henslowe. All this is appropriate for the Elizabethan theatrical manager. He pronounces "fortune" with a long-u in the second syllable ('fortshoon). Modern speech weakens this vowel to obscure-e. The careful modern pronunciation of "virtue" is pretty nearly the early one. Careful speakers have dropped the hushing sound (sh) from "virtue". The last syllable is practically 'you'. This suggests the pronunciation of "fortune" in Queen Elizabeth's time. The Queen's own spelling, according to Writ, was "fortinne", and spelling

(Continued on page 45)



By Elita Miller Lenz

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not send checks unless you enclose 10 cents to cover cost of exchange.

1. Those of you who have Glassberg medium and short-vamp shoe catalogs will be pleased to learn that all of the styles illustrated therein have been reduced \$2 for the special benefit of the theatrical profession. Those who have not a Glassberg catalog, showing one of the most complete shoe lines in the metropolis, should send for one at once. The pumps advertised in the December 2 issue of The Billboard and quoted at \$10 are now \$8.

2. Glove silk vests, orchid or pink, at \$1.95, and bloomers to match at \$2.95, are offerings of a Fifth avenue shop. Splendid values from a dependable source. All sizes.

3. Swagger sticks in pimento wood, dark green, with steel tips, are being sold by a Broadway shop for \$1.06 up. As this shop does not do a mail order business, please include postage when ordering so that The Shopper may personally send you the article.

4. Seen at a Fifth avenue jeweler's shop, spun glass bracelets in all the pastel tints—lavender, pink, green, blue, white and amber—for 53 cents each. It is the fashion to wear several of these on the arm to match the tints of the evening dress.

5. Are you wearing a chin strap to keep your chin youthful in contour? If you have experienced difficulty in securing a strap that would "stay put" the Cora Davis chin strap, the only chin strap with a headpiece, will interest you. It may be had in cotton for \$2.

6. If you are seeking unusually good values in crepe de chine envelope chemise, The Shopper would like to tell you about a splendid line of these, daintily hemstitched and tucked and tastefully trimmed with lace, with French seams throat, that sell for \$5. The shades are flesh, orchid and honey dew, and you have the privilege of returning your purchase if you do not like it.

7. Several of our readers have invested in miniature Singer sewing machines at \$5 and are well pleased with them. These handy little machines are screwed on a table when in use and may be packed away in the trunk when traveling. Would you like one also, or descriptive literature?

8. One of the virtues of an electric curling iron is that it does not burn the hair. The Shopper knows of a splendid one, selling for \$6.98, and would be pleased to see that your order for same is filled.

SIDE GLANCES

A Tribute to "Stock"

We had tea the other day with Salina Royle, daughter of the well-known actress of that name and Milton Royle. Miss Salina had just completed a shopping tour, preparatory to traveling westward to Los Angeles, where she will play leads with a stock company. The "perfect blond", whose flawless complexion needs no powder or rouge (besides she's only sweet twenty-two), says she prefers the stock engagement to a season on Broadway. Despite her years of training under the guidance of her father and mother, she feels that stock is an invaluable perfecter of technique. So it is a case of art for art's sake with Salina Royle. And yet there are countless stage-struck girls who overlook the opportunities afforded them by the stock companies at home or in nearby cities for the lure of Broadway's choruses.

Youthful Amelia Summerville

who made her stage debut about forty years ago, and now a member of the "Gingham Girl" Company at the Earl Carroll Theater, New York, is being eulogized by theatergoers and press for her youth. She sparkles as brightly as the youngest flapper in the show, and adds



FROM THE PREMIERE OF "JOHANNES KREISLER"

The audience assembled at the Apollo Theater, New York, for the first presentation of this dramatic novelty afforded opportunity for glimpsing varied head-dresses and again brought into prominence the corsage bouquet of real or artificial flowers.

Jade green maline in three thick twists encircled the first head, the maline covering the top of the head and veiling a Spanish comb.

The second bandeau was of orchid velvet with silver leaves arranged in a circle at the left side.

The third, a bandeau of goff leaves, was worn with an ermine wrap lined with red velvet and trimmed as shown with tails.

The fourth, an Oriental bandeau of velvet and metal stripes and a flat necklace of pearls and aquamarines.

The fifth, a band of black velvet with single gardenia worn with a black velvet gown with gardenia corsage.

—Reproduced by courtesy of Fairchild Fashion Service.

MILADY'S COIFFURE

We dropped into Hepner's just before going to press to learn the very latest news about hairdressing, especially from the theatrical point of view. This beauty salon is at present busily engaged in assisting milady to conceal rather than reveal her bobbed tresses.

"The smartest women are not NOW bobbed," said the expert in charge. "If she is bobbed she goes to great lengths to conceal the fact, not only because there is an incongruity between the styles of the moment and the bobbed tresses of the past season, but because constant curling has robbed her hair of its beauty. The ends, especially where a close bob has been worn, are sear and singed."

"How may she conceal her incongruous and singed bob?" we asked.

In response the expert brought forth the most wonderful imported transformations it has been our privilege to see; transformations with true-to-life sculps that defy detection even in the sunlight. The hair seems to be growing right out of them. Indeed, they were so human that they were almost uncanny.

to her brightness the charm of "finesse". When questioned about her secret of youth, Amelia Summerville admitted that she didn't keep track of the maddening birthdays, and that she had adhered rigidly to a system of diet and exercise for thirty years. Any woman who can observe faithfully a system of diet and exercise for thirty years deserves eternal youth! Just try it for six months and you'll know why!

Mrs. Jimmy Barry, Charmer!

Everybody knows and loves Mr. and Mrs. Jimmie Barry, who are both playing in the satirical musical melodrama, "Our Nell", at the Nora Bayne Theater, New York—at least everybody ought to know 'em, for they've been routed on every vaudeville circuit in the U. S. A. But perhaps everybody—especially those folks in the West and South—doesn't know that Mrs. Jimmie Barry is charming metropolitan audiences. True,

(Continued on page 58)

We asked the price of these wonderful transformations.

"Fifty dollars up," replied the Madame.

We then asked her if one might be served by mail, and she replied in the affirmative, adding that a lock of hair for the purpose of matching was required. The transformations are of permanently or naturally waved hair and adapt themselves readily to any kind of hair-dressing.

"Speaking of hairdressing, women of the stage are going in for three styles," said the Madame in response to our question concerning the newest coiffure.

"First, the woman with the perfect features and faultless ears is wearing her hair dressed high, off the ears and forehead. This coiffure is elaborated with combs and carriage are its complement.

"Then there is the classic hairdress for the Madonna-faced woman with classic features. It is parted simply in the middle, confined in a loose knot and puffed slightly over the ears. Contrary to tradition, however, this classic coiffure is not sleek and smooth. It is widely and loosely waved.

"The third style is the wound-about coiffure. The bobbed hair is waved, puffed out at the ears and all unruly ends concealed by wound-about switches. This is a style of hairdressing that is almost universally becoming, and just at present it is extremely popular. Switches are a good investment because it takes at least ten months for bobbed hair to attain a growth that will permit a natural coiffure."

We might add that we have noticed some hoh-balded damsels who part the hair in the middle, back and front, and wear a "huh" pinned over each ear. This is a very quaint and youthful style.

The vogue of hairbands helps to simplify the matter of dressing bobbed tresses. The hairbands illustrated have proved invaluable to many women. They are simple in construction and may be easily fashioned by oneself or one's milliner.

GLIMPSING THE MODE

GOWNS SEEN IN THE NEW SHOWS

"Our Nell", a satire on the old-fashioned melodrama, in which the villain pursues the heroine to her old New England home, is not only refreshingly different from the usual run of musical plays, but its quaint gingham and print frocks, designed by Bayer & Schumacher, are as refreshing as mother's wholesome home cooking after a protracted table d'hôte orgy in a strange city.

Eva Clarke, as "Our Nell", who "ain't been done right by," returns from the wicked metropolis to the old New England home attired in an Alice-blue organdie frock with panels of pink, orchid and purple and a deep-dyed rose at the corsage. We wondered vaguely if "Our Nell's" attire symbolized a pastel past, flecked with crimson and purple. But we learned later that we had all misjudged Nell. Her past was all white and a yard wide. Emma Haig, who had such an unfortunate accident while a member of the "Music Box Revue" last summer, proved that rumors to the effect that she would never dance again were untrue. She danced with all her usual skill and abandon and was the life of the village. She wore a cunning little red and white-checked frock, with a gump of dotted Swiss, threaded with black velvet beading and finished with wee bows.

A chorus of milkmaids disported themselves in green-and-white-checked gingham, with cream sashes, green bows in their hair to match the green milk pails they carried, white socks striped with green and one-strap kiddie slippers of black patent leather.

Rose Yolande, a member of the "Music Box Revue", was seen recently in an interesting frock of flame-colored velvet. A circular skirt, with a decidedly uneven hemline, ending above the ankles in front and falling to the floor in back to reveal a silver lining, was fashioned into an outstanding frill at the low waistline and continued into "suspenders". This flame-velvet creation is worn over a sleeveless slip of cream lace, with a frill finishing the off-shoulder neckline and which peeks coquettishly beneath the hiked-up-in-front skirt.

Helen MacKellar, in "The Masked Woman", wears a demure dowager frock of black velvet, with a long, full-gathered skirt with square-scalloped hem, the long, tight-fitting sleeves trimmed with covered button at the cuff line. A white lace collar finishes the V-neck. Miss MacKellar's coiffure is parted in the center, drawn down over the ears and finished in a high, loose puff. Black drop earrings complete the quaint costume.

Another gown from the same play is a seductive serpentine gown of green chiffon velvet. The skirt is draped to one side, parted to reveal shapely ankles and is set on a bodice of silver cloth, half covered with pink roses. A green chiffon scarf is draped cape effect over the shoulders and arms, falling in sweeping lines into two-pointed trains. A band of dark fur defines the neckline, and a tassel-shaped hairband of vari-colored flowers lends colorful charm to the attire.

Still another striking costume in "The Masked Woman" is a gray crepe de chine cape costume that is a worthwhile suggestion to the woman who has decided to wear gray this spring (it will be one of the leading shades, you know). A broad band of gray fox outlines the circular cape about neck, down front and around the hem. The under frock has a cascading front frill with pressed edges and the sleeves are finished with cuffs of red leather, which are matched by slippers. A gray crepe de chine-draped turban tops this chic ensemble. And, of course, milady wears earrings—red ones, if we remember correctly.

Dorothy Phillips, First National Pictures star, tells a story of a young motion picture actress whose name is now flaming over thousands of the theaters throughout the country. This star told Miss Phillips that as a child her dream of perfect bliss visualized a job in a lollypop factory. As her parents were poor this dream was realized when the girl was fourteen. A few weeks of the everlasting odor of sugar and flavoring shattered her dream. She was glad to obtain a less thrilling position in the basement of a department store.

"Gorgeous wardrobes have the same effect on the novice who breaks successfully into pictures," continues Miss Phillips. "At first she simply cannot have enough marvelous toilettes. Her salary the first few months usually goes for clothes; she has a regular orgy of buying. Then the novelty wears off.

"It is for this reason probably that the simple sports clothes are universally worn by the motion picture colony in Los Angeles," concludes Miss Phillips.

Fashion's Vagaries

Marabout, white fox and clipped ostrich trimmings are used for trimming the new evening gowns.

The neckline of the new evening gowns is of the off-the-shoulder type. This décolleté effect is usually edged with fur and oftentimes

(Continued on page 58)

MANSTYLES

Clothes Make the External Man and Often Clinch the Engagement

E. M. Lenz

We sat up and took notice when we saw an article in a sheet of advance-style information sent out to America's creators of men's wear. It states that there are three style influences in America: The Wall Street Man, the Eastern College Youth and the Vaudeville Actor. While the vaudeville actor may recent being placed in the third class, he is doubtless enough of a psychologist to appreciate that such criticism is good publicity. It shows that the actor has a place in the fashion spotlight. And he owes it to himself and his audience to make the best of the influence attributed to him in the following paragraph:

A leader in the vaudeville world sees a new style thought on a visiting English actor or on a group of what Traveler calls the "exclusive elite". He goes to his tailor or his haberdasher. He wants an article like the one he has seen, but with more pep or personality or vivid colorings injected into it. He gets it. His imitators on the vaudeville stage see it—and as you know every vaudeville headliner has literally hundreds of imitators. They want the same thing. It begins to appear in quantity. So-called designers of apparel, out for a good

time in the White Way (they all come here) see it. They go home and put it in their lines and some time after it has been introduced to the youths of the country by the vaudeville headliner and his imitators and the demand for it has already been created, they have it to offer to merchants.

Personally, we see a lot of well-dressed actors, especially those playing in New York, who are in a position to patronize the best tailors. But the actor who is traveling is at a disadvantage. He is out of touch with tailors who keep abreast of style. Consequently, he makes the best of the material at hand. Therefore, we feel that the actor who travels will appreciate a few hints from authoritative fashion sources.

Here is a successful combination of colors: A distinguished looking gentleman was seen about the lobby of an exclusive hotel wearing a two-button jacket and waistcoat of black, gray trousers of the same character of woolen material, with black blucher or English boots (there's something inimitably smart and manly looking about English-made boots). With this combination of black and gray he wore a brown shirt with white collar and cuffs, a gray and blue tie and a grayish brown felt hat, with black band.

Another man wore a wood-brown mixture suit and a pale green shirt with diamond markings

SHOPPING TIPS

1 A leading Broadway haberdasher is selling silk crocheted ties for 95 cents to clear out his stock. As no man wants to be without a crocheted tie, The Shopper suggests that you avail yourself of this sale. The ties come in dark and golden brown, dark green and light green combined with white and black, garnet, and a black, navy and gray mixture with wisteria and orange stripes.

2 Have you ever worn a Van Heusen soft collar? It is unequalled for comfort, and at the same time has all of the dress appearance of a stiff collar. It requires no starching, has no rough edges and doesn't wrinkle. Fifty cents apiece.

3 If you need silk shirts The Shopper knows of a men's shop where one can find very worthwhile values in silk shirts, plain and fancy, from \$6.19 to \$9.85. If you will state the type and color of shirt you desire, as well as size, The Shopper will be glad to make selections for you.

4 There is a costumer specializing in saateen clown, Toreador Mexican and other types of character suits for \$6. Would you like to correspond with him?

phlets describing same and quoting prices. Do you wish some of these pamphlets?

6 Would you like a catalog of London-made shoes, selling from \$7 up?

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(The Original) CREAM OF THE ORIENT.

Used by many prominent Society, Theatrical and Musical people throughout the country.

Prevents and Removes Wrinkles, Crow's-feet, Rough Skin, Enlarged Pores and Improves all Skin Surfaces.

\$1 the Jar, by Mail. PLEASE NOTE—All M. S. preparations are rigidly guaranteed. Money back if you so desire.

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I proved it many years ago by restoring the original color to my own prematurely gray hair with the same Restorer I now offer you. This time-tested preparation never fails, as hundreds of thousands of gray-haired people since have learned.



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Mary T. Goldman's Hair Color Restorer is a clear, colorless liquid, clean as water. No greasy sediment to make your hair sticky and stringy, nothing to wash or rub off. Application easy, restored color perfect, in any light. Faded or discolored hair just as surely and safely restored as hair naturally gray.

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Now I have something new to offer and almost as important, in shape of a new preparatory powder which puts your hair in perfect condition for restoration. This powder is a recent discovery of my laboratories and its action is that of tonic and antiseptic. A package now comes with each full sized bottle and a trial sized package is included in my special patented free trial outfit. I urge you to send for this patented outfit today and prove how easily, surely and beneficially you can restore your own gray hair to its natural color.

Mail coupon today

Send today for the special patented Free Trial outfit which contains a trial bottle of my Restorer, and full instructions for making the convincing test on a single lock of hair. Indicate color of hair with X. Print name and address plainly. If possible, enclose a lock of your hair in your letter.

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Over 10,000,000 Bottles Sold

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Please send your patented Free Trial Outfit. X shows color of hair.
Black...dark brown...medium brown...
auburn (dark red)...light brown...light
auburn (light red)...blonde....

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Street..... City.....

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ANN ANDREWS

wears a Best & Co. production of a Jean Patou model, developed from white charmeuse. We once heard a color psychologist say that white has a buoyant effect upon the spirits of the wearer. Certainly Miss Andrews' smile and airy poise bear out his statement. —Photo by Ira L. Hill's Studio.

of a deeper shade of green, with cuffs to match and a white collar.

It is now the fad in London and New York for Millard to carry his walking stick and gloves together. Oftentimes the gloves are nonchalantly fastened to the crook of the cane.

The best looking man seen on the avenue wore a suit, overcoat and cap, all of the same gray and black mixture fabric.

5 There is also a dealer specializing in masks, paper hats, imitation jewelry, arms of war, properties, shoes, leggings, jockey boots, skulls, skeletons, sleigh bells, carnival novelties, spangles, scales, gold and silver leaves, minstrelsy goods, papier-mache dumb-bells, Yagatan knives, real hair character wigs, beards, mustaches and false noses, and he issues pam-

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Just send 10c and this ad to Sterno Corp., 9 East 37th St., New York City, Dept. B, and stove will be sent prepaid.

The Manning (In.) Chamber of Commerce gave its first home talent entertainment Thursday evening, December 14. The affair is said to have been a success.

The Masque of Troy will begin its twelfth season with "The Thirteenth Chair" February 1, and is booked until April 1. This organization has promised to tell us how it solved the problem of the knife and other trick effects.

Word comes from Appleton, Wis., that a workshop for the dramatic art department of Lawrence College, a replica of the Harvard Workshop 47, will be built with the proceeds realized from a production of "Miss Lulu Bett", given recently by the Wisconsin Players.

Plans are under way in Massillon, O., for the formation of a Dramatic League looking forward to the opening of a Little Theater. It is planned to affiliate with the Drama League of America. Much interest is being taken in the movement which is headed by Mrs. D. S. Gardner.

Members of the Little Theater movement to the number of one hundred occupied seats at the Tulane Theater, New Orleans, Sunday night, January 7, to welcome Sydney Shields and her brother Santos, who are members of the Walker Whiteside Company presenting "The Hindu". Packed houses were the rule last week in New Orleans, and the production gave universal satisfaction.

The cast for the ninth annual presentation of the Passion Play at Union Hill, N. J., is now complete and rehearsals are under way. The first performance will be given on Sunday afternoon, February 11. Frank Walter has been cast for the role of Christus and the Rev. Father Greif, who has directed the play for several years, has devised several novelties in stage properties and electrical effects.

A unique little theater bearing the name of The Triangle opened its door to the public January 15. It is located at Waverly Place and Seventh Avenue, New York, in a basement. It has a seating capacity of 100, and its patrons may dine a la Greenwich Village style as they watch the show. Playlets and music make up the program. Kathleen Kirkwood is the originator of The Triangle.

The "Cap and Bell", the dramatic club of Williams College, gave its annual entertainment in the form of three one-act playlets—"The Monkey's Paw", "The Rose" and "Why Not?" at the Waldorf-Astoria, New York, December 28. The latter play is not a one-act version of "Why Not?", now being produced by the Equity Players, but is the work of a different author.

The Triangle Club, the little theater club of Princeton University, took New York by storm when it produced "The Man From Earth", with a cast of 150 students, at the Metropolitan Opera House, New York, on the evening of January 2. It is said that every seat in the vast house was sold. This performance marked the end of the Christmas tour of the Triangle Club, which extended thru many of the Southern States. The play was written by the students.

Post 3, American Legion, of Mt. Vernon, N. Y., will present "The Yellowglow" as its 1923 production in the auditorium of the Westchester Women's Club the nights of January 25, 26 and 27. The post gave "The Afterglow" last year. The new play is a combination of comedy, romance, mystery and pathos, dressed up with music and dancing. There are twenty-two speaking parts, a number of specialties and a large chorus. The music for the production was written by Jack Simpson, of Mt. Vernon.

The busiest woman in Seattle, Wash., during the Christmas holidays, was Justina Wayne, who launched an intimate theater club bearing the name of the Cosmopolitan Players on Christmas night, with a performance of Zona Gale's comedy, "Miss Lulu Bett", at the Orpheum Theater. The Cosmopolitan Players were formed as a non-

LITTLE THEATERS

profit company, solely for the furtherance of dramatic art in Seattle. Prominent men and women, connected with the business, professional and club life of the city, make up its board of directors.

"When the Chimes Rang" and "The Miser's Mill", children's plays, were given a series of Christmas-time performances at the well-known Community Theater, Poulsbo, N. Y. Frank Stout was the art director and Mrs. Mary F. Lihou the play director. Mrs. Lihou taking the place of Mrs. Frank Stout, who was ill. In addition to painting the scenery Mr. Stout played the role of the miser in "The Miser's Mill". Others in the cast of that piece included Harold Horlacher, Ruth Alberts (a little girl who stepped into the leading part on a few days' notice and did splendidly), Loua Gallert, Dorothy Arner, Marion Schwartz, Marjorie Van Etten, Eleanor Ellsworth and Katherine Cohen. Marjorie Andrews and Cornelia De Reamer gave solo dances. In the cast presenting "When the Chimes Rang" were: Francis Mattoon, Thomas Murray, Mary F. Lihou, Howard Coleman, Albert Bingham, Francis Miller, Alice Sweet and Kenneth Laruer. A double quartet

Little Theaters are becoming popular with many persons in Chicago. The idea has received a big impetus from some source, or perhaps it is pure spontaneity—anyhow Little Theaters are springing up here and there with the audaciousness of new reform suggestions. So ambitious have the different promoters become and so earnest of purpose are they that the proposal has been made for the various amateur organizations to exchange stars, and, perhaps, a little later on entire companies and productions. The Sinal Players, of Sinal Social Center, on the south side, presented two one-act pieces Friday night, January 5. The plays were "Moonshine" and "The Poorhouse Ward". The Temple Judea Players and the Community Players are considering the exchange of stars at an early date.

The Billboard has just received a communication from Miss A. Barfield, secretary of the Players' League of New York, which reads as follows:

"Several players who have given especially fine performances with little theater groups about town have banded together to produce plays. Charles L. Trout, Jr., is to share direction with Kate Tomlinson, both of whom have

the equivalent of ten days, not six, in which to prepare each new production—no small advantage to their art."

"There is not a city or town in Texas which does not need a community or little theater," said Alexander Dean, the new director of the Little Theater of Dallas, in a speech summing up the possibilities of the little theater movement in Texas. Mr. Dean is a pupil of Professor George P. Baker, of Harvard, founder of the "Forty-Seven Workshop" and called the father of the experimental theater in America. "Nowhere in the country is the little theater more neglected than in Texas," said he. "It is as practical as it is idealistic for each community to have its own place to satisfy its love for the drama."

Mr. Dean concluded his speech by saying that economical conditions over the country were in a large part responsible for the collapse of the commercial theater. "Excessive railroad fares and the high cost of production," he said, "made the road show a losing proposition. Then, too, the different communities over the country have different tastes and desires from the New Yorker. Yet the theatrical managers of New York decide what the rest of the country is to have."

"The poor quality of many of the road show productions discouraged the people from going to the traveling companies at all. Some of the best productions were not supported because the people had been disappointed before and did not know a good one when it came. As a result the country at large has been neglected by the commercial managers."

Los Angeles may have one of the most beautiful small theaters in the United States. Walter Hast, a professional director, well known in New York and Europe, and who recently made his Los Angeles debut with the production, "Suspicion", at the Esan Little Theater, plans to take over the Hollywood Woman's Clubhouse and convert it into an ideal Little Theater. If the several plays Mr. Hast contemplates producing at the Hollywood playhouse are well received, plans for the enlargement of the stage and installation of a new electrical plant will be executed. It is said that the acoustics of the theater are perfect and the size of the auditorium is just about right. To quote The Los Angeles Times: "Mr. Hast's dream is to establish here, preferably in Los Angeles, a theater where he can produce the great dramas of the day, the St. James Theater productions of London, Ibsen, Galsworthy, Milne and plays by other great dramatists, as well as new plays by young California writers."

"In support of his theory that stars are about thru he mentioned some of his own New York experiences when he produced a play with an all-star cast, the salary of no actor running less than \$400 a week. The project was a failure; the public didn't like the play. At another time (the first presentation of 'Bunty Pulls the Strings', a practically unknown cast took New York by storm. The public liked the play.

"Here are a few of Mr. Hast's ideas, taken at random:

"Community theaters that are springing up everywhere are good things if properly directed. They are especially good when they devote some or most of their time to playwrighting. The only way to become a playwright is to write and write. These community organizations encourage the writer and offer criticism of his work."

"No dramatic theater should have more than 1,000 seats. A man who builds a theater larger than that is inviting trouble. Our drama today requires intimate houses."

"I believe in small productions; simple and small. The most successful plays have been small. I prefer to put my money in actors and not in settings and props."

"First you have the play; then you have the casting; then the producing, and last, you have the production itself."

"Mr. Hast has had much experience as a director and producer of successful plays. In New York he produced 'Bunty Pulls the

(Continued on page 43)

THE following appeared on a page of the program of the Little Theater Society of Indiana (Indianapolis, Ind.) when that group gave the third production of its eighth season at the Masonic Temple, Indianapolis. Mr. Parry, in memory of whom it was written, died in France in the service of his country:

A REVIVAL AND A REMEMBRANCE

"Dad" was first presented by the Little Theater Society, of Indianapolis, Ind., on December 10, 1915, and won immediate popularity. It was given several times before Christmas and repeated in January. Max Parry, the author, appearing in the role of the father, thus giving to the character not only the humor of its lines, but also the humor of his real comic genius in interpretation of its personality. As the play remains in the records of the Little Theater Society a generally acclaimed success, so its author remains in our memory as one of the most gifted and enthusiastic upholders of Little Theater ideals. In this connection it may interest new friends of the Little Theater to read an anecdote which older friends will be happy to recall—an anecdote relating to Max Parry's last activity in this organization.

He had been acting with the Washington Square Players and when their season closed he came home and at once engaged in the work of the Little Theater. In Easter week, 1917, the society was presenting a bill of Irish plays, including "The Rising of the Moon", by Lady Gregory. Parry was directing this play with the assistance of Will Conway. On the day of the first performance the actor who had been cast for the part of the Sergeant was imperatively called out of town. There was no understudy and no time for a new man to learn the part, which was a long and important one. After some anxious consultation it was arranged that Conway, who was familiar with the action, should go on in the part and do the appropriate business, while Parry, concealed behind a property barrel on the stage, should read the lines. For them the humor of the play was enhanced by this adventurous way out of a difficult situation. The plan worked perfectly and the audience was entirely satisfied. Parry thought the joke too good to keep; so, when the play was finished and the Sergeant walked off the stage the curtain did not fall. Instead, the apparently disembodied voice continued with a confession of the hoax. Needless to say, the audience, too, enjoyed the joke.

Max Parry had a lively and focused sense of humor which expressed itself in his writing, but was even more fully revealed in his acting. Altho still a young man when he entered the army, he had already achieved recognition as a comedian of delightful accomplishment, with the promise of a career of great distinction.

There must always be a peculiarly poignant regret for his death because he was known to us chiefly by this quality of humor—a quality which seems, superficially at least, almost antithetic to heroism. We know, as a matter of fact, that gaiety and bravery are not antithetic, that indeed they most often go hand in hand; but at first thought there seems something incongruous in this companionship. He who brings us joy should come to joy himself; and so, the death of the comedian may touch us more tenderly than the death of the hero—tenderly, but not tragically. To speak of the death of a man in the performance of a patriotic service as a tragedy is a misuse of the word—a sorrowful fulfillment of destiny it may be, but not a tragedy. Comedian and hero, Max Parry met "the great adventure." We honor the memory of his valor while we enjoy his gift of gaiety.

GEORGE CHAMBERS CALVERT.

sang Christmas carols during the course of the plays.

The editor wishes to call your attention to the fact that Edna E. Colladay, formerly managing director of the American Entertainment Institute of New York City, has written a special article for The Billboard, which covers organization, publicity, direction, rehearsals, etc., which will appear in the issues of January 27 and February 3. The information given in this article is based on long experience in the little theater field and should prove helpful and entertaining to all. It will prove an inspiration to drama enthusiasts who are contemplating the formation of a little theater group and offers many valuable suggestions to those already in the field.

The Little Theater Players of Tulsa, Ok., were organized temporarily, after a meeting held at the public library for the purpose of establishing a little theater, to be conducted on a non-commercial basis. A board of directors has been organized, the members of which will devote themselves to a campaign for membership that will insure a permanent organization. There were seventy persons present at the meeting and each one was asked to sign a card, giving his preference of the type of work which the little theater will undertake in connection with the plays, such as play writing, acting, directing, stagecraft, costuming, music, dancing, publicity, etc. The first undertaking of the directors will be to find a room to be utilized as a workshop.

been especially mentioned in newspaper reviews for their fine work with other organizations. The ranks of the Players' League are open to about twenty more members who have the necessary qualifications, which are: Ambition, personal appearance, ability as actors, writers, or for all the general work that goes to make a smooth-running organization. Those interested may write to Charles L. Trout, Jr., 450 Madison Avenue, New York City."

Samuel A. Elliot, Jr., Assistant Professor of English at Smith College, Northampton, Mass., has suggested a solution of the community theater problem in a recent letter to The Daily Hampshire Gazette that may prove interesting to our readers. Mr. Elliot writes: "In a city of this size—Northampton has a population of 22,000—the amusement time of the municipal auditorium might profitably be divided equally between the play and the movies."

"It seems certain that the Academy of Music is too large or Northampton is too small to support more than one play out of ten thru as many repetitions as the Northampton Players need to give. Three or four performances are enough. And the patrons of the movies have their rights as well and should, I think, be given a full half of the time."

"The movies are highly profitable and, if the latter half of each week were regularly devoted to them, they ought to bring in enough money to offset possible losses on plays acted by a permanent company in the first half of each week. This company would thus have

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**Wants To Make America
Dancing Center of World**

Chicago, Jan. 8.—Will America become the dancing center of the world?
Such a thing is entirely possible, and it is the ambition of one of the world's greatest dancers to make this country the center of the dancing art and artistic dance.
Ivan Bankoff, whose life story reads like a romance, is the man who aspires to make America the world of the dance. Bankoff is



IVAN BANKOFF

now on a trip around the world with his Ballet Russe to get more funds to start his cherished idea. And Bankoff is a man who does things.

Few men have faced and overcome greater hardships than this fellow. He was born a Jew and to be born a Jew in Russia when he first saw the light of day placed an unpardonable curse upon him. But it did not cool his ardor. Bankoff, at the age of twelve years, ran away from home to lose his identity. He had to do that to gain his end.

Going to Moscow, where racial prejudice was strong, but yet weaker than at Petrograd, he hid his religious affiliation. He became a dancer and eventually scored a hit in the Imperial Ballet at Petrograd. Then the fact he was a Jew leaked out. He was banished in twenty-four hours.

After working in Vienna, Genoa and other European dancing centers he came to America. America needed no dancers. It did not understand. So Bankoff joined the old Wallace Circus, becoming a clown and a wire walker. Here his chance came.

He staged a Russian dance for the circus and it made an immense hit. Other circuses picked up the Russian dance, all thru Bankoff's introduction of it. Bankoff then went into vaudeville. He fought his way up the line to the top. He trained American girls to his art and he made many a successful dancer.

From time to time he has sent them on their way on their own responsibility because they could do better alone than with him. And he begrudges none of them their success. Jealousy is not a part of his makeup. All this time he has cherished the dream of putting his America, the land of freedom, at the front of the world in artistic dance.

Chicago, he thinks, should be the city from which to start. His plan will require a half million dollars. Dollars talk in this country. Bankoff has saved his. He is now on a three years' trip around the world to get the lion's share of the needed funds. Then he will return to this country to lay his experience and his money "on the line", ask co-operation, build a temple to Terpsichore and try to make his dream a reality.

Bankoff says American girls make the best dancers. With him at the head of his troupe of ten is Beth Cannon, a Boston girl, and his partner, Jane his pupil.

BEVERLY WHITE.

**CHINESE THEATER IS
EXCEEDINGLY PRIMITIVE**

**Oriental and Occidental Customs of
the Stage as Far Apart as
East and West**

Truly "East is East, and West is West." This is nowhere more strikingly illustrated than in the Chinese theater, which, compared with those of our own country, is exceedingly primitive.

A traveler in China, writing to The New York Times, gives a most interesting description of the Chinese stage and drama as he saw them. He writes to The Times as follows:

As a traveler in China the writer was impressed by the natives' love of the theater.

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New Spoken Word Records, by Windsor P. Daggett, give authentic instruction and illustration of correct speech. They contain the real facts, a clear explanation, and a voice to illustrate the subject matter. Send for list of records and description of courses for Home Study. A postage stamp brings a New York teacher to your door.

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Some of these performances are very interesting, if not wholly comprehensible.

In one play the prima donna, a man taking a woman's part, for in China sex distinction is so great that one rarely sees both sexes on the same stage, had just stabbed the Don Juan to death and proceeded to do away with herself. This accomplished, she serenely got up and started a weird chanting, which appeared to be an attempt at storming the citadel of another young actor's susceptibilities. Meanwhile the unfortunate swain she had stabbed so realistically got up and, standing a little to one side, calmly became a spectator of the performance.

My friend understood my look of puzzled bewilderment and whispered: "This is another play."

Later he explained that most of the Chinese plays were very short, but owing to a lack of scenic changes or any certain effects they give a false impression of continuity and length.

The Chinese have little if any idea of make-up, and to the Occidental eye look more as they were prepared to enact a movie role than a stage part. A thick coating of rice powder

is glaringly relieved, not to say intensified, by a hectic carmine daub on salient cheekbones. Eyebrows in their natural position are erased by some effective process and are delicately stenciled on white foreheads, according to the requisites of the stage character personified, a graceful, finely-curved arch for the coy young flapper, a fierce, inverted curve for the villain, and a ludicrous uninterrupted line for the jester.

As for stage effects or scenic properties, they exist chiefly in the imagination of the spectator. Aside from the elaborate and sometimes costly costumes worn, the general mise en scene of a Chinese stage is extraordinarily negative. A chair, a table or some other purely conventional token is the outstanding decorative feature, and all else is left to the mental creation of the spectator. The presence of a horse is taken for granted when the actor flourishes a riding whip, and it is understood that a stubborn wall, imprisoning the hero, gives way beneath the onslaught of his attacks, when a mere piece of sackcloth, stretched across the stage, is rent in two.

Theaters recently have been built in Shang-

hai and another in Peking which boast of truly decorative and artistic scenery, and, what is more, of a—curtain! However, as most of the theatrical companies perform in the open air or in rudely improvised portable huts and travel from village to village on foot with all their paraphernalia, it is easy to understand how immature is Chinese dramatic art.

The "sacred plays" are characteristic of a people as yet not matriculated from heretical beliefs. These plays are in some remote way influenced by a religious ritunt in order to thereby enlist the protection and the graces of whatever divinity they may be connected with, altho the plays themselves are in no way necessarily of a sacred character. Then there are plays founded on legends of historical romance. The villains of remote ages and the vampires of olden times strut about, in costumes gorgeous, tho often the worse for wear, energetically piercing the listener's ears with a weird and unpleasant falsetto. However, the enchanting tones of the Hu-Ch'in (a species of violin) make up for this and for the deafening gong-heating, which accompanies the military plays.

During the plays the spectators sit or squat on mats but a few feet away from the "impromptu" stage and noisily sip tea and eat doughy little cakes marked curiously with red ink of some kind, which they often do not relish, but which they are obliged to buy, for, strangely enough, the ticket or entrance fee is not essential, but the consumption of whatever is sold within the theater is obligatory.

In most of the theaters the men and women of the audience are separated. Not even a father and daughter or a Mr. and Mrs. Newlywed are entitled to the privilege of sitting together. One side of the theater is assigned to the men and the other to the women. Sometimes this is adjusted by paying a fabulous price for a box, which all theaters cannot boast of having. In the cities sitting accommodation is provided for the spectator, but there also the sex distinction is maintained.

It is strange how childish, not to say idealistic and poetic, the Chinese audience is. It does not care to cope with modern phase or fact. It goes to the theaters to forget reality and to find something that denies it. It wants a sort of staged Wonderland, with highly emotional attributes, lots of noise, gestures, colors and motion.

Since 1911 there has been a movement tending toward a dramatic reform, principally organized by Chinese who were educated abroad. They had become Westernized and went so far as to attempt to reconcile their more conservative and less well-read brothers to some carefully translated Western plays. Ibsen and Bernard Shaw were discussed by many a Chinese Mme. de Sevigne and Pompadour over delicious tea served in transparent and wonderfully painted porcelain bowls. . . . After the first curiosity had been pacified and appeased, the "intellectuals" gathered once more and the select coteries pronounced their unanimous verdict. Western drama was vetoed.

SINGAPORE THEATERS

(Continued from page 37)

peculiar Malayan manner of presenting Shakespeare, which for Europeans or Americans used to Forbes-Robertson is, to say the least, startling. One old resident has told me with the "never again" attitude that he had seen Ophelia come on the stage to the strain of "I wonder who's kissing her now." In addition to European plays (translated into Malayan, of course) Mr. Deen acts Chinese, Japanese, Hindu and Javanese plays, and, recognizing the fact that our little brown brothers are not ripe for tragedy, one must admit that he is an actor of great power. Mohammed Noor, the fat comedian, can set the house roaring with mirth by the slightest movement of his eyebrows.

The chorus of Malayan beauties in ballet skirts, it must be confessed, was a failure from the European point of view. Oriental women from Tokio to Smyrna ought not to appear as ponies; their figures are too dumpy. But when they appear in a native play in which there are solemn prayers in dusky temples before the burning incense pots, wedding ceremonies with performances of the native dances, receptions before the Sultan and performances of native shadow or puppet shows—then these dusky ladies with fantastic coiffures and wild but harmonious colors in their sarongs, with rings in their noses, bracelets and anklets, moving to the deep drum of the jungle music, appear in their proper setting. The performance of a Javanese play full of phantoms and sleight-of-hand is a spectacle that can surprise even the taste of the most jaded cinema or theater devotee.

LITTLE THEATERS

(Continued from page 42)

Strings', 'Damaged Goods', 'Blindness of Virtue', 'Scandal' and others. In London he was associated with Sir George Alexandria at one time, and at another directed such stars as Sir John Hare, Sir Forbes Robertson, Sir Herbert Tree, the Irish Players, Pavlova, Mischa Elman and Ellen Terry, for Daniel Mayer, Ltd."

THE THEATER IN PARIS

(PHILIP CARR in The Manchester Guardian)

THE lack of artistic vitality which followed the war is now replaced in the Paris theaters by a vigorous plenitude of output. Fewer and fewer theaters rely upon revivals, as they did so recently as last year, and the quality of the new work is sufficiently high to encourage the hope that this new life may produce some masterpieces later on, as did the intellectual outburst after the Napoleonic wars. After all, evidence that there is of a genuine dramatic movement among the Little Theaters in America, France is certainly the only country in Europe where theatrical art is being kept really alive. With Vienna and Berlin starving and with the London stage almost entirely in the hands of speculators, to the extent that a Shakespeare play can be seen nowhere but at the "Old Vic", Paris is for the moment what she claims to be always, the world center of the drama. It is not a healthy state of things for other countries, for it means that French plays will be translated into the languages of those countries which ought to be producing native work, but there it is, and it is very healthy for France.

It is not to be supposed, however, that after-war conditions have not left their mark on the Paris theater as well as on others. The new rich form a new public, but they are not entirely a vulgar public. They are rather a very simple public. They make the success of elementary cinematographic melodramas, like Charles Méré's "Le Vertige", produced at the most fashionable theater in Paris. They will also go to see old favorites in plays which the pre-war public already regarded as being out of date, for they are a public new to the theater. Paul Gavault, who has given up the management of the Odeon, exploited this simple taste so well that he made a fortune where everyone else has lost fortunes. It is a development of the same taste which has made the tremendous vogue of the classics during the past year. They have always been the financial backbone of the Comedie-Francaise, as people who talk of founding repertory theaters without a classical repertory do not realize, but no one expected the enormous success of the Moliere tercentenary cycle, and now it is with a classical matinee that the Francaise has just played to the highest figure in money which it has ever touched in the course of its history.

Even when they are successful, plays do not run so long in Paris as in London or New York. The public is smaller, and altho it goes to the theater often it has not acquired the absurd habit of going many times to the same play. This and the repertory system help to give the great ease and suppleness of French acting, but it means that several of the most interesting autumn productions are no longer being played. Among these the most important are certainly the two works of H. R. Lenormand, who is the most profoundly suggestive of the younger men of the theater, altho he will possibly never command a large audience. This will not be because his plays are not dramatic. They are conceived in terms of drama far more truly than many which, belonging rightly to other forms of expression, succeed in taking the public merely by the addition of theatrical tricks. But his terrible fatalism, touched tho it is by tender pity, makes no concessions to sentimentality any more than the severity of his art makes any concession to mere entertainment. His latest play is "La Dent Rouge", which Gendler, whose new management of the Odeon is beginning to justify its promise of being the most artistically interesting in Paris, has lately produced. The "Dent" of the title is a peak of the high Alps, and it is thru this peak that destiny works, molding the characters of the peasants who live upon its slopes, perhaps deforming them, mind and body, with cretinism, and perhaps inspiring them with ambitions to climb the heights—ambitions of which they are no more the authors than they are of their diseases.

"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
 "FOR OFF-TIMES VIEWS ARE LIVEST NEWS"

Claims Misrepresentation

Cleveland, O., January 5, 1923.

Editor The Billboard—Thru communications recently sent me, I am led to believe that my name has been used as a means to misrepresent some sort of a show around Kansas City and the Central West. I would like to state thru your column and for the benefit of those who are spending money trying to locate me around Kansas City that I am still located permanently in Cleveland, where I have been for several years. I have not been in or around Kansas City for the past eight years.

(Signed) FLO ROCKWOOD.

Director Scores Acts for Not Having Full Orchestra Parts

New York City, January 7, 1923.

Editor The Billboard—I have just completed a very pleasant week at the Palace Theater, where I officiated as musical director for Harry J. Conley's "Rice and Old Shoes" act. The orchestra is by far the best ensemble I have found in New York City. The individual members have all played under me or with me before in big engagements. For instance: The bass player was with Walter Damrosch, the clarinet with "Intolerance", the horns with the Philharmonic. The four first violins have all been leaders of theater orchestras. The brass section is solid, but uses a lot of judgment where the horns are concerned. Ben Roberts has been my pal for years and is a fine chap and an A-1 leader.

It has often been said that the orchestra is not up to the standard. I asked Benne about the fact that some acts' music sounds wonderful and others not so good. He told me that he found many acts without proper instrumentation and that second violin and viola parts seem scarce, and that few acts have horn parts, which means that the act does not get the full benefit of the orchestra, due to the artists' carelessness in not providing the leader with parts. The U. B. O. sends a list of the musical instruments to each act one week ahead of the Palace engagement, but still the artists do not comply with the arrangement. The orchestra sounds empty and the result falls on the head of the leader.

I wish you would publish this letter.

(Signed) RAYMOND MATTHEWS.

Musical Director, Harry J. Conley Co.

Claims Amateurs Write Songs That Have a Lasting Appeal

Madison, Ill., January 8, 1923.

Editor The Billboard—In your issue of January 6 was an open letter written to Kenneth S. Clark by Al Stewart, an amateur song writer.

In Collier's Weekly for December 30 was a paragraph, headed "The Most Popular Song". It stated that fifty years ago Hank P. Danks wrote "Silver Threads Among the Gold", and that thousands of songs have clattered from nickel-in-slot pianos since then, and have had, for a shorter time, a much greater success than Danks' song. Then they are forgotten. It is said Danks receives \$10,000 a year royalty. Who says we are a fickle people? Give us an honest, simple piece of work and a little sentiment, and we'll produce an exhibition of steadfastness. The music publishers say their business is dead. Why shouldn't it be? They will

have to give the public what they want before they can make them like it.

Make this test yourself. Go dig into the records or sheet music you put away some time ago and select one or two of the pieces. Which will you choose, the "dance craze" hit of three or four years ago or a good, sentimental song you have always loved?

Amateurs have furnished some of our best songs.

What makes an amateur? Sentiment.

"Home, Sweet Home", was written thru sentiment, and it has long remained in favor.

What do the people want, music or jazz?

(Signed) DELBERT WILBURN,

2930 Edwardsville avenue.

Appeals for Music Arrangements

Paris Island, S. C., January 10, 1923.

Editor The Billboard—Being a member of the profession, I would like you to make an appeal thru your column for orchestrations and violin and piano parts of dance music, also copies of ballads, old or new, which some of your readers may no longer be including in their active libraries. Under other circumstances we would feel diffident in asking such a favor, but as there is no appropriation covering expenditures for music we are compelled to rely on our friends for same. We receive quite a few dance orchestrations from various publishers, but there is a real need for more good music, and it will certainly be appreciated if you make this want known to the profession.

(Signed) GEORGE B. RUSSELL,

Care Mutual Welfare League,

Entertainment Committee,

Box No. 300, U. S. Naval Prison.

MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

The Pennsylvania Screenaders began an indefinite engagement at the St. Charles Hotel, New Orleans, La., on New Year's Eve.

The Paramount Orchestra, of Ft. Dodge, Ia., managed by Ben R. Abel, is making headquarters in Des Moines, Ia., until April 1.

Fulton McGrath, fifteen-year-old pianist of Superior, Wis., is a new member of Henry Santrey's Orchestra, now appearing on the Orpheum Circuit.

Frank Hill, trombonist, formerly with the Royal Hussar Band, is spending the winter in Savannah, Ga., as a member of The Georgians, a snappy dance orchestra.

Clide M. Lehman, concert pianist, is now appearing with the orchestra and rendering solos at the Blue Mouse Theater in Seattle, Wash.

Tal Henry's O'Henry Hotel Orchestra, of Greensboro, N. C., lines up with Henry directing on sax. and violin; "Spud" Ed. A. Parker, clarinet and sax.; Al Sasser, trombone and sax.; Edward J. Ahern, trumpet and

banjo; Vernon Kizer, piano, and Sam L. Cantrell, drums, tympani and xiophone. John L. Bengston, former pianist with this aggregation, is now in the Morva Theater Orchestra in Norfolk, Va.

Ourlino's Band, of Baltimore, Md., with Joseph DeVito as director, was scheduled to begin a ten weeks' concert engagement for the City of Tampa, Fla., January 8.

Earl Ward's Orchestra, now making headquarters in Rhineclander, Wis., are said to be in solid with the dancing public of Northern Wisconsin as the result of their reported wit and novelty instrumentalism.

An early tour of the West is contemplated by the Alabama Harmony Hoys, now serving a high-class brand of music to dance fans in Alabama, Tennessee and Mississippi. G. Tyler Johnson is manager of the combination.

Members of the Jerusalem Temple Band in New Orleans, La., recently presented a gold cornet to Charles W. Stumpf. The gift was in appreciation of his services as bandmaster for the past two years.

William White, pianist; V. Cooper, saxophonist; Milton Robbins, mandolin player, and Joe Feagan, drummer, are a combination said to be in demand for dances in and around Petersburg, Ill.

Raymond Baird Stewart, known as "Little Souss", is to act as guest conductor of the State Theater Orchestra in Minneapolis, Minn., this week. The seven-year-old leader is regarded as a saxophone soloist of distinction.

Warren Anderson's Orchestra is permanently established at Belloney's Dancing Academy in Seattle, Wash., one of the finest danstans on the Pacific Coast. J. Harvey DeHoney, owner, plans to build similar dance institutions in Oakland and Los Angeles, Calif.

At the annual meeting of King's Band held recently in Ft. Dodge, Ia., Karl L. King was elected director; F. G. Isaacson, manager; G. W. Tremain, press agent; John F. Magonna and J. Oden Johnson, directors, and Wm. J. Brabbit, treasurer.

The Original Black and White Orchestra, of Utica, N. Y., is comprised of William M. Hughes, piano; Leonard Cuspeders, banjo; Robert Hughes, cornet; Frank Java, cornet; Donald Sheridan, drums; Harry Spence, trombone; George Gaul and Stephen Murtough, saxophones.

ON THE MUSCOVIANS

SOME interesting comment on the Moscow Art Theater is contained in a letter sent from Prague by John O. Crane. Mr. Crane goes into several details that have not hitherto been discussed here:

"We had the pleasure of meeting Stanislavsky, the leader, who is holding this wonderful organization of artists together solely by his moral force. When he dies (and he is now near seventy) the theater will break up, and another element of old Russia will have passed by the board.

"Stanislavsky said to us unblushingly that he and his troupe were going to America because they were out of funds. But he emphasized that their stay in America was to be of a temporary nature. This was not because the Soviet Government decreed that they should be back in Russia by next June, as it did, and held hostages in the customary way to see that the promise was kept. This is not the reason that they are returning to Russia, which they are going to do with a light heart; they return because it is their duty to Russia that this great art shall not be lost to their country.

"The last evening Stanislavsky was here we were invited to an informal supper after the performance. We were waiting outside the hotel where they were staying. Each member of the troupe passed within a few yards of us, and it was only then that the tragedy of the situation of the art of Old Russia really struck me full force. There was not a person among them who was under forty years of age. The theatergoers of New Russia enjoy their art, but are not an integral part of it. And Stanislavsky admits that they are the last artists of the real drama in Russia; all other such organizations have been demoralized and broken up.

"The Moscow Art Theater now has only four or five plays which it does to perfection. Every part is done by a great artist, and the marvelous detail of the thing, which is regulated by an old tradition, makes one realize with no exaggeration at all that theirs is the highest theatrical art we know anything about.

"The plays the company presents give a picture of Old Russia and the psychology of different classes of the people. Gorky's 'Na Dne' gives the problem of the proletariat and the utter despair of that class. At the other end of the ladder is the problem of the aristocracy and government as shown in Tolstoy's 'Czar Pyodor Ivanovitch'. In the middle comes Chekhov's two plays, 'The Three Sisters' and 'The Cherry Orchard', dealing with the middle classes. These plays are not nationalistic in the sense of being flattering; yet they are a true picture of Russia, written and presented in a manner which is at once so supremely artistic and so magnificently critical that no one can doubt their genuine Russian nature.

"There is no reason why New York and America should not give them a hearty welcome. Incidentally, it will probably be New York's one and only opportunity to get this wonderful picture of Old Russia, and, at the same time, see the finest dramatic art in the entire world."

—NEW YORK TIMES.

Newly installed officers of Local 311, A. F. of M., of Wilmington, Del., include: William H. Whiteside, president; Harry D. Alexander, vice-president; James A. LeFevre, secretary; Raymond H. Beyerlein, treasurer; John Harris, sergeant-at-arms; Robert E. King, business agent.

Most every week the passing of a trouping musician is told of in the death notices in The Billboard, causing regret to relatives and close friends of the departed. In this issue is word of the passing of Park Brentiss, one of the best known band leaders of the outdoor show world.

The Golden Rod Melody Men, of Lincoln, Neb., now playing in Aberdeen, Wash., are said to be making themselves liked on the Coast. L. D. Nicolas plays sax. and clarinet; Clair D. Clark, sax.; Eddie Simpkins, banjo; D. Harvey, piano; Dean Richmond, drums.

Jazz bands are reported to be as plentiful in cabarets of Berlin, Germany, now as they were in New York when the syncopated music craze was at its height in this country. Japan also has been taken with the intoxicating rhythm of jazz in its conquering sweep around the globe.

Ted Lewis, recognized "jazz king" and originator of the laughing trombone, is introducing a talking effect with great success this season between the trombone and cornet players of his band, which is the feature of the road company of the "Greenwich Village Follies". Ted plans to head his own show next year when, for a novelty, he will offer a crying effect in the playing of his band.

The Capitol Orchestra, of the Queen Theater, Abilene, Tex., has been transferred to the Palace Theater in Breckenridge, Tex., which is owned by the same people, with a few changes in the personnel. Mrs. Billie Bressler is pianist; Hank Du Roche, violin.

(Continued on page 47)

Look, Hotel and Picture House Managers!

A-1 Musicians, man and wife, would like to hear from reliable managers that want people that can deliver the goods. Have had experience in hotel and picture work. Can properly cue pictures and play them. Can furnish Violin, Piano and Clarinet, and Cello if needed or as many men as needed. Name your price and show me a real will go to any place in the South. Communicate with E. F. ROGERS, 408 Newburn Ave., Winston-Salem, North Carolina.

AT LIBERTY JANUARY 20—Red-hot Sax. Man, orchestra, double violin, Tuxedo, Neel, Age 22. Write proposition. GEORGE M. SMITH, New London, Wisconsin.



Grave (in the foreground) of Daniel D. Emmett, author of "Dixie", in Mound View Cemetery, Mt. Vernon, O. Photo reproduced by courtesy of Waggoner's Studio, Mt. Vernon.

Glancing Back

LONDON, Dec. 29.—The year that is now dying has been distinguished more by promises for the theatrical future than by present achievements. We have had many sound plays produced with varying fortune, a number of mediocre shows and worse, but on the whole some good spade work has been done and upon the foundations that have been laid down during A. D. 1922 a number of reputations will, I prophesy, be founded and a few columns of the post-war Temple of Thespis will be seen, years ahead, to read.

To endeavor to review the events of the year at any length would be beyond my province, or the reader's patience, but a few comments on outstanding affairs come to pen-point in these last hours of the Old Year.

No Show

We have had our hits and our misses and among the latter must be counted the absence of a new play by Bernard Shaw from the English repertory. Whatever opinion is held of the merits or demerits of this author's plays individually, no one will contest his claim as one of if not the greatest living dramatists. The lack of a Shavian piece is a matter then for real concern and I, for one, hope that the wit of the Adelphi and our enterprising managements will see that it doesn't occur again. Perhaps we may go "Back to Methusalem" as a New Year penance for sin of omission!

A Great Play

Among the productions which I have witnessed this year I unhesitatingly give pride of place to C. K. Munro's chronicle play, "The Rumor", which I have already noticed in this journal. Munro's deft handling of very diverse psychological, social and national characters, his skilful observation of spiritual and economic tendencies, his essay in unusual but successful dramatic form place him among the very few writers of the younger generation of whom the highest hopes can be fearlessly entertained. His faults, prolixity and repetitive statement, can be eradicated by a producer's blue pencil until such time as his rapid growth in technical accomplishment mitigates them. I sincerely hope to see "The Rumor" on the commercial stage before next year is out.

A Risky Year

The last twelve months have seen the beginning of the post-war crystallization of public taste and to the managers has fallen the by no means enviable task of gauging the appetite of their patrons. Their endeavor in this respect has not always resulted in success according to merit. I have already stressed Bentino and associate's laudable efforts to establish the picturesque and more literary type of play as a permanency in the West End. Resnais has had better, tho by no means unqualified, success. Moscovitch is temporarily out of the running with but a poor financial record. Lion has done some good work and his Galsworthy and Pinero cycles (in association with J. T. Grein) were noteworthy and creditable pages in the year's volume.

May I be forgiven my disappointment with Sybil Thorndike's choice of "Jaue Tegg" and "The Scandal" as her first essays in full-fledged West End management? She made amends with "Medea" and "The Consul".

Nigel Playfair, in addition to carrying on with "The Beggar's Opera" and producing other work from time to time, seems to have won a public to his restored and renamed theater at King's Cross, the Regent, and if the lively interest of press and public is any criterion his new production, "Polly", at the Kingsway tomorrow, will be one of the theatrical events of the year.

What Players Are They?

A word for the players, and I leave this patchwork review to be continued in our next. The acting honors have gone largely to the ladies this year. Irene Vanburgh has given of her very good best in several plays—a clever study of eternally youthful middle age in "Eileen", and a fine Zoe Lundell in "Mid-Channel".

Mrs. Patrick Campbell more than held her own—and us, incidentally—in "Redda Gable", both in town and country. But she, too, must give us something new next year.

Nan Marriott Watson showed something more than promise in "Lass o' Laughter". Moyna Mac-Gill and Meggie Albanes among our younger actresses improve steadily in technical and emotional persuasiveness.

Sybil Thorndike has worked consistently hard and has won a rich credit. I almost fear she is working too hard, and we cannot spare her very best even if to get it we see her less often.

Fay Compton has improved excellence almost out of recognition. Lastly in her recent small part in "The Laughing Lady" as in the more strenuous lead in "I Serve". Edith Evans reminds us that in her we have the most versatile and accomplished actress of this generation.

Ralph Lynn has scored deservedly a signal success in the farce, "Tons of Money". Leslie Banks, who played the Sammy in O'Neill's "Diplomat" magnificently, goes straight ahead for the prize via hard work. Godfrey Tearle is broadening and deepening his art. Ernest Thesiger maintains his unique ability in imaginative grotesque, while Reginald Denham, a young actor, is justly winning high esteem as a producer.

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

National Opera

When the British National Opera Company arose, largely owing to the initiative of the artists, from the ashes of the Beecham Company, one hoped that at last a genuine British tradition was in the making. So far little has been accomplished to realize such hope.

The company has to play for safety, of course, but its program still consists mainly of case-hardened veteran works to which all the versatility and talent of the artists can bring no new life. Playfair, with the two Gay operas and "The Immortal Hour" in his sack, has more to show so far. "Faust", "Tannhauser", "Trovatore", "Samson and Delilah", "Pagliacci"; so it goes at Covent Garden. The brightest spot in this season's repertoire is the revival of Beecham's happiest contributions to contemporary opera repertory.

"The Ring" packed Covent Garden during the hottest spell of last summer, but it is not repeated now. Why?

Of English opera, nothing. Bantock, Holbrooke, Bellini, the modern Frenchmen, even the

peasantry which is to be thus tried out for, it is hoped, a run later.

O. B. Re the Movies

Prof. Oscar Browning writes to "The Times" protesting that he "cannot understand why anyone should object to children going to cinemas." He states that the films are his favorite amusement and that in the ten years he has lived in Rome he has never seen one that would harm a child.

But he adds: "Of course, Italian films are never vulgar."

He upbraids those who stamp works of art as unfit for children, holding that this "stimulates them to enjoy a forbidden delight." A timely shot in the locker of the Kiljoys! O. B., who is now eighty-five, was long associated with educational movements here and it was when increasing corpulence threatened that a wag wrote to him:

"O. B., oh, be obedient
To nature's stern decrees,
For tho' you're only one, O. B.,
You may be too obese."

"PETER PAN" REVIVED IN LONDON



The perennial "Peter Pan" has been revived again in London, this time at the St. James Theater, with Edna Best in the title role. Miss Best is shown at the right of the photo and Sylvia Oakley as Wendy at the left.

—Central News Photo Service.

Edward Percy's New Play

One of the finds of the year was "If Four Walls Told" by Edward Percy, which, first brought to the London footlights by the Repertory Players, had a good run at the Royalty and elsewhere.

E. P. has written several plays, including an admirable drama the central character of which is Pontius Pilate. Now Lyn Harding promises an early West End production of another work by this author early in the new year.

Shakespeare Funds

In addition to the £1,000 per annum to the Old Vic, the Shakespeare Memorial Committee has made a similar grant to the Stratford-on-Avon Memorial Theater.

Siam, Royalty and the Bard

News from Siam comes that the King has translated "Romeo and Juliet" for production in that distant dependency. His Majesty has now three translations to his credit, for "The Merchant of Venice" and "As You Like It" are already published.

To Squash Mr. Bogus

The various unions of the theater and vaudeville propose, conjointly with the Association of Touring Managers, to form a protective com-

mittee to deal with the "bad hats" of the profession, bogus managers and all such as do not come up to the standard of professional decency demanded by the bodies concerned. The probable title of the new joint organization is the Touring Artists and Managers' Protection Committee.

Brevities

Six of Dickens' grandchildren are appearing in one West End theater.

Sir John Foster Fraser has been advocating in the press the establishment this side of a Children's Theater like that in New York.

A pity we have failed to pay something more than printed tribute on the occasion of the centenary of the great dentist, Pasteur! A revival of Guitry's piece would have been apposite, for it is a fine memorial to a world benefactor.

Seymour Hicks reappears shortly at the Royalty in an adaptation of Verneuil's "Four Avoir Adrienne".

Henry Ainley will produce Drinkwater's "Oliver Cromwell" at Brighton February 19. William Rea, the creator of Abe Lincoln, will be with him.

Appropos of the National Opera Libretto prize, lately mentioned in these notes, Robert Radford, the well-known basso and a director of the Opera, asks: "Why not a cockney opera with Hampstead Heath on Bank Holiday as the mise en scene?" He also suggests Drake, Nelson, Cromwell, Wolsey, Elizabeth and Richard Crookback as good subjects for operatic treatment.

Donald Cathrop goes on tour with his success, "Double or Quit", for fifteen weeks next Monday.

THE SPOKEN WORD

(Continued from page 39)

in those days was a reasonable guide to pronunciation. Modern pronunciation gives the hushing sound (sh) to the second syllable of "fortune", altho we have dropped this sound from "virtue" except in popular speech. In "Proteus", however, Mr. Shine weakened the vowel sound in the third syllable to obscure-e. That syllable is given the oo-sound in careful speech.

The modern texts of Shakespeare keep the old spelling of "margent" for modern "margin". Leonie Chippendale sounds the -t in the old spelling, which is the correct thing to do. This -t suggests another curious fact in language. Sounds are sometimes added to words and then dropped again. "Margin" had no -t in its earliest forms. The -t was added about Shakespeare's time. It has now been dropped so that we have the word more nearly in its original form. I can think of some old ladies who always spoke of a "gownd" for "gown", and a "mild" for a "mile". These pronunciations represented a common fashion of former days. "Ribbon" is another word that underwent this change. The added -d is represented in the modern text of Shakespeare, "ribband", and the -d is sounded by Basil Sydney in the part of Mercutio.

John L. Shine pronounces "garden" with the e of "men" in the second syllable. This may be accepted as appropriate to "Manager" Henslowe. It must be remembered, however, that the weakening of unstressed vowels is no modern invention. It is a very old tendency for terminations such as "-est", "-age", "-en" and "-day" to be given the short i-sound of "it". Shakespeare himself, according to Victor, would have pronounced "garden" with syllabic-e (garden). Ann Winslow, in "The Last Warning", pronounces "happen" with a spelling pronunciation of "hen". Such "literary" pronunciation is to be discouraged. John Barrymore in "Hamlet" pronounces "garden" with an obscure-e in the second syllable. This is the sensible pronunciation for the stage in dignified speech, where the tempo is slower than everyday conversation. Grace George uses this pronunciation in "To Love".

McKay Morris and Otto Kruger pronounce "amen" with the -a of "say" in the first syllable. This is a correct pronunciation and it avoids too much association with religious worship. Broad-a is usual in this word in song and ritual.

Charlotte Granville as the Nurse pronounces "hade" with "long-a" (as in made). Alma Kruger as Olivia (in the Southern-Marlowe Co.) pronounced this word with short-a. Both are old pronunciations and both have come down in history, side by side. The short-a (had) is generally favored in educated speech today. "Gaping" ("gaping wound") is pronounced with -a in "made" in British usage, and is so pronounced by Philip Merivale in "The Merchant of Venice". Webster's dictionary gives broad-a for this word, with a choice of two pronunciations.

Haldee Wright pronounces "patent" with the a-sound in "mate" in the first syllable. This is the usual cultured pronunciation. The short-a (at) will also be heard sometimes.

Manart Klippen in "Johannes Kreisler" unvoiced the final -d in the sentence: "This is the end." His last word becomes "ent". This may be an ordinary fault in elocution or it may show the influence of a foreign language.

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

Day's Parliamentary Aspirations

LONDON, Dec. 30.—Harry Day is one of the big noises, maybe the biggest, in the revenue game over here. He contested Kingston on Thames last November as an independent against a Government nominee and gathered about nine thousand votes, only being defeated by about 8,000. He was opposed, or at least got opposition, from the Actors' Association, a labor organization. Now it is rumored that Day is dickering for the labor party to give him its official support. Day for the moment is not persona grata with the A. A. or even the Variety Artists' Federation. They don't like his methods of business or his alleged antagonism to trade unionism. So how he's going to get support from official labor is a matter for conjecture. His contracts are neither A. A. "Standard" nor even do they conform to the elementary basis of the V. A. F. Award as regards the payment for all performances over 12. Again the contract is most onerous in every manner, shape and form. Maybe Day's Parliamentary aspirations will encourage him to concede all the points at variance in order that his ambition to write M. P. after his name will be realized. The constituency he has in his eye has a strong Jewish following, but despite the fact that he has a Christian wife (Kitty Colyer) Day with his usual assurance thinks he can beat all objectors to it. It's a long way to adoption anyway.

Gulliver's "Oldtimers"

Really and truly it's only making three, and 'praps four bites at a cherry, the manner in which the much-bloomed Gulliver "Old-Timers" show has been put on at the Palladium. Time and time again have we suggested to the powers that be that some such show run as a complete show—like you have in America—would be a paying proposition, but not they. Now these folk appear in a sit-round dressed up on kimono, being under-dressed for their old parts. Truth to tell, the public has fallen for it and had the show been handed, as we think it should there'd be success knocking at the door. Each "oldtimer" is averaging \$50 a week at the Palladium for 15 shows and will receive \$37.50 when they play the outer suburban halls. With the exception of two or three the rest have been needy pensioners of the Variety Artists' Benevolent Fund. Charles Hignall has been down and out for years and a pitiable sight, yet always dodging about looking for a crust of bread. It's merely the managerial idea that "We don't think the public would like him." That's it. The present-day manager thinks he is the only judge. Prejudice plays a very big part in all these things.

That Royal Program Buckled Somewhat

Punctuality is the politeness of princes—and schedules are their rule of life. It was plainly intimated to Harry Marlow by the Buckingham Palace officials that the Royal show must start at 8:15 and finish at 10:45. Had to, and there must be no mistake about it. It was reminded them all that in 1921 the show ran 20 minutes over time, and that the Buckingham Palace staff, equerries, factotums and all that goes to help these royal shows running, were direly inconvenienced and much trouble caused thru a speeding up afterwards to overtake the lost minutes. This was not to happen this time. The penalty—well, the probability that there would be no more Royal shows anywhere, as Kings must—at least their officials must—be obeyed. Each and every artiste was written to and stressed that his or her time must be adhered to. At rehearsal again the stressing and that if the show ran over there was the possibility of one or two acts being cut out as the magic time of 10:45 approached. Vows of fidelity and all the other—but several selfish ones no sooner got on than "to hell with the rest, we are in and let the others drown." Arthur Prince was down for 15 minutes and did nearer 25 and so did some of the others transgress. The Royal Family stayed right thru—they at least are polite—but there is gloom amongst those who organized the affair as they are dreading next year—when they would like to ask for further Royal recognition.

How's This for a Real Star Program?

Charles T. Aldrich will be interested in it, as it was the time-sheet of the first Royal "Command" Performance ever given in this country. It was held at the Palace Theater July 1, 1912. After the overture came Pipifax and Paulo, full stage, eight minutes; Barclay Gammon with piano, in one, seven minutes; The Palace Girls, full stage, eight minutes; Chirgwyn the "White-Eyed Kaffir", cut fancy in one and a half, nine minutes; Joe Boganny's Bakers, full set, ten minutes; Happy Fanny Floods, front cloth, nine minutes; Cinqvealli, full stage, eight minutes; Harry Tate's "Motoring", cloth in two, eleven minutes; Vesta Tilley (now Lady de France) front cloth, five minutes; La Pia, fire dance, full set, six minutes; Little Tich, front cloth, six minutes, with Arthur Prince, vent show, full set, nine minutes, closing first half. Alfred Lester opened second part with sketch, sixteen minutes; Charles Mayne and "That" (James W. Tate) in one with piano, six minutes; Charles T. Aldrich, full set, quick-change act, ten minutes; George Robey, front cloth, seven minutes; David Wilkie's Illusions, full set, ten minutes; Dick Bard's "The Night Watchman", ten minutes;

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

Anna Pavlova with full Russian ballet, twelve minutes; Harry Lauder, front cloth, eight minutes, and Cecilia Loftus with "impressions", nine minutes. Freddie Farren and Ida Crisp were slated to close, but as their finish consisted of both of them rolling off entwined in a carpet some "officials" official thought that unbecoming and rather than cut it out they quit. We give this time-sheet as it was our own personal observations of what was the greatest function ever in British vaudeville and for stage management and a galaxy of talent we have seen nothing yet to beat it. Can you imagine Lauder—Sir Harry—doing EIGHT minutes today?

"The Wolves"

We have already supplied the fullest details about the lately re-established society, "The Wolves", as we deem it worthy of emulation in the cause of charity which every vaudeur-artist in every country has so dear at heart. With the initiation of R. H. Gillespie, Albert Voyce, Frank Boor, the debonnaire manager of the London Hippodrome; Monte Bayly, Alf. Davis, the "football fan" and press handler of the Moss Empire; Will A. Bennett, the ditto of the London Hippodrome, and many, many others, the whole thing was taken out of the buffoon stage and is now being remodeled on

Club's main attraction is the Sunday evening dances on the excellent dance floor at the top of the building and, altho it cannot in any manner, shape or form compare with the N. V. A. Club, it is handy for those in the neighborhood of the Hippodrome, as it is within a stone's throw thereof. It is small tho, and thus the membership is limited to 500 at \$25 a time. Lady members were also admitted, but experience has proven that ladies are better away—and the committee has rescinded all lady members. Ladies, however, are admitted to the dances. Oh, yes, fully licensed, with facilities for poker, etc., and two tape machines with news, latest racing and sporting. It is glad to note that Joe O'Gorman has returned somewhat to Clubland here, which he had dropped for some years. The address is 7 Great Newport street, W. C. 2. You'll find John Barton, Sam Barton, Mooney and Holbein, Kid "Ted" Lewis—in fact, all the sports and Americans—there.

Stoll "the" Financial Bug

Now we don't profess to be able to follow Sir Oswald in many of the delightful chats we have with him on the question of finance. We certainly do read many of his articles on this elusive subject and from one of his latest

LEADING PLAYERS OF THE MOSCOW ART THEATER



These players form the backbone of the Moscow Art Theater now playing at the Johnson Theater, New York. Reading from left to right are: Mme. Olga Knipper-Tschekova, leading lady; Constantin Stanislavsky, director and leading actor; Ivan Moshkin, Leonid Leonidoff, Varbara Bulgakova, Alexander Vishnevsky and Alexander Bulgakova, standing in front. —Wide World Photos.

sound business lines. The basis is 12 cents weekly for vaude, charities. Or reduce it—two cents every night you work. It is not confined to any one section, all being eligible, and not confined to show business, but to all connected therewith. The objects of the Wolves are:

To promote charity, fellowship and goodwill thruout the entertainment profession. To accumulate from the contributions of the members a fund for the purpose of assisting bona-fide charities in or helpful to the entertainment profession, at the direction of the executive committee. The following are eligible for membership: Any person who is directly or indirectly associated with the entertainment profession, and whose application to become a "Super" has been vouched for by not less than two members, but he shall not become a full "Player" until his application has been accepted by the executive committee and he has been duly initiated. That the entrance fee for all persons joining the "Wolves" shall be two cents. That every member shall pay a contribution of two cents on or for every day that he performs or works, or as an alternative he may pay a yearly subscription of \$6.50.

"The Wolves" was founded by Edmund Kean in 1815 and the revival is due to Stanley and Barry Lupino. There's a great deal in it and we carry this so that American vaudeur-artists and others may copy it for the benefit of their own charities. Get to it. Full details from "Westcent".

The Knickerbocker Club

Arising from the old Vaudeville Club "Bill Apollo", otherwise William Banker, has been hard at it trying to cohere—that's a good word—the best in the vaudeville, theatrical and sporting fraternity. He has his own views on "undesirables" and has rigorously excluded that element which caused the merited downfall of the Vaudeville Club in Charing Cross Road. The Knickerbocker

we call this real gem. It is his description of banking. "Banking," says the Sphinx of the Coliseum, "is a bookkeeping of symbols against securities, with a small margin of legal tender against emergencies." Can you beat this? We have memorized it and are not ashamed to be so captivated with his pretty turn of language. Stoll's ambition is to remodel our financial system upon that which inaugurated the Bank of England. He predicts it must come within eighteen months and he adduces such a mass of data that he appears, to our finite mind, right.

Excellent Stoll Profits

It is always understood that there is a large body of the public which pins its faith for prosperity in theatrical and kindred enterprises to Sir Oswald Stoll. It must be confessed that they are abundantly justified by the results achieved. So far from any evidence being available that Sir Oswald's star is setting, the manner in which the two enterprises with which he is associated, and whose reports are analyzed below, have wrong prosperity out of a difficult period, shows that it remains in the ascendant. The larger of the two ventures is the Stoll Picture Theater (Kineway), Limited, which has a capital of \$1,500,000 and 7 per cent. Debentures amounting to \$600,000. This undertaking did extremely well, profit from the theater, together with interest receivable, etc., for the year ending November 3 last, being only \$19,500 lower at \$235,500, while a larger sum was brought into the accounts, and in the result the balance at credit of profit and loss account at \$273,660 is but \$10,500 lower. The 8½ per cent dividend on the preference shares and the 12½ per cent on the ordinary shares both are at the same rate as were paid for the year preceding, while the company is able to keep \$105,000 in hand, subject to taxation and managing director's remuneration. The preference shares stand in the market at 15-10 and

thus yield 9 per cent, while the \$250 ordinary can be bought at \$2.75, and give a running income of 11¼ per cent on the present dividend basis. The company has \$119,500 in cash. Thanks in part to an earlier display of great financial prudence, the Stoll Film Company also has weathered the past year very well. Profit for the period fell \$95,000 but the surplus brought in was \$16,500 greater, so that the balance available shows a reduction of \$17,500 at \$210,500. Thus the 10 per cent cumulative preference shares get their full rate, and the ordinary again receive 15 per cent for the twelve months. This happy circumstance is due to the fact that, altho profits declined, there was no longer any necessity to write off preliminary expenses, underwriting commissions, foreign agencies, etc., this having been done in the last accounts. The balance left in hand is \$50,000, compared with \$30,500 subject to tax last time. American advances, which last year appeared for \$170,500 among the liabilities and \$570,000 among assets, have passed out of the balance sheet, while the item "loans and interest" has been brought down by \$200,000 to \$534,500. The reserve fund is increased to \$255,000 by an addition of \$100,000 or \$44,000 more than last time. The cash holding is \$72,000 greater at \$241,000.

Victoria Palace Profits

Altho not so good as the previous year the net profits of the Victoria Palace for the year ending November 5 last, amounts to \$132,500 as compared with \$140,500, and a dividend of 20 per cent is forthcoming or only five per cent less than that paid for the three preceding years. The reserve account gets its usual transfer of \$25,000 and now totals \$125,000 and \$28,000 go forward as against \$44,500 twelve months ago. The average dividend return for the V. P. works out at 16¼ per cent a year, and the last three distributions have been made on the capital, as increased by a 50 per cent scrip bonus.

Children and Adult Films

Views for and against excluding children until sixteen from cinemas exhibiting films which have not been passed for "universal" exhibition by the British Board of Film Censors, are set forth by some of the members of the London City Council Theaters and Music Halls Committee, and by prominent members of the film industry. Twelve months ago the L. C. C. decided that no person under sixteen should be admitted to any exhibition at which films passed by the British Board of Film Censors for "public" but not for "universal" exhibition are shown, unless accompanied by a parent or bona fide adult guardian. The new proposal lops off this proviso and forbids films, except those passed for "universal" exhibition, from being shown in any premises under the control of the L. C. C. in which children under sixteen are present, without the express consent of the L. C. C. previously obtained.

Too Much for Attendants

"We feel," said Sir Percy Simmons, chairman of the Theaters Committee, "that if a film is unsuitable for children under sixteen, the fact that they are accompanied by a parent or guardian doesn't make it more suitable. It is impossible for the attendant or ticket-seller to tell whether a person accompanying such a child is his parent or guardian, and it is putting too much on the shoulders of such an attendant to ask him to decide such a question. A parent taking a child to a film passed for public examination cannot tell whether the film is likely to be harmful until he has seen it. Meanwhile the damage may be done while he is sitting beside the child. Nearly all the big Continental cities have regulations of the kind we are bringing forward. I cite, among others, Berlin, Vienna and New York."

Based on Exaggeration

The attitude of the trade was put by the assistant secretary of the Cinematograph Exhibitors' Association. "The L. C. C. agitation," he said, "is based on exaggeration, and the number of films against which the regulations are being framed is very small. Formerly the proportion of films exhibited used to be 30 per cent 'universal' and 70 per cent 'adult'. Now the position is reversed. The trade is clearing up the matter and, if the L. C. C. will shelve its harassing restrictions and give us a little more time, the conditions aimed at by the new proposals will cease to exist."

"Moreover, if you make the distinction between 'adult' and 'universal' films too stringent, there is a danger of the standard being varied. Films that are passed with only 'A' certificate (public exhibition) have less value to the trade than those with 'U' (universal) certificates. This is really the strongest point that can be put for the argument that the L. C. C. should allow the matter to adjust itself without undue restriction in the shape of new regulations."

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

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MINSTRELS

(Communications to our Cincinnati Office.)

One of the many Christmas gifts received by Sam Vermont was a neatly made red flannel chest protector.

When you have a moment to spare, fellows, send us a bit of news that concerns yourself and your company. It will be appreciated.

Plans are being formulated by the Lafayette, La., lodge of Elks to stage a minstrel show in the near future. The performances will again be under the direction of James Hlul.

Bobby Burns is said to be the most popular minstrel boy in the business. The amount of mail that he receives daily bears witness to this statement.

Lasses White is already arranging an unusually strong program for his fourth production. Something new under the sun! That's what everybody's looking for and Lasses says he's working toward that end.

Audiences in the East are being carried away with enthusiasm over the performance of the Al G. Field Minstrels. The newspaper critics also are very complimentary about the production.

Fred D. McGee breezed into Cincinnati the other day, having closed Saturday night, January 6, as end man with the Gus Hill-George "Honey Boy" Evans Minstrels at Harrison, Tenn.

Friends of Billy Burke will be glad to hear that the veteran minstrel and circus clown is rapidly recovering from the serious illness which has kept him confined to his room for several weeks. He is said to be showing marked improvement every day.

Harvey's Greater Minstrels are making a good impression in the East. The show in quality is credited by critics as above the average and running over with song, dance and specialties, and decidedly clean.

George W. Englebreth celebrated his forty-sixth birthday January 8 and called at The Billboard office in Cincinnati to receive congratulations. George said day by day in every way he is getting better and better.

Chas. (Slim) Timblin, featured with "Echoes of Broadway" and formerly with Hi Henry's Minstrels, wants to know if Doc Whitham and Hap Allen remember how they used to bow off the First Part and when "Happy" missed the train at Newburg, N. Y.

Dee Witt Dixon, owner of the "Shady Grove Minstrels", who has been visiting his home



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 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.
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 (New Address) Phone. State 6780.

WANTED—J. C. ROCKWELL "SUNNY SOUTH"

TWENTIETH ANNIVERSARY OF OUR SUCCESS.
 Colored Performers, male and female; Singers, Dancers, Musicians, Quartets, Novelty Colored Act for street and stage, good Leader for Band and Orchestra that can arrange. Those doubling Band preferred. Opening for young High Soprano (female); must have a real voice. Glad to hear from people who have been with me before. WHITE, don't wire. Address
J. C. ROCKWELL, 515 Lebanon St., Melrose, Massachusetts.

town, Sedalia, Mo., for the holidays, has left for Kansas City to secure a new tent for the coming season. While in Sedalia Mr. Dixon had eight teeth extracted and says he has experienced some sleepless nights as a result of sore gums.

Many of the minstrel boys will be grieved to learn of the sudden death of Mrs. John W. Vogel at 5 o'clock Tuesday evening, January 2. Mrs. Vogel, who accompanied her husband, manager of the Hill-Evans Minstrels, en tour the past season, had been suffering from throat trouble and was taken, January 1, to the Henderson (Ky.) Hospital, where she died. The body was shipped to Chillicothe, O., for burial.

The Lasses White Minstrels, who played a four-performance engagement at the Jefferson Theater, Dallas, Tex., commencing Thursday night, December 4, are said to have been the first show in several years to play a downtown theater. Since the Dallas Opera House burned it is said all shows had to go out to the Coliseum at the fair grounds. "Not only was the offering enthusiastically received, but it was worthy of the applause vouchsafed," said The Dallas Morning News.

At Zanesville, O., the week following Christmas, the Al G. Field Minstrels played to three capacity houses, breaking attendance records at the Weller Theater. Much disappointment resulted over the engagement of the Field show at Zanesville, O., by reason of the fact that Jack Richards, featured soloist of the show and who in the off season makes his home in that

city, was unable to appear because of a bad cold. It was predicted that the show would turn 'em away and such was the case. At Wheeling, W. Va., the annual New Year's stand of the show, and also in East Liverpool, following Wheeling, business was capacity.

Sam Gilder, "The Lone Star Minstrel", a Chicagoan, who has been in the show business for 64 years and who is still chipper and able to accept vaudeville dates at 78, is back after a trip to New York with Tom Powell's "The Cotton Pickers", an act that invited Broadway inspection recently. Sam Gilder played at the old McVicker's in Chicago in 1869, just after the war, and appeared in Hooley's Minstrels at what is now the Power's Theater about that time. He is now considered the oldest minstrel in America. He played the Family Theater at Moline, Ill., January 13-14 for the Carrell Agency.

Eddie B. Hogan, who years ago toured with McIntyre and Heath, George Primrose and other minstrel organizations and who is now located in New Orleans, will be a feature with the Press Club Minstrels at Jerusalem Temple, New Orleans, January 24 and 25. The first part will introduce songs written by local authors, and the scene will be laid in Hawaii at the session of the Press Congress of the World. Mrs. Leona Wright will act as interlocutor. In addition to Mr. Hogan's act the vaudeville section of the show will include musical skits and comedy numbers. The Press Club show will mark the return of the organization which once dominated New Orleans in matters dramatic, musical and literary.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

THE SENTINEL PUBLISHED IT

But Who in the Name of "Salter" Wrote It?

"Tis an old adage, "A prophet is not without honor save in his own country," but that does not apply to Orlando, Fla., for on the morning of January 3 The Sentinel published the following in its column headed "The Town Slouch":

"Ed Salter, the million-dollar publicity impresario of the Johnny J. Jones Show, is an old standby that we admire. Does he ever falter? Not Salter. He does need a halter, does Salter, however, when it comes to restraining himself on advertising Mr. Jones, the big boss, and Orlando. Always throwing ink for Jones and Orlando. Always thinking of new ways to give us publicity. Some day, Ed, the folks are going to be really appreciative of your:

- "Big heart.
- "Stout frame.
- "Derby hat.
- "Cane of shark's backbone.
- "Your Kohlnoors that glisten like Halley's comet.
- "Your gay, debonaire ways.
- "Your Chesterfieldian manners and your John Drew habits.
- "Your check suit.
- "Your talented pen.
- "And you are going to be the guest of honor at a huge banquet and have praise and plaudits, emeralds and loving cups buried at you until you'll be inundated. Ed, we are proud of you. Your handsome face beams down upon us daily in our sanctum, and we never feel gloomy when you're with us, your speaking likeness speaking to us from the mural masterpieces in the midst of which you rest like an immense sun, illuminating everything like a forest fire. Ed, why are you staying away from us so long? We haven't seen you since yesterday."

Popular Policeman

The advertising agents of theaters in New York City, especially the specialists who pull off stunts on stilts, leading geese and ganders and other such extraordinary things around Times Square, are loud in their praise of the traffic regulation around this busy corner. Many have been the inquiries for the good-natured policeman who stood at the 43d street crossing for several years, and it's only recently that we learned that the cause of his absence is illness. Big, jovial Bill Kemp is now in the Ray Brook Sanatorium, slowly recuperating, and longs for the sight of Times Square and all that goes with it, even the fads, fancies and freaks of the advertising agents.

E. L. Marling, manager of the Crawford Theater, Wichita, Kan., does not believe in hiding the light of his house under a bushel, for he is spreading the glad tidings that his theater is a money-getter by mailing out thousands of blotters. We received several of them.

Harry Bray, of Newburg, N. Y., for the past three seasons second agent of the American Exposition Shows, brought all his road experience into play in his home town for the billing of the "Cat and Canary" Company. Harry says he will be back on his old job with the reopening next season.

Louis Azorsky, former agent in advance of Izzy Weingarden's "Follow Me", colored show, closed his engagement at Pittsburgh, and went to New York City to take up the business management of "How Come", another colored show of seventy-five people, put out by the Criterion Producing Company.

Harry Ramish, business manager of the Keystone Exposition Shows, is a past master in the art of encouraging amateur and professional talent to aspire to bigger and better things in the show world. To hear Harry discuss his

pet subject at the Karlovagh Hotel, as we did recently, is to commend him for his good-fellowship and wise showmanship.

Arthur Gorman, advance agent of numerous road shows, including burlesque circuit shows, has been advertising agent of the Yorkville Theater, New York, for several months past, heralding the Blaney Dramatic Players. If Arthur continues under the new management he will feel at home, for the Yorkville becomes a burlesque house week of January 22, playing Columbia Circuit shows.

Fred Follett, ye old-time manager and agent of burlesque, has been engaged by Harry Fields to book and route an open week on the Mutual Burlesque Circuit between Baltimore and Cleveland thru Pennsylvania. Fred has secured several desirable dates for the "Hello, Jake, Girls", in Allentown, Pa.; Hagerstown and Cumberland, Md., and has enlisted with his trusty typewriter to herald the coming of the shows to the natives of Pennsylvania.

A Southern newspaper created much discussion and debate among its readers by the announcement that a theater manager would issue numbered tickets that entitled patrons to a chance on a live baby, to be drawn for at the end of the show. The storm of protest that went up from the humanitarians caused the house to be filled to overflowing, and the protest died a natural death when a live baby pig was awarded the winner. Of such is the publicity of showmen.

With the Shubert units washing up one by one, there have been several producing managers, company managers and advance agents coming back into the field of burlesque. The latest among these is Bob McGuire, who was in advance of Ira Miller, manager of Spiegel's "Plenty of Pep", until the show died an ignoble death. Be that as it may, Bob joined hands with Charlie Donahue, manager of Jack Reid's "Carnival of Fun", another Shubert unit that went into the "morgue" at Boston, and on being resurrected becomes a Columbia Burlesque Circuit show the week of January 22. Jack Reid is owner and chief comedian in the "Record Breakers", and Charlie Donahue company manager.

MUSICAL MUSINGS

(Continued from page 44)

director; Geo. Warner, violin; A. Mayes, clarinet; Frank Flack, cornet; Roy Stone, trombone, and "Snap" Holder, drums, tympani and xylophone. The Palace has a vaudeville and picture policy and its new musical combination is reported to be making many friends.

"Pud" Headley writes: "After closing a pleasant season with Snapp Bros. Shows I am playing Gnerro's Orchestra at the Tia Juana C.aret. I have been re-engaged for next season with Snapp Brothers and will open early in San Diego, Calif. Have placed the balance of my band at Camp Kearney, where they are playing for disabled soldiers. Vic Graham is located in San Diego for the winter. The 'Take It From Me' Company played San Diego recently and the road from there to Tia Juana was heavily traveled. Theodore Stout is playing trumpet with the road show mentioned."

"It was a real pleasure to meet a band-master who takes pride in his work and tries to make it go, even under severe handicaps," states O. A. Peterson in regard to his recent meeting with Harry W. Masten during a visit to Pullen's Comedians in Robstown, Tex. He continues: "When the band is small Mr. Masten does not try to play big stuff, but selects music that is suitable for his number of men.

"In the orchestra he plays a higher grade of music, putting on at least one standard piece each night.

"When playing between acts Mr. Masten stands up facing the audience, thus giving his fiddle a chance to be heard. This is an excellent idea and well worth copy g by other leaders. The sound goes out from the top of the instrument, thru the 'F' holes—not so much thru the back. Anyone sitting in the audience can notice a decided difference when the leader faces the front. I'm speaking now of dramatic shows under canvas, not theaters.


"When playing for specialties he, of course, faces the stage.

"Mr. Masten also plays a number of solos from the stage, on the violin, banjo and baritone horn, and does them well. Mrs. Masten is at present the only cornet in the band and she plays it like a man; strong, sure and stings the high ones. She also is pianist in the orchestra, which is the main reason for its success. Mrs. Masten does concert solo from the stage and also on the street when instrumentation is such as to give her proper support.

"Business was fairly good and the show is excellent. Johnny Ryan seems to carry off the honors with his comedy in the plays."

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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Why the long silence on part of the Great Lester?

The late issue of The Magical Bulletin is the most interesting published by F. G. Thayer in many months.

Engene X. Palarko, magician and mentalist, reports a continuation of good bookings for his attraction in Pennsylvania.

The Great Cornwell narrates that he has returned to Nashville, Tenn., where he is busy displaying his bag of tricks at clubs and private entertainments.

Magic, hypnotism and ventriloquism are to be offered at the Palace Theater, Milwaukee, Wis., this week by the acts of the Great Leon, Pauline and Walters and Walters.

Dick Evans is named as new assistant to Prince Omwah in his crystal gazing act, said to be headed for Texas and California following a series of profitable engagements in Illinois, Kentucky and Tennessee.

Prince All Sadhou, "Mystic Sheik of Asia", and Princess Isis, the "Mysterious Balgum", are reported to have been somewhat of a sensation with their mindreading act in Chicago recently at The Tent, a new dansant.

Big things are promised for the "Get-Together Night" of the Cincinnati Magicians' Club to be held January 24 in the Murset Studio, 514 Vine street. The club now has a membership of twenty four.

A grand success from a social and entertainment standpoint was the ladies' night session of the Queen City Mystics, Assembly No. 11, S. A. M., held January 9 in the Palace Hotel, Cincinnati.

The Frank J. Powers Hypnotic Show will shortly wind up its tour at Cairo, Ill., according to A. H. Cole, agent, who reports that business was good in the South. After a brief vacation, declares Cole, Powers will take to the road with a medicine show for the spring and summer.

Newspapers of Lynchburg, Va., praise the magical feats and illusions being offered in that section by Thomas L. Foster, a local slicker. Thought transference demonstrations also are a part of the program. In these Foster is assisted by W. T. A. Hayce, Jr.

Mellini, celebrated English card expert, performed some remarkably fine tricks of the parlor entertainment type at three special entertainments in the Pompadour Room of the King Edward Hotel in Montreal on the nights of January 4, 5 and 6. The admission price was \$2.

Magicians appearing at Chicago theaters last week, including Houdini and the Great Leon, as well as resident tricksters, tendered a dinner party in honor of Joseph F. Rinn at a prominent hotel after the presentation of his play, "Zeno", on the night of January 8. Rinn was once president of the Society of American Magicians, the office now held by Houdini.

Lewis F. Smith has been elected president of the Central City Society of Magicians, Syracuse, N. Y. Donald A. Ausman has been named vice-president; C. Roswell Glover, corresponding secretary; F. G. Hartman, Jr., recording secretary; Elmer E. Hall, treasurer, and Clarence Richter, chaplain. The organization is installing a new stage in its headquarters in the Y. M. C. A.

Harold Lloyd and Larry Simon, screen stars, are active members of the Los Angeles Society of Magicians and, 'tis reported, Douglas Fairbanks may "ride the rug" of the organization at an early date. David M. Roth, world famous memory expert, and Max Asher, who is prominently identified with the motion picture business, also belong to the California conjurers' club.

Harry Opel, magician and juggler, writes from his home in Toledo, O., that he saw the act of Kara, European eccentric juggler, at Keith's Theater in that city New Year's week. "Kara improves with age," comments Opel, "and stands head and shoulders above other jugglers." At the same time Wilfred Du Bois, also a juggler, was presenting his act at the Rivoli Theater in Toledo.

Mystic Milton informs that he recently completed a long and successful tour of the Middle West and South with his Oriental and mystic attraction and is now framing a seven-people show at his home in Warren, O., with

which he expects to hit the trail next month. He bills himself as an "Orientalologist". Milton says he will have a new setting and new wardrobe and also new spirit slates and spirit cabinet effects and lobby displays.

In the review of Judson Cole's act appearing on page 113 of last week's issue of The Billboard attention was focused on the fact that Jud unnecessarily exposes palming and the egg and bag tricks. According to letters reaching this department from various parts of the country for many months past, it is known that exposing is not new with Cole, and despite numerous protests said to have been made to him on account of such methods he keeps at it.

and pigeons in the folds of his clothes entailed no cruelty to the animals. After short deliberation the magistrate dismissed the charge, stating that the server of the summons, Inspector Thomas J. Murphy, of the Society for the Prevention of Cruelty to Animals, had acted in an unwarranted manner.

Paul H. and Mrs. Gordon, the letter featured as Mile. Flo LeRoy, "mystic revealer", finished their tour of Florida with a two days' engagement at the Casino Theater in Jacksonville January 3 and 4, and headed for New Orleans, La., to play return dates. Their 20-year-old son, James, who was a student at a military academy, rejoined the show at Waycross, Ga., January 9. Little Bobbie Gordon, 5-year-old wizard, will temporarily end his professional career when the family arrives in the Crescent City, where he is to begin his school education. Bobbie says he'll return to the stage in the summer months.

Joe Cook, of "One-Man Vandeville Show" fame, topped the bill at the Davis Theater, Pittsburgh, last week, and on the night of January 10 was entertained by members of the Pittsburgh Association of Magicians at its headquarters in the Cameo Theater Building.

CZECHOSLOVAK PUPPET SHOWS

(SARKA B. HREKOVA, in Theatre Arts Magazine)

DURING the darkest hours of the war, when not only columns but whole pages of newspapers and books were issued with blank spaces indicating the work of the Hapsburg censors, the puppet shows, thru their typical Czech character of Kasparek—a clown, wise, gay and clear thinking—boldly prophesied the disintegration of the Austrian government and encouraged the initiated to further revolutionary activities. Because they had never before stood out as a political factor and because their ostensible purpose was amusement, the puppet shows escaped the watchful eye of the police censors and were not only a source of constant comfort but of successful patriotic propaganda among the Czechs. A tremendous popularity and power was attained by the Kasparek of the Pilsen (Pilsen) miniature theater, where the artist Skupa was the spokesman. Not alone in Pilsen and Prague, however, but in the thousand and one Czech towns and villages that boasted a marionette theater, and even in enemy strongholds like Sofia, the puppet shows played a distinct part in keeping up the national spirit, when the regular theater, moving picture houses and concert halls were closed or closely guarded.

To the zeal of Matthew Kopecky, the patriarch of Czech marionettists, is due the remarkable development and wide distribution of the puppets in his native land. . . . Among the successors of Kopecky are trained marionettists like Jan Lasterka and the Novak family of Pilsen, every member of which is an expert in some branch of puppet performance. Professor Vesely, editor of the monthly magazine, The Marionettist, speaks of knowing intimately ninety-two families whose every member is a zealous devotee of the puppet art. Most of these families own and operate their own traveling marionette shows.

Recently at the Czechoslovak Ethnographic Exposition some remarkably beautiful puppets were displayed as well as stage decorations with special lighting effects designed for puppet theaters by some of the foremost of the nation's artists. . . . Skupa has been particularly successful in characterizing his puppets, who range from robbers to princesses. Vigor, irony, colorfulness and the right balance between naturalism and artificiality mark his work, which has already made the Pilsen puppets famous. Skupa has recently produced Fialda's "Talisman", Skroupa's "Wire Worker", Mozart's "Bastien and Bastienne", Jirasek's scene "Mozart in Prague", Neruda's "Bartered Love", Poccil's classic "Owls Castle" and even Shakespeare's "Hamlet", which delighted a huge Prague audience at its premiere. His creations are so constant a joy to onlookers and to auditors of the clever dialog and brilliant satire which he provides that a permanent theater has been built for them by the city of Pilsen—and not wholly for art's sake, for the venture has proven a very profitable investment. Like Rossum's Universal Robots, the machine men made famous by "R. U. R.", the play of Karel Capek given in New York this year by the Theater Guild, these creations of Skupa's are so remarkably designed that they seem to lack only a soul to be human.

It is interesting to note parenthetically that Karel Capek is himself a marionette enthusiast and both as a child and as a mature man seems to have penetrated into the deeply symbolic meaning of the wire-manipulated manikins. The early experience of the Czech dramatist with marionettes is plainly developed in his "R. U. R." play of the puppets who in the end demand a soul and the power to prolong or produce life. The same is true of "The Insect Comedy", "The World We Live In" as it is called in the American production, where the resemblance of types of men to insects is depicted with all the simplicity of the primitive puppet shows.

Not only in art and in politics are the Czech miniature theaters a force today. School commissions all over the land have seen their pedagogical possibilities and are trying to substitute puppet shows for moving pictures. The Ministry of National Defense at Prague has already established a course from which fifty Slovak soldiers have graduated as proficient puppet show producers, and they again will give plays as part of the regular army educational course. It is predicted that before long every regiment in Czechoslovakia will have its own permanent puppet show.

The idea might well be developed in America, especially along educational lines in the schools. The pure delight of the audiences which attended the performances given at the Webster Branch of the New York Public Library, whose director, Miss Zaidee Griffin, secured a Czechoslovak puppet show last winter, gives radiant hope for the future of the marionette art here.

L. Mortimer Slocum, veteran showman, magician and illusionist, of the Pacific Coast and the Northwest, is making his home at 406 Court street, Los Angeles, Calif. During the holidays he was visited by Mrs. Malcolm V. Buck, niece of the late Harry Kellar; Mr. and Mrs. James A. McGill, of the Historical Film Company; Ruth Roland, the Company star; Mr. and Mrs. Alexander Pantages and others, who remembered him well with fruits, jellies and handsome presents. Mr. Slocum was an intimate friend of Dean Kellar and deeply regrets the recent passing of Tomosa Kagnoto, Mr. Kellar's chauffeur for many years.

In answer to a summons served on him during the middle of one of his acts at the Central Theater in New York City January 6 George LaFollette, also known on the stage as Bush Ling Toy, proved to Magistrate McQuade, in the West Side Police Court of the big town, that his stunt of disappearing ducks

President Silent Mora executed difficult tricks with poker chips and billiard balls; Jean G. Foley manipulated the dotted pasteboards; K. G. Schell worked with silks, the egg bag and poker chips, and Secretary H. A. Weltz performed with thimbles. Joe Cook contributed his share to the occasion with paper tricks of an enjoyable nature. Paul Murdoch, appearing on the same bill with Cook, also was a guest of the evening.

The recent stunt by Thurston of drawing a pint bottle of brown liquid from the coat of Congressman Andrew J. Volstead recalls some of the impromptu tricks played on well-known people by the late Alexander Herrmann. The Great Herrmann and Adelaide Nersey (Adelafie Herrmann) were married in 1875 by the Mayor of New York City. After the ceremony the groom produced a roll of green backs from his honor's sleeve to pay the

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wedding fee. The story of Herrmann's introduction to President Ulysses S. Grant was a familiar one in that day. After shaking hands with President Grant, it is told, Herrmann promptly took a lunch of matches from the whiskers of the amazed President. Tricks of that sort were a chief pleasure of Herrmann, and he was endowed with the grace that made him a friend of all men. He delighted to walk into a market, cut the throats of live chickens or rabbits and then replacing the apparently severed heads, return the animal or fowl as good as new to the astonished dealers. At street stands he would buy apple or oranges and fawn the most genuine surprise upon finding money inside the fruit.

After spending about \$35,000 in remodeling the Liberty, Seattle, Wash., the owners recently reopened the theater and have been enjoying very good business.

HOTELS

Commended and Criticized

By NELSE

G. M. Wright, of Auburn, N. Y., commu- nicates that the Hanning Hotel is a new place for showfolks visiting Auburn and that during the past month it has become a favorite res- ource for those seeking a European hotel. Altho the hotel has no dining room or res- aurant, there are several near by.

That the tendency of the times in complying with the demand for lower rates in hotels is being met by the more progressive managers of hotels is being made manifest to us daily by the communications from readers of this column who send in recommendations for hotels that have done so, and where it is practical others will probably follow.

While many like the modern conveniences of hotel life there are still many others who prefer the more homelike atmosphere of rooming houses, and for those playing in and around New York City who prefer the latter, Elizabeth Bailey, of 313 West Forty-eighth street, offers exceptionally clean and comfortable rooms at moderate rates, and, as it is convenient to all theaters, it is a rooming house desirable.

The Aristo Hotel at 101 West Forty-fourth street, New York, is one of the smaller hotels of the Times Square district, but what it lacks in size is more than made up for in coziness, convenience and comfort. Under the personal management of Fred Barlow it has become a favorite stopping place for theatrical folks who prefer a quiet hotel where their every want is satisfied. The small size of the hotel and its popularity make it advisable for newcomers to make reservations in advance.

Harry Moss, who stands behind the counter at the Remington Hotel on West Forty-sixth street, New York, is one of those chaps who evidently takes delight in fulfilling the requirements of guests, for seldom, if ever, does a guest leave there without shaking hands with Harry and promising him that they will make their reservation in advance of their coming to town again. For those who like breakfast in bed there is a restaurant connected with the Remington that serves meals a la carte in a dainty manner at an exceptionally low cost.

During a recent business trip to Philadelphia we registered at the Hotel Strathmore without revealing our identity and found the room assigned to us to be desirable in every respect, for it was well lighted with a cluster of electric lights and the furnishings were comfortable and scrupulously clean. This goes especially for the bathroom with an abundance of towels. This is a second-floor hotel in a quiet part of the city on Walnut street, near

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Twelfth, and within easy reaching distance of all theaters. Mr. Cahill, the proprietor, is ably assisted by a feminine clerk, and obliging elevator operators and bellhops are ever ready to oblige with errands, even when they call for newspapers outside of the hotel.

Low Lederer, a burlesque comedian on the Mutual Circuit, communicates that for the most part the hotel rates in Columbus, O., are high, but it does not apply to the State Hotel at State and Wall streets, where the slogan is "courtesy, cleanliness and comfort", supplemented by "moderate rates". Low is

loud in his praise of the hotel accommodations and the treatment given showfolks by H. S. Graves, the proprietor, which Lew says is on a par with the Plaza Hotel at Indianapolis, another safe bet in hotels on the Mutual Circuit.

J. W. Bengough, of Buffalo, N. Y., is now in Auburn, N. Y., managing the Jefferson Theater, succeeding John J. Breslin, who completed six years in that capacity in Auburn and retired to become manager of a string of theaters for the Sebina Corporation, with headquarters in Gloverville, N. Y.

Theatrical Briefs

The new Washburn Dance Hall at Roaring Branch, Pa., has been opened.

G. O. Garrison and Ralph Ramsey have leased a picture theater in Portland, Ore.

Fire in the Crane Theater, Carthage, Mo., caused property loss of \$5,000, covered by insurance.

C. J. Doerr, of Kerens, Tex., who recently purchased the Auditorium Theater, Waco, Tex., from F. C. Rahlman, of Waco, plans to spend several thousand dollars in remodeling it.

The new Yale Theater, Macon, Mo., which was recently remodeled and overhauled, has been opened. Lawrence Lewis is president of the Illinois Amusement Corporation, owner of the house.

Bear Rabinovitz, of Weirton, W. Va., has purchased the Palace Theater, Monessen, Pa., from Michael Olasavick. The price is understood to have been \$25,000. The new owner will improve it.

An unsuccessful attempt was made by highwaymen a short time ago to rob the safe of the Parthenon Theater, Hammond, Ind., of \$12,000, holiday receipts. The Parthenon is managed by J. Craidon.

The Palace Theater, Marshall, Tex., owned and operated by G. W. Trammell, was damaged to the extent of \$3,000 late last month, the blaze originating in the projecting booth. The theater is located in the Elks' Building.

W. C. Wood, well-known Oklahoma showman, has taken over the management of the Dome Theater, Lawton, succeeding Bert Shanklin. Mr. Wood built the Dome several years ago and sold it shortly after the war. He plans operating with a picture policy.

L. T. Loose, of Napoleon, O., sold the Elite and Rex theaters, picture houses, that town, to the Bowling Green Amusement Company, a short time ago. Both theaters are now being remodeled and will be reopened soon.

The remodeled Garden Theater, Waseca, Minn., now known as the New Garden, and which is owned by Jay E. Gould, was reopened January 11. Mr. Gould operates a circuit of six picture theaters in Waseca and towns close by.

The Fort Plain Theater, Fort Plain, N. Y., has been purchased by W. C. Smalley, of Cooperstown, from V. F. Saxton and associates. Smalley now controls a chain of nine theaters located in Cooperstown, Oneonta and other localities.

The Princess Amusement Company, a branch of the Hostettler Amusement Company, of Omaha, Neb., took over the Orpheum Theater, Lincoln, late last month. The new owners took possession January 8. The Orpheum will probably play road shows.

It was rumored last week that the Majestic Theater, Pittsfield, Mass., was to be purchased shortly by Goldstein Brothers, of Springfield, from H. Calvin Ford. The rumor was based on the fact that, on the night of January 7, the employees were given a two weeks' notice of a layoff.

At the annual meeting of the Carroll Theater Amusement Company, in the Strand Theater Building, Rome, N. Y., these officers and directors were elected for the coming year: President, M. J. Kallet, of Oneida; vice-president, Antonio Greco, of Auburn; secretary, Lewis Gardner, of Auburn; treasurer, Joseph S. Kallet, of Rome. Directors: M. J. Kallet, Antonio Greco, Lewis Gardner, J. S. Kallet, John H. Brown, Charles M. Stone and Jay Gardner.

The old agreement long existent between the managements of the Auditorium and Grand theaters, Norfolk, Neb., has been canceled, and both theaters will be operated under different organizations. The Auditorium and Lyric theaters are now in the hands of the Norfolk Amusement Company, of which Robert Hallantyne is manager. The Auditorium is showing vaudeville and pictures, and the Lyric pictures only. H. J. Howard is operating the Grand Theater with vaudeville and pictures.

Falling to live up to their agreement with C. W. Gleesman in the purchase of the Dreamland Theater, Belleville, Ill., the household goods of Mr. and Mrs. Lorraine Febr were caused to be attached by Mr. Gleesman in order that he might realize something on the notes that were due. Febr went to Belleville about ten weeks ago to manage the Dreamland, and had arranged to purchase the theater for \$10,000, paying \$500 down and agreeing to pay \$100 weekly.

UNCLE DUD'S "DOPE"

The new year brings new ideas and I have been wondering what new ideas the colored vaudeville acts and tah. shows will have to offer. I also would like to know what the managers of colored theaters have in mind to induce the acts and tah. shows to get new material.

This is a very essential question for both the actor and manager. They must work together. I realize that there are more small houses than large ones and that the small houses can only play small acts and pay small salaries. I think these houses should cut down on quantity and give more quality; what I mean by this is, instead of playing four acts and giving them \$60 per act, why not play three acts and give them \$80 an act? The bill will cost the same, but you will get a better class of act. This would encourage the acts to get new material, costumes and scenery. (I am not putting down the actual salaries the acts get nor am I counting the actual number of acts used. It is up to you to figure it out. This is simply an example to be worked out by both actors and managers.)

What is worrying me most is the larger houses where the patrons expect larger things. What are you thinking of, Mr. Manager, and what have you to offer, Mr. Actor? Don't you both think we had better get our thinking caps on and work together figuring this out on a strictly business basis so that we all can be benefited more financially as we all know that finance is at the bottom of it all?

I would greatly appreciate any corrections and will look for answers from both the managers and the actors. Rest assured that I will answer all inquiries to the best of my ability and remember that I am simply trying to uplift and help the colored show business. Therefore, I trust that the readers will not misunderstand my intentions as they so often do. Think it over and write me.

I am still with the T. O. B. A. and the T. O. B. A. is with the managers and actors. I think the T. O. B. A. is the strongest and best booking organization we have ever had and it can and will be better this year. The directors are all good sound business men who know how to run a business. They realize that they can't do things this year that were done last year. The new year carries with it new thoughts—let us have them. Every manager and actor is asked to put his shoulder to the wheel and help. I am sure we all can do better by getting closer together. What I really have in mind is to call a meeting of five managers and have the actors select five delegates and meet in the most convenient city and thrash it all out. I would also suggest that a manager from each section be selected. I also think that expense money for both managers and actors should be provided for by taxing each manager a certain amount, as we know the acts can not afford to lose time and then pay their own expenses.

Trusting that you can see this in the right light and that we will start the new year right, I am

(Signed) S. H. DUDLEY.

COMMENT—The foregoing is especially timely, in view of the fact that the Theater Owners' Booking Association, of which Mr. Dudley is an important member, holds its annual meeting January 25. Mr. Dudley's ideas are sound and based upon knowledge acquired from experience.

THE PAGE.

"BROADWAY RASTUS" HAS ONE-NIGHT RUN

After two-thirds of the initial performance of "Broadway Rastus" had been presented Jack Johnson, representing the management of the Lafayette Theater, New York, walked onto the stage and announced that "On tomorrow night there will be an altogether different show offered." He continued to explain to the audience that the house managers apologized and disclaimed responsibility for the unsatisfactory show that was then nearing completion.

Briefly, "Broadway Rastus of 1923" was, according to the program, a musical comedy, with book by Irving Miller, lyrics by Rouseau Simmons, music by W. Astor Morgan, and was staged by Quintard Miller.

In review we find that the piece was entirely devoid of a book. In lieu thereof there were a number of very old burlesque "hits", most of which were so familiar to the audience as to be very tiresome to the first-floor people, and to excite the gallery to a form of derogative applause called "The Charleston hand-clap". The gallery was not at all reticent about delivering its verdict, and in justice to some of the artists it was not always deserved.

The lyrics were acceptable. The music was in several instances quite good. One or two numbers were reminiscent of "Shuffle Along" but the music and its arrangement was on a par with the average production material. No kick to it.

Quintard Miller selected and staged a nice-looking group of brown-skin beauties and six brotherly looking chorus men in a series of dances and poses that were very good, with, of course, a discount for that bit of rough edge that is always noted on the opening

J. A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

night. The opening number of the two acts, the finale of the first, the work in "The Hottest Thing in Dixie" was especially good.

Besides the lack of book, the piece suffered from a lack of commanding names in the cast. The principal comedian was a total loss, and Jimmie Parker, second comic, ran all over him in the matter of personality. Trixie Smith, a hastily added attraction, of course stood out as a thing apart. Ruby Mason made good as usual. A Miss Thomas, who has a good voice, was too handicapped by conditions to do as well as might be expected of her. Henry Saparo did not have the chance to do the dance made familiar by "Broadway Rastus" in "Put and Take".

Irving Miller and Astor Morgan, with D. K. Brisbane in charge of the business end, produced the show, and under a hastily concluded arrangement with the Coleman Brothers of the Lafayette Theater the show was replaced on Tuesday night by a vaudeville bill, and the show returned to the rehearsal hall for revision. A new title, new book and the present chorus will be presented a few weeks later.

Notified at the opening of business on Tuesday, Walter Plimmer got together a program



Clara Campbell, one of the clever and pretty chorus girls, of whom there are 48, with the "How Come" show that opened in Norfolk, Va., Jan. 14.

of three white acts and five Negro acts that were ready for the evening's show.

Matt Housley and his Sheiks of Araby headed the bill. Rucker and Perrin, Eron, Lucas and Johnson, Thomas and Russell and Cry Baby Godfrey were the colored contingent. The white acts were King, Queen and Jack, Medley and Dupree and The Heynofts.

A review of this bill will be found in the vaudeville section of this issue.

BOWMAN IN NEW YORK

On January 8 Henri Bowman and his "Cotton Blossoms" opened a week's engagement at the Lincoln Theater in New York. Henri, who, by the way, is the one-time vaudeville partner of the Page some twenty years ago, has a nice little tabloid company of the size that has been adopted as the standard for the T. O. B. A. Circuit. While the program at the Lincoln compelled the show to be restricted to 45 minutes, Mr. Bowman says his production is intended to provide a one-hour-and-fifteen-minute program. It carries special scenery, a railway station, a street scene and a beautiful interior set. The equipment is a bit small for a New York theater, since it is constructed to meet the requirements of smaller road theaters. Eight drops are carried.

Leroy White is the principal comedian, and he gets laughs with ease. Because of that fact it is hard to understand why he lapses into the use of an occasional profane word—and he a Deacon too.

Leroy Gresham, he of the "wench" fame, is second comic and the stage manager of the show. He was a riot with the hard-boiled Monday audience for which that house is famous.

Bonnie Belle Drew is leading lady and does her work well, while John Gertrude gets away nicely with a Pullman porter's character and a brief monolog.

Jessie Wilson, a daughter of the "Daddy of the Show Business", James (Daddy) Love, long since deceased, introduces a nice bit of toe dancing. Celeste James, Lella Mae Gosh, Earline Parker and Anna Mae Gertrude complete the company, with the addition of Eugene Landrum, the musical director, who works in the pit with the house orchestra. Bowman is of course the male lead, and the dapper "old" fellow wears evening clothes with the same aplomb that made him a heart breaker a score of years since, when his rich tenor voice intoned "I'm Wearing My Heart Away for You"—and the darn Romeo looks just as much a juvenile as ever.

NORFOLK FAIR ASSN. INVITES N. A. C. F. CONVENTION

Secretary Palmer, of the Norfolk Colored Industrial Fair, has sent a letter to the officials and members of the National Association of Colored Fairs, inviting the national organization to be its guest at the first annual convention. January 25-26 are the dates that have been tentatively selected.

It was thru the courtesy of the Norfolk fair people that the preliminary work done during the meeting of the National Business League convention in that city was so readily accomplished.

A number of matters of vital interest to the colored fairs of the country will be considered at the meeting. Among them will be the matter of conflicting dates; early selection of dates; contract specifications; special considerations for the Negro concessionaire; the elimination of "grift" from Negro fairs; the use of Negro free acts; the advance of community interest; the saving of money by joint arrangements for attractions; the creation of more publicity.

The organization has been endorsed by both the National Negro Business League and the National Negro Farmers' Association. Every colored fair official in the country owes it to himself and to his fair to be there.

Due, no doubt, to waiting to hear from every possible fair in the country, Dr. Love has not yet made the call for the meeting; but time presses. It's up to the progressive fair officials to lead an active hand to this worthwhile effort that is bound to be of immense value to all concerned.

AMONG THE PLATFORM PEOPLE

The Men's Glee Club, of Phoebus, Va., and the Hampton Institute Choir, under the direction of R. Nathaniel Dett, were prominent in the Lincoln memorial exercises at Hampton University, January 2. The Colored Comm-

Henri Bowman, star and owner of the "Cotton Blossoms", a tabloid company of merit. He was a former vaudeville partner of the Page.



nity Center Band of Hampton, the Hampton School Band and the People's Band, of Phoebus, participated in the parade that preceded the program, which was presented to over 2,000 persons.

Tindley's Male Chorus, W. F. Hoexter, organist, and Claudia Ross, a soprano, with Henri Robinson as an accompanist, constituted the fourth annual New Year's program at the Academy of Music, Philadelphia.

On January 29 the Umhran Glee Club, of Chicago, presents Marian Anderson, contralto, at the Pilgrim Baptist Church in Chicago.

On January 14 Mme. Hurd Fairfax, the polyphonic singer, with Clyde Brown, a boy soprano, appeared at a benefit for the Hebrew Faith Home, at the Dunbar Theater, Philadelphia.

Maudette Rosamond, Rosa Rhame, Ethyle Guevera, Mrs. Carrie South, Mrs. Mattie Hargow and George Huldman were presented at the Y. M. C. A. in Chicago by the Chicago Music Association, January 3.

On December 29 Mme. Florence Cole Talbert sang for the Independent Church in Los Angeles.

Mr. and Mrs. Echols, lyric tenor and soprano, of New York, were Billboard callers. They are preparing a lyceum tour of the South.

The first really comprehensive review of "The Negro in Music" that we have ever seen in a trade journal was the work of Cleveland G. Allen, a colored staff writer in Musical America.

JACK JOHNSON HEADS MANUFACTURING CO.

Papers have been filed for the organization of the J. A. J. Corporation, a concern that will manufacture an automobile and mechanic's wrench, the invention of which is credited to Jack Johnson, of prize-fight fame, who has retired from his theatrical activities to head the corporation. He has been elected president. Sol. Coleman will be vice-president; Max Rogers, Johnson's theatrical agent, is the secretary and Abe Coleman, the treasurer.

The concern is capitalized at \$500,000 and occupies temporary offices at 245 West Forty-seventh street, New York. Plans have been drawn for a factory to be located at Halston street and Queen's boulevard in Long Island City. The structure will be 150 by 200 feet.

Mr. Johnson's invention has been approved by a number of practical automobile people and seems to fill the need for a practical tool. While a comparatively cheap product, considering the quality of steel and the careful workmanship that enters into it, production in quantities sufficient to create a profitable market will in all probability oblige the corporation to offer a portion of its stock to the public, tho no definite statement as to this could be obtained at the time this news was released.

BILLY PHILOSOPHIZES

The following is extracted from a letter written by Billy Chambers, in which he comments refreshingly and intelligently upon the obstacles with which the colored advance in the show world is retarded:

"In the dressing rooms one often hears vaudeville artistes complaining of this or that other person using his songs or material. A little investigation easily discloses that he, too, is a thief; and that the matter mentioned was originated by yet another person.

"Another pest is the act that works idly in the colored houses, and constantly brags that it is doing a favor to be there at all, since it should be on a white show and would be except that it declines to accept a certain clause in the contract offered.

"A real pain is the actor who walks on depending upon some vulgar and hoped-to-be-funny comment on preceding acts.

"Then again there are the many who are following in the footsteps of the hundreds now dead who were buried by donated money collected from former fellow-workers, in that they are booze heads and otherwise extravagant in their weekly expenses.

"Circuit managers are responsible for 'long jumps', 'layoffs' and inadequate salaries.

"The act was talented, but its costumes were very cheap (or dirty), in a comment often heard. How can artistes purchase and care for their wardrobe if the weekly salary barely permits transportation and the cheapest of board.

"A disgrace to the business is the act that simply wants to get over Monday and lets down on its work for the rest of the week.

"Some improvement could be effected if acts were classified; if a try-out house was provided with a responsible review official; if a scout here and there were kept busy reporting to the association; if more money were paid to better acts, more billing provided and the resulting public confidence drawn into the box-office. In plain words, live and let live."

DUDLEY BILLS THIS WEEK

Dudley Theater, Washington, S. H. Dudley, manager; James Crescent Players.

Mildely Theater, Washington, S. H. Dudley, manager; Tim Moore Co.

Foraker Theater, Washington, Geo. W. Martin, manager; Stephens and McClain, L. S. King and King.

Blue Monse Theater, Washington, Geo. W. Martin, manager; "Sparrow's Ethiopian Frolics".

Palace Theater, Norfolk, J. D. Hofheimer, manager; Jones-Patterson "Oh, Joy", Co.

Hippodrome Theater, Danville, Va., W. A. Denley, manager; Kid Thomas Co.

Hippodrome Theater, Richmond, Va., Chas. A. Somma, manager; Sandy Burns Co.

Colonial Theater, Newport News, Va., Omero Cipriani, manager; Donna Teressa Co.

Lincoln Theater, Baltimore, Md., Morris Flaks, manager; Stemmons and Stemmons, Smith and DeForest, World and Towel, Arns and Johnson.

Jewel Theater, Washington, D. C., Willie Davis, manager; Jack Wiggins Trio, Hub Turner.

Mrs. Taylor, whose husband is of the team of Williams and Taylor, is back at her home, 2283 Seventh avenue, New York, after a month's visit with her husband while the act played the Orpheum houses in Chicago. Mrs. Williams continues with her husband, the other partner in the act. These ladies who constitute the act of Freeman and McGinty have an act that is unusually clever. They are quite domestic as well, and Mrs. Taylor knows the way to the savings bank, too.

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

VARNELL'S REVIEW

(Star Theater, Shreveport, La., January 1.)

The name and the franchise of the Star Theater has been transferred to the former Hippodrome Theater, thus providing a seating capacity for 1,250 patrons of J. S. Welsh, who will manage the new house on the same lines as has proven so profitable in building a clientele for the smaller theater.

The New Year's opening was signalized by some high-class overture offering from the orchestra, and a performance that scored a 90 for talent and did better than 95 for costuming—an altogether auspicious beginning. The program ran one hour and twenty-five minutes.

Smith and Graham was the opening act, the male member working under cork. The act scored about 80 per cent, losing what merit its twelve minutes' work contained by some too suggestive gags concerning stockings.

The Sensational Boyds followed with their fifteen minutes of contortions, etc., and they sold to this audience for a full hundred, retiring to heavy applause.

The Anita Bush Company, with George Alexander, Hooks and Little Jeff, the last two being comedians, and a chorus that included Goldberta Hudson, Lillian Russell, Eva Overstreet and Stella Jones, opened with a chorus number that went fair. Miss Bush and Alexander got over with a duet, "I Like You", to a good hand. Miss Bush did as well with a solo number. Alexander took three bows with "Ten Little Fingers" and the team closed to an encore.

Hooks, Alexander and Bush do a comedy bit based on the prohibition of today that was well received. Alexander and the chorus did well with a number, and Hooks and Jeff offered a song and dance that took three bows and an encore. Hudson and Russell, two girls, got over to a fair hand. Jeff, with the assistance of Miss Bush and Alexander, gets over a nice bit of mind-reading burlesque, after which the whole company sings the finale to a very clever little company that is well dressed and has talent.

—WESLEY VARNELL.

CHAMBER'S REVIEWS AND NEWS

(The Frolic Theater Birmingham, Ala., December 25.)

Bub Mack's "Dixie Belles", a company of eight people, all as near 100 per cent as we have seen, filled the Christmas week here. Happy Bolton, the comedian, left his audience screaming. Nellie Worthy, a female tumbler and tender, was the novelty and her ten minutes' work netted her a good hand. Bub Bolton and his wife drew hands for their novelty dance. The show ran for an hour and ten minutes and left them talking.

WEEK OF JANUARY 1

The house began the year by inaugurating a policy of four acts. Blaine and Brown, James and Mammie, opened the bill, using half stage. The act opened and closed with duet numbers and each did a single, all high-class stuff—in fact, far in advance of many, yet fully appreciated by most of the audience. They used eighteen minutes and registered a 95 per cent.

Carter and Clark, being Paul Clark and a woman partner, were next with a clean line of comedy that lasted for twenty-two minutes. It is a 90 per cent act that, with a slight improvement in the arrangement of the settings, would have a place among the big ones.

The Great Adams, "world's champion colored cyclist", with a good routine of bicycle and unicycle acts that were finished with a strut on the wheels, drew good applause and was obliged to take an encore.

Brown and McGraw, offering four "blues" numbers and closing with a duet of the same sort were a scream for fifteen minutes. The act is retarded just a bit by some suggestiveness on the part of the little lady, which, if eliminated, would certainly make it a riot in anybody's house.

Robert Fagnans is the latest addition in Prof Henry Callins' Frolic Theater orchestra. He is a saxophonist. The orchestra is immensely popular with the patrons of the house.

—BILLY CHAMBERS.

FILM FOLKS

Jimmie Smith is now operating a casting office for colored talent in the New Age Building at Twelfth and Central avenues, Los Angeles. He is responsible for the following news of the activities of colored motion picture people on the Coast, since he edits a col-

Exhibitors, Take Notice!

Real Productions can be secured at any of the following addresses:

REAL PRODUCTIONS CORPORATION
130 W. 46th Street, 618 Film Exchange Bldg.,
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111 Walton Street, 1717 1/2 Commerce St.,
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A REAL BLUES SINGER WANTED

Must be able to sing a song and play an instrument that will register well on the records. Apply to CLARENCE WILLIAMS PUBLISHING CO., Gayety Theater Building, New York City.

HERE AND THERE AMONG THE FOLKS

The death of Mattie Wilkes' mother is mentioned in the Obituary columns of this issue.

Russell and Lillian are in the Fox houses with their funnysims and grotesque dances. It's a great team.

Roland Canada has closed his season with the M. J. Riley Shows and is in South Boston, Va., for the winter.

James Burriss, the comedian, remains confined with an infectious humor at home, 33 Fleet place, Brooklyn.

Wells and Wells were the added attraction at the Gayety Theater, Baltimore, a burlesque stock house, week of January 8.

Sandy Burns made a good impression with the patrons of the Howard Theater, Washington, during the two weeks' engagement of his company in that theater.

Carrie Pate is preparing to reopen her park at Waycross, Ga. She writes that she will use shows for three nights each week this season.

Frank Bald continues his promotions in Haverford, Pa. He gives amateur shows on Saturdays, dances on Tuesdays and Church Bees on Thursdays of each week.

Allie Moore has taken over the Wilson interest in the Chateau Thierry Music Publishing Company. Mr. Moore is devoting his time to the professional end of the office.

Billy Higgins closed with the "Follow Me" show in Pittsburgh. His further plans have not been made known, nor has the reason for leaving the show been told.

Joe Bright and Bertha Wheeler, with their stock company, continue to draw for Mr. Gibson in Philadelphia. Their engagement is, we are informed, indefinite.

While in Indianapolis the members of the "Chocolate Town" Company were the guests of the Blackstone Hotel for a breakfast dance December 30.

The Woodens have sent in a neat postal card containing a set of miniature pictures of their act that should convince any agent of its class and merit.

R. B. (Ruby) Shelton and six colored musicians are occupying the pit of the Empire Theater in Indianapolis. This is a white theater and the men are all union musicians.

Eva Taylor has recorded some Clarence Williams numbers on every record made in New York. Amon Davis has made a talking record under Williams' direction.

Johnnie Lee Long and his "Shu-Shi-Shu" Company opened the year with a return engagement at the Aldridge Theater, Oklahoma City.

Mitchell and Burgess, singing and dancing act, have joined the Criterion Corporation's

umn devoted to such news in The Los Angeles Age-Dispatch:

Martin Turner has been on location in San Francisco with the Dave Smith group of Vitagraph artists.

James Collett has a nice hit in the latest John M. Stahl production, "The Famous Mrs. Fair".

George Reid is at present regularly employed at the Thomas Ince Studio.

Sergeant Morgan is the six-footer in the Harold Lloyd release, "Doctor Jack".

Sammy Morrison's father is playing opposite Snub Pollard in a Hal Roach comedy that is just about completed.

Attention Performers!
LOOK YOUR BEST ON STAGE, OFF STAGE
Your future demands it. Use MADAM C. J. WALKER'S TREATMENTS AND TOILET PREPARATIONS regularly. They will help you. Especially good service at low price given the profession in all the arts of Beauty Culture. Give us a trial.

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Colored Musicians and Performers in all lines. CAN USE good Novelty Acts or Musicians for first-class minstrel show. Prefer those who double. Write and state all you can and will do. WANT Stage Manager who can produce good show and handle people, also good Cook who doubles Stage or Band. Would like to hear from all former Virginia Minstrel people. Write me and state your lowest salary. This is a two-car show with best of accommodations. Wm. Timmons, band leader. Show opens under former management last of March in Oklahoma City. Exact date stated later. Address all mail to
A. L. ERICKSON, Mt. Alton, McKean Co., Pa.

MUSICAL COMEDY AND VAUDEVILLE ACTS
MITCHELL & MOORE
"SPILLING THE BEANS."
Now on W. V. A. Time. ROSE & CURTISS,
Agents, Palace Theater Bldg., New York.

IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.

organizations, among them being the "Plantation Revue".

Lew Henry says: "Colored acts would help themselves a lot if they would not all try to sing the same songs just because someone else has been successful with a number. Another help would be to sing and quit trying to out-yell themselves so that what melody the voice and song contains is lost. Noise is not music."

The arrival of route sheets indicating complete routes over the Dudley chain of T. O. B. A. theaters is an indication that the old master is slowly, but certainly, developing a satisfactory service for acts that are standard on the circuit. Hope the other regional offices have adopted the same system.

Fauchen and Marco are preparing to install an all-colored revue in the Century Theater, San Francisco. The principals have not yet been named, but it will be a large aggregation. Mame Smith, the famous blues singer, and her jazz band will be featured. The act jumps from New York, stopping only at Columbus and Chicago, one week each, en route.

George Morris and Shirley Liggins, of Liggins and Malone, presented a "Plantation Days Revue" with 40 people at the Auditorium, Denver, December 21-22. A second performance was required on the second day to accommodate the demands of patrons who had missed the previous shows because of the capacity limits of the place.

The National Negro Business League meets August 15-17 at Hot Springs, Ark. Albion Holsey, Tuskegee Institute, Ala., is the secretary. Attendance at last year's sessions in Norfolk convinced the Page that showfolks may interest themselves in this organization to very good advantage to their business, no matter what phase they may be occupied with.

The "Plantation Revue" Quartet, playing a white engagement in Cleveland, was the special attraction New Year's at midnight at the Globe Theater in Cleveland. Hooten and Hooten were on the same bill, after which the latter act went to the Koppin in Detroit, and to the Monogram in Chicago. They promise an early return to New York. Hooten is one busy Deacon.

Jake W. Porter has been engaged with a hand of eighteen pieces by Lew Graham for the Barnum & Bailey-Ringling Brothers' side-show for the coming season. Jake makes a very fitting successor to the famous P. G. Lowery, who retired last season to direct the Elks' Band and the Silver Seal Ladies' Band, both of Cleveland. P. G. has also bought a new home in that city at 2227 East 103rd street.

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

WHERE CAN YOU BE FOUND?

Experience has taught that the greatest handicap to the colored artist has been the difficulty of finding the artist at the time he was DESIRED.

You owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory for your interest if you approve and support it. There is no profit in the project. It is THE BILLBOARD'S contribution to your progress.

It is not the purpose to permit display advertising—simply to create a dependable directory. You are asked to bear the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Onera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

ORGANIZATIONS

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Clearing House for Musical Combinations.
DEACON JOHNSON, General Manager.
N. Y. Age Bldg., 230 W. 135th St., New York

MUSICAL COMEDY AND VAUDEVILLE ACTS

MITCHELL & MOORE
"SPILLING THE BEANS."
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Agents, Palace Theater Bldg., New York.

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805 W. Sterner Street.

ST. LOUIS

Phone, Olive 1733.
2045 Railway Exchange Bldg., Locust Street,
between Sixth and Seventh.

KANSAS CITY

Phone, Main 6978.
226 Lee Bldg., S. E. Cor. Tenth and Main Sts.

SAN FRANCISCO

Phone, Kearny 4401.
209 Fantasies Theater Building.

LONDON, ENGLAND

Phone, Regent 1775.
15 Charing Cross Road, W. C. 2.

Cable and Telegraph address, "Snowbird",
Sydney, Australia, 114 Castlereagh Street.

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Detroit, Mich., 208 Sun Bldg.
Los Angeles, Calif., 735 Marco Pl., Venice, Calif.

New Orleans, La., 2632 Dumaine St.
Omaha, Neb., 216 Brandeis Theater Bldg.
Washington, D. C., 508 The Highlands.

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Last advertising form goes to press 12 M. Monday.

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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. JAN. 20. No. 3

Editorial Comment

THE booksellers, thru their "Year-Round Bookselling Committee", are planning a national publicity campaign for the week beginning January 21 to foster and increase the sale of books on the drama. There will be a special "Drama Book Day" on January 23, when booksellers will make displays of dramatic books and stress the importance of this class of literature.

A more appropriate year than 1923 could hardly have been chosen to inaugurate a "Drama Book Week". This year marks the 300th anniversary of the printing of the Shakespeare "First Folio", an epoch-making book of the drama surely. To symbolize this event the booksellers will use a poster picturing the title page of the "First Folio", and the Drama League, thru its branches, will help to celebrate the occasion.

The theatrical profession as a whole is cognizant of the great increase during recent years in printed drama and books on the stage. It cannot but be a source of joy to them to see their

profession and what it stands for occupying a well-filled niche in the book shop. The thousands who live far removed from the stopping places of theatrical companies can have their need for the drama in some part assuaged by reading. Not altogether, of course, but if one cannot see a play the next best thing is to read it.

And the players. Many of them are greedily reading the books which tell of their art. They realize that the one sure way of keeping abreast of the stage's progress is to read, read, read.

Billboard of companies giving entertainments to help provide food and clothing for the needy in conjunction with the local authorities. Particularly does it seem that the profession the past Christmas put forth its finest efforts in behalf of poor children and old persons. It is not a new story, but it is refreshing. Most of these actors and artistes could not leave their work to spend the Christmastide in their own homes. Scores of them had little children of their own perhaps a thousand miles away. So they did the next

CHANNING POLLOCK COMPARES AVERAGE PLAY TO BROTHEL

(Reported by ERNEST EBERHARD, Editor of Advertising and Selling, and Reprinted From the Advertising Club News of New York)

"THE fundamental difference between the real things of life and the froth is the difference between beefsteak and Beethoven."

"Three men can enjoy a beefsteak and nothing will be left for anybody else, but 100,000 people can enjoy Beethoven and leave plenty for millions."

That sums up Channing Pollock's talk on "Personal Responsibility in the Theater", delivered at the speaker's luncheon January 3. It was an inspirational talk, yes, but with a sound undercurrent that would make this world of ours far better if we had more of it.

Mr. Pollock's talk, in brief, was along these lines:

The touch of real art in the theater brings a desire for more. The fatuity and obscenity of the average play brings in its train a sense of disgust.

After any matinee watch the crowd. Its intelligence is that of a 10-year-old child, which renders it impossible for the playwright to make any literary, mythological, or similar reference. The vocabulary of the average theatergoer is less than 1,000 words.

The plea of producers is that they are giving people what they want. Well, so do the proprietors of a brothel. Plays such as "Getting Gertie's Garter", "The Demi-Virgin" and "Ladies' Night" are just like that. Intelligent men will not go to such plays because they know that they bring down the moral level of the community.

The theater has become a place to check your brain along with your hat. The people who really want something higher have learned that they are not likely to get it at the average play, and so stay at home.

It is just as if a newspaper were to publish a colored supplement for twenty years, then suddenly decided to devote the space to reproducing pictures by Whistler. Nobody who read the paper would enjoy them because all those who could appreciate Whistler had long since stopped buying it. The fact that none of the readers liked the pictures would not be any indication that the American public did not like Whistler. So it is with the theater. There are plenty of people who enjoy the best, but are not given the chance to get it.

Let the average man know what art is and he will appreciate it. He too frequently has a chill at the word. His attitude is such because art has been made a forbidding one. Art to him means nothing but misery, with little of the sunshine of life. Such "art" is boring. It is not real art. When the hero blows out his brains in the last act he does it because the playwright himself never had any.

No good play is a dull play. No dull play is a good play. No art without a purpose is art. If it does not interpret, comment on real life, it is not art.

We owe a personal responsibility to the theater just as we owe a responsibility to universities or the Philharmonic Orchestra. It is just as important for a man to stand behind a decent producer as it is to stand behind the Church. Get your pleasure, yes, but get it from the exercise of your mental faculties.

A woman recently complained to Mr. Pollock that there are no plays in New York for children. In return he dryly remarked that there are unfortunately none for adults.

Nobody seems to be ashamed of the low standards, not even those connected with the uplift of the theater. Mr. Pollock recently spoke before one of the leading clubs working for the best in art. After the hearty applause had subsided the audience as a body rose to attend "Ladies' Night".

The mass of rot that has been produced is leading to a renaissance in the theater, a reaction away from the vacuous obscenity toward that which is better and higher in purpose.

Imagine what we would think of New York if our Metropolitan Museum held only cartoons by Fisher and Briggs, if Carnegie Hall echoed only to the tunes of Berlin. We certainly would be ashamed of our city if there were nothing higher than that. And so we should be heartily ashamed of the plays that are produced here. Our theater should be as much a place of art as is the Metropolitan Museum.

We owe a big debt to the actors and playwrights who started and are behind the renaissance in the theater. They, who could make far more money out of rot, have sacrificed in order that the theater, to some extent at least, might sup of the best.

There are many booklovers and book-owners in the theatrical profession, and they are on the increase. The bookseller and the publisher will both find that they have valuable allies among the people of the stage. They can also rest assured that their efforts to make the drama known thru books will have the hearty good will and sympathy of the players

DURING the Christmas season just passed the actors playing in the large cities—and in many smaller ones—broke their previous records as aides in works of charity and mercy. From all points come reports to The

best thing—helped those within their reach who stood in need of help.

NOW that the theatrical business appears on a more stable basis, both in and out of the larger cities, the age-old question arises as to why it is managers sink into the depths of despair when two lean weeks trail each other across the box-office. The past season tried souls, sorely, we admit. Situations, grotesque and tragic, arose which defied analysis. Nobody knew what to figure on. Chicago booking agents report that nearly all of the shows that have written them say business is good to excellent with

QUESTIONS AND ANSWERS

W. W.—The Columbus, O., fair grounds fire took place August 4, 1922. Five hundred thousand dollars' damage was done, it is said.

B. S.—Carrie Jacobs Bond was the author of "The End of a Perfect Day". Charles S. Hayes wrote "The Natural Law".

T. R.—Theater wigs are generally made from Chinese hair, split by machinery, since it is coarse in texture, and bleached and dyed.

A. P.—In the early days of the Wright airplane in 1903 the speed of the machine was about thirty m.p.h. an hour. Just recently the airplane touched the mark of 200 miles an hour.

D. W.—The horse race between Sir Barton and Man o' War was photographed by fourteen movie cameras, each stationed at a different part of the track. Each had to photograph a certain section of the track as the horses passed. By piecing together a film was obtained which showed the continuous motion of the horses all around the track.

C. B.—The film footage necessary for the subtitle is based on the unit of a foot of film to each word in the title. Thus if a title of fifteen words is flashed upon the silver sheet you know that it takes fifteen feet of film to show it. The reason for this is that it has been figured out scientifically that the words must remain on the screen that length of time in order to be read.

both repertoire and stock companies now in the field. True, there are not so many of them operating as is customary this time of the year, but if the companies now out are doing a fair business it shows that nothing fundamentally wrong exists in the show business. Rather, the vagaries of the times may be charged with the blame of an unsatisfactory season. And times always change—remember that.

CHANNING POLLOCK says that "The Theater should be as much a place of art as the Metropolitan Museum of Art," and that "The theater has become a place to check your brain along with your hat."

The present season on Broadway shows somewhat of an approach to the former and a recession from the latter state. Mr. Pollock has contributed substantially to raising the art level of the theater with "The Fool", and there are a few more plays now on Broadway that are works of art. Mr. Pollock should not be so lugubrious. He might with more verity repeat the Coue formula as applied to the theater: "Day by day in every way it grows better and better." Maybe it does.

A VERY wholesome demonstration took place at the Casino Theater, New York, on the night of January 9. The date marked the Fortieth Anniversary of this historic playhouse, and in honor of the occasion a special program of reminiscences was presented after the regular performance of "Sally, Irene and Mary", which is now playing there.

The story is given in detail on another page of this issue. We merely want to remark here that there was something supremely beautiful, encouraging and satisfying about the affair. It was a sight to shame the laments of pessimists who are continually bewailing the transient glory of the footlights.

The ovation which greeted the appearance of each Casino star of many years ago, and the homage of applause which arose at the mention of names of many who have made their last bow on any earthly stage, was not only a fitting tribute, but proof that the American theater has ideals that are real and lasting.

A very appropriate coincidence was the fact that the production now running at the Casino will go down in history as one of the greatest successes

(Continued on page 58)

Little Rollo's Father Discourses on A. E. A., P. M. A. and Kindred Associates

By EDWARD MacARTHUR

"FATHER," said little Rollo, who had just finished his home lessons and was reading The Daily Blazon, "may I ask you a few questions and will you answer them clearly and concisely?"

"You may, my son, and I will try to answer your questions as intelligently as is possible for one of my mental deficiencies," replied father, laying down his copy of The Billboard, for while he was editor of The Daily Blazon (sworn circulation, 10,000) he was also part owner of the Opera House, and it behooved him to keep in touch with things pertaining to his theater; hence "Billyboy".

"What is it you would like to know?"

"Well, papa," said Rollo, fixing an earnest gaze upon his progenitor, "I've been reading an article of yours in The Blazon, and there are some things I do not quite grasp."

"Proceed," quoth pop.

"What I wish to be enlightened on is this: Who and what is Augustus Thomas, where did he come from and what did he do? Who and what is the P. M. A., and what is the A. E. A., and also the A. F. of L., and last, but not least, what is meant by a reference to a National Theater? According to what I can understand in your article, all those names seem to bear a relation to each other, but what the relationship is I cannot conjecture." While Rollo was only ten years old he could sling a wicked vocabulary.

"Well, son," quizzically replied the father, looking around to see if the wife was about; then, assured of her absence, lighting his corn-cob, "you want to know a number of things, so I will start at the first one, viz.: Augustus Thomas. I don't know Gus personally, but am quite familiar with him thru the medium of the press, and to give you a short sketch of who and what he is I'll fall back on his own story as set forth in the justly famous S. E. P. If I remember rightly, he was a newspaper man with varying success, a press agent, an actor, a manager and a playwright; I believe in the latter field he was the most successful. He had his ups and downs, but finally landed on top. And remember, son, when a man has landed on top he does not have to go looking for jobs, the jobs come looking for him. When a man has reached the top of the ladder of success, son, the different things that he has worked at in reaching the top constitute the rungs of that ladder; and no matter how famous a man may become, he should never look with disdain or try to destroy a single rung on which he has stepped to reach the top."

"Do successful men forget the rungs of the ladder, father?" inquired Rollo.

"A great many of them do, son. But to continue, Gus is now the great Panjandrum of the P. M. A. Hum! I see by the interrogative lift of your brows that the name mentioned puzzles you. I will elucidate. A Panjandrum, in the instance spoken of, is a sort of a spokesman for a group of men when dealing with another group of men. His group tells him what to do, and he does it—if it doesn't go against his finer sensibilities. He is a sort of a mediator, a go-between, an arbiter in disputes. Now for the next one, the P. M. A. Those initials, my son, stand for Producing Managers' Association. An organization of American theatrical managers banded together for their mutual protection. I believe one of the aims of the association is to protect its members against anyone and anything detrimental to them and the object of the organization. The membership is restricted to those who can pay the entrance fee and other assessments. Those they do not want in they can keep out."

"I see," quoth Rollo, "I would call it a managers' union. And as they can keep out anyone they don't want in, I should also call it a managers' closed shop. But what is the A. E. A., father?"

"The A. E. A. stands for Actors' Equity Association, an organization of actors who have banded together for their protection."

"And why should the actors want protection, papa?"

"My son, your mind is too immature to thoroughly appreciate the abuses, the injustice, that the actor has suffered at the hands of his employer for years. You know, my son, that there are six working days in a week. Therefore, a working man works six days, each of an eight-hour duration. If he is called upon to work overtime he receives overtime pay—in other words, if he works one hour over eight he receives pay for one hour and a half, and sometimes two hours' pay. But the actor worked overtime, double time and triple time, and he never received one cent extra until the advent of the A. E. A. Some of the managers strongly object to paying the actor for his extra work, and on top of that they insist that the actor should not have an organization."

"But, papa, for the life of me I cannot see why the managers should object to the actors having an organization to protect their rights when the managers themselves have one for their own protection!"

"Of course you cannot understand why they should object, my boy, nor can any broad-

minded, clear-thinking man who has any regard for the rights of others. But there is a kind of man whom I shall term an Octopus, who thinks only in terms of dollars and cents, who preys on the weaknesses and wants of others for his own gain, and who will holler like a stuck pig if anyone demands that he pay in full for all services rendered. The Octopus, to his way of thinking, has a right morally and otherwise to protect himself, but no one else has a right to protect his own interests if by doing so he touches the Octopus in the pocketbook. In his heart the Octopus may agree that the other fellow has as much right to protect himself as he has, but when it grates on the financial feelings of the Octopus he hollers about it being unfair, inartistic and last, but by no means least, un-American. There is a word that is much misused, my son, and half the people who use it could not define it if called upon to do so. But to return to our muttons: The A. E. A. was formed by a number of actors and actresses who had reached the top of the ladder of success, but they had not forgotten the rungs on which they had climbed. They deemed the time had come when the actor must organize for his own protection, and to put an end to the abuses and the injustice that had crept into his profession. These particular actors did not need any protection, because they were in a position where jobs came looking for them, but they had not forgotten their early days

perfect right to stipulate whom he shall work with, what church he will go to and what party he will vote for. There is nothing in the Constitution to the contrary."

"You are right, my boy. The enemies of this idea say it is a closed shop, but even a boy of your limited intelligence can discern otherwise, so we will not discuss it. The A. E. A. is not like a labor union, as anyone can join without serving an apprenticeship. It is fair and equitable to all concerned, as those not blinded by prejudice and selfish motives understand. To my way of thinking it's too blamed fair. A man or a woman should not be allowed to join until able to pass an examination showing that they can qualify to hold a position as an actor and an actress. If there was a rule or a law to that effect we would have a lot of good carpenters, plumbers, steamfitters, clerks, bricklayers, printers, cooks, maids, waitresses, stenographers, and so on, to say nothing of a lot of better actors. Men and women of experience and ability would get jobs that are given to greenhorns who don't know a tormentor from a grand drapery. We would have better shows, better acting; everything pertaining to the theater would be better, artistically and financially."

"By Hokey, papa," said Rollo admiringly, "you can tear off a bunk of language when you get started, eh, what?"

"Well, son," quoth pop, nonchalantly waving aside his offspring's fulsome praise, "I don't

tion. No favoritism or pull should be permitted. The actor should gain experience in the regular theater, then if he is desirous of entering the National Theater he would be given a tryout before men competent to judge. The tryout could be a performance in one-act plays in a Little Theater. When the actor passes the examination successfully he should be taken in to branch number one as an apprentice, and whatever he is peculiarly adapted for he would be trained in that direction. For instance, if he excelled in comedy, everything would be done to give his talents free sway in that particular line. Then he graduates to the next branch theater, following his same line of work; then to the next and so on until he qualifies for the National Theater at Washington, the last and highest. When he is thru there he could then offer his services to the highest bidder."

"But papa," broke in Rollo, "would the people who are talking of starting a National Theater follow such a course as you have described?"

"Well," said father, reflectively, "I doubt it very much. While the idea that I have expressed is only a rough one, there are many things to be considered, but men skilled in those things could gather up all the loose ends and weld them into a compact whole. There has been some talk that this National Theater is only a scheme on the part of the P. M. A. to forge a weapon to smash the A. E. A. or at least force it into accepting terms offered by the P. M. A. They would sponsor such a theater for financial gain, with a lot of hip, hip, hurrah, and flag waving to gain the support of the American public by appealing to its patriotic sentiments. Their companies would be headed by those who have deserted the A. E. A. and by those whom they hope will desert if sufficient inducements are offered them, filling the rank and file of the companies with all the ambitious amateur talent procurable."

"One moment, papa—if that should come to pass do you think the theatergoers of the country would patronize companies of mediocre talent, even the star should be at the head of each?"

"I believe they would for a time, then they would quit. The American public is a curious animal, son; when it pays out its hard-earned dollars for anything it demands the best there is; and if it does not get the best there is it shows its feelings in the matter very pointedly by staying away from the theater. But I hardly think a circumstance like that will arise. I think the level heads in the P. M. A. will overrule their impulsive brothers if they have such a purpose in view. They would have less business sense than I give them credit for if they would promote a deal with the object of crushing the A. E. A., because they would be trying to crush the A. F. of L., which as you know is a combination of all the trade unions in America. The patronage of the theater, my son, is composed chiefly of the American working man and his family; and just think of the financial loss the managers would sustain if an emergency arose whereby every union man in this country would withdraw his patronage from the theater."

"In the event of such a contingency, papa, do you think the P. M. A. would be able to crush the A. E. A.? If you think otherwise, on what do you base your conclusions?"

"I do think otherwise, son. I believe the A. E. A. would survive such a conflict, and my reasons for thinking so are these: I have heard a rumor—and rumors, my boy, are sometimes based on facts—that at the time of the actors' strike the A. E. A. was approached by an ambassador of certain captains of industry (who have from time to time cast longing eyes at the theater) with the proposal that the said captains would back the A. E. A. in putting out companies of A. E. A. actors to play in theaters that would be bought, leased or controlled by the A. E. A. with the money furnished by these captains of industry. This offer was refused for reasons of which I am unaware; but, son, paste this in your hat; you can bet your bottom dollar that those captains are still waiting to renew their offer. Just think, son, what that would mean to the theater. American capital working hand in hand with the A. E. A. for the betterment of the theater. Their united efforts would soon drive the money changers from the temple. The American Theater would once more take its place among the arts of the world. Worthwhile plays would hold its stage; plays that have been driven from its sacred portals by the Levite and the Pharisee to make room for plays reeking with the filth of the gutter and the brothel. Now, son, I hope I have explained everything to your satisfaction? True, my discourse has been a bit rambling and disconnected, but even one of your limited mental attainments can grasp the meat of it and ponder thereon. Is there anything else you would like to ask?"

"One thing more, papa. Your idea of a National Theater; do you think it would appeal to those interested?"

"To some, yea. To others, no. In such a movement, if favoritism and pull were not

NEW YORK NAVY YARD BROADCASTS FIRST CONCERT



The Third Naval District opened its new broadcasting station at the Navy Yard, New York, recently, and a concert marking the first of a long list of entertainments to be broadcast was sent out. The station is to be known as NAH, and once each month well-known artists and speakers will sing and speak. Last evening Titta Ruffo, of the Metropolitan Opera Co., sang, the first time he has ever trilled his vocal chords in English. Photo shows, left to right, Lieut.-Commander J. Reeves, Jr., who delivered "Radio in the Navy"; Admiral C. P. Punkett, commandant of Third Naval District; Titta Ruffo, baritone; Capt. E. D. White, who announced selections; Miss Enid Grange, who accompanied Titta Ruffo at the piano. Titta Ruffo is seen singing into the broadcasting apparatus.

—Photo Wide World Photos.

when they were looking for the jobs; so the A. E. A. was formed principally for the protection of the weaker actor, the rank and file of the profession, so to speak. Some would-be critics derided the idea and wrote humorous articles about the movement. But the actors said nothing, but sawed wood. They built up gradually. Then matters came to a head, resulting in a strike against the P. M. A., in which the actors gained the victory; not a complete one in every sense of the word, but out of it was born the conviction that by standing together the actors could alleviate, if not wipe out entirely, the abuses and injustices they had suffered for years. Concessions were made on either side and at the present time the actor is enjoying better working conditions than ever before; especially the smaller actor. Of course, the association still has its enemies and will continue to have them. There must be something or someone to blame bad business conditions on. The war is in the past, but they must have a goat, so they blame everything on the A. E. A."

"Very interesting, indeed, papa, but there is one thing I neglected to ask you; I just happened to think of it. What does the term 'Equity Shop' mean?"

"The 'Equity Shop,' my son, is an agreement arrived at by all the members of the A. E. A. whereby they refuse to work with anyone not a member of their organization. This idea has also been branded by its enemies as un-American."

"Well I'll be everlastingly ramwhizzled!" exclaimed Rollo, who could always find words to fit his feelings when the occasion required it. "I can't see anything un-American or unanything else in that idea. If the P. M. A. can say who shall or shall not come in their organization, or whom they shall or shall not employ, I'm blamed if I can see why the actors can't do the same thing. A man has a

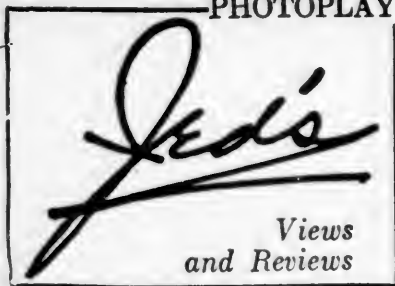
think I would take any prizes in oratory or rhetoric, as I am inclined at times to make use of the wrong word, such as using a 'that' for a 'who' and so forth. But the person listening can put the words to suit himself. We will now go the next on the list. The A. F. of L. Those letters, son, stand for the American Federation of Labor."

"Of course," said Rollo breaking in on his father's remarks without an apology, a habit of the youth of today; "what a ninny I am. I should have known better. The initials confused me. What relationship does it bear to the A. E. A.?"

"The relationship may be likened to that of a big brother, who stands ready to help his younger brother if the occasion should arise when he needed his assistance, morally or financially. The last question on the list is the National Theater. A National Theater, in this country, my son, is an unknown quantity. Foreign countries have them, but how they are conducted I do not know. I have a hazy idea that they are sponsored by the governments of their respective countries. My idea of a National Theater is one that is subsidized by the government. It should be self-supporting, naturally, but it should also have the support of philanthropic men and women who care more for the art of the theater than its commercial qualities."

"This National Theater of mine would consist of a theater and several branches; say, for instance, the National Theater proper would be in Washington, D. C., and a branch theater in each of our large cities, Philadelphia, Chicago, New York. Each one would be a step up to the last one, which would be the highest of all; similar to the grades in a school, if you catch what I mean. It should be the highest ambition of an actor's life to play in the National Theater. He should prove by his ability that he was capable of such a post-

PHOTOPLAY

Views
and Reviews

(Continued from page 11)

"Hunting Big Game in Africa With Gun and Camera", by H. A. Snow, reported for The Billboard when the film was shown upon arrival in San Francisco of the Snow expedition, sponsored by the Oakland Museum of Natural History, is one of the most important motion pictures shown in many a day. No one should miss "Hunting Big Game in Africa". No one can afford to miss it. In this thrilling travel story is more drama, romance, heart interest and humor than most of the photoplays advertised as super-specials. The feature is edited in a masterly manner and the titles are informative and often humanly humorous.

Despite the cold drizzle of last Tuesday afternoon double lines of eager theatergoers waited for a chance to pay a dollar each to see "Hunting Big Game in Africa" at the Lyric Theater, and hundreds were turned away.

New York critics were unanimous in their praise for the H. A. Snow picture which is being presented on Broadway by Eugene H. Roth, of San Francisco, in association with J. J. McCarthy and Theodore Mitchell, who put over D. W. Griffith's "The Birth of a Nation".

It is being reported that the Lyric is costing \$8,000 a week rent for the African pictures, an increase of \$1,000 a week over the price asked for the exhibition of "Robin Hood". It's a lot of money, but early indications are that this unusual feature will get by even at that rent.

"Head Hunters of the South Seas", another Martin Johnson film record of adventure, is a worthy successor to former South Sea pictures made by Johnson.

At B. S. Moss' Broadway Theater, where Martin Johnson showed his latest South Sea film for the first time in New York, the patrons were thrilled more than once at the sight of Mrs. Johnson among the cannibals pictured.

Betty Compson and Bebe Daniels joined the "first-nighters" while in New York. They saw Leo Carrillo get going in "Mike Angelo" at the Morosco Theater.

Bayard Veiller, of "Within the Law" and "The 13th Chair" fame, has heard the call of the cinema. He has been signed for the scenario staff of Cosmopolitan productions.

Chaplin's latest comedy, "The Pilgrim", is the usual brand of Chaplin entertainment, which is all any exhibitor needs to know. "The Pilgrim" is somewhat longer than the Chaplin comedies of the past and, as it now stands, is something like 4,000 feet. It is said it will be trimmed a little more before release, which is set for the latter part of this month. "The Pilgrim" is the simple tale of an escaped convict who exchanges clothes with a clergyman while the preacher is swimming. Charley, as the convict, finds himself awaited by a little rural church and is forced to play pastor, much against his will. Laughs? Naturally. Edna Purviance, as usual, is in for love interest, and Charley gets a chance to be a hero. It's a thin story, with less tears than the comedian ordinarily

tucks in to cement the humor. However, "The Pilgrim" will be looked upon by exhibitors and patrons alike as forty minutes or more of good fun. Chaplin has made better pictures, but those who don't demand too much will like this one. C. C. is still the top of all screen artists so far, as probably will be proven soon by long lines at box-offices to see his latest.

"The Pilgrim" is said to be the last of the Chaplin-First National comedies. Those are sad words for Associated F. N.

"The Flame of Life", a Universal-Jewel production, starring Priscilla Dean, is not only the moviest movie, but its villain, Wallace Beery, is the heaviest heavy we have seen in many a day. What a brute that big bully is as the father of Priscilla Dean, who

paragraph with the reminder of the coming of Henry B. Walthall as star in the Fox special, "The Face on the Barroom Floor", namely: The filming of "Dangerous Dan McGrew", the Robert W. Service poem, a next-to-closing feature of bars of other days, is being planned for Metro release (S. L. special), with Lon Chaney, Barbara La Marr and Willard Mack in the leading roles.

"Second Fiddle", a Tuttle Waller production, presented by the Film Guild, Inc., for Hodkinson release, is a much better than average picture. It brings back to the screen Glenn Hunter, now starring on Broadway in "Merton of the Movies", in the sort of a story he likes best. He is ably supported by Mary Astor and a good cast. When seen at the Hodkinson projection room "Second Fiddle" was too long,

shown at the Strand, New York, the writer noted laughs and applause seldom accorded more pretentious offerings.

"The Scarlet Car", listed by Universal as one of "The Laemmle Nine", looks like only a fair program picture, for even with Herbert Rawlinson starred this Richard Harding Davis story—adapted by George Randolph Chester and directed by Stuart Paton—is not a special. It may please Rawlinson fans, but it is just as likely to disappoint them, as it is not Rawlinson at his best.

The popularity of the Marion Davies feature, "When Knighthood Was in Flower", which stayed fifteen weeks plus at the Criterion, New York, and which went to the Rivoli on Broadway last week, is proven by the report that business for the second Broadway run was good enough to warrant holding the picture over for another week.

DARING BUT DANGEROUS JUGGLERY

In his so-called "final" statement on the Arbuckle situation Will H. Hays declared that he wanted to remove the "artificial situation of one man being or appearing to be" the master of the Motion Picture Industry. This "artificial situation" was created by and centered in the public mind thru press agencies and other news compendiums in the control of Mr. Hays, and this act was deliberate, as the purpose was to make him as supreme in authority within the industry as such incessant publicity pounding could impress upon the popular mind.

Newspaper editors took it for granted that Hays was supreme in authority within the Motion Picture Industry. While they might have subjected the situation to some analysis and noted the impossible phases of such a "czardom", yet the editors accepted it as Hays' press pounders presented it. He and they admitted it and the editors did not consider it necessary to do any proving.

Hays was satisfied to move within the realm of his own supremacy, and if everything worked out well he would yet be the "Landis of the Movies". How often has that phrase been fed to the American public by the Hays press and film propagandists! How he loved to pose with Judge Landis as the second one in the list of American Czars!

But the inevitable was to happen and did happen. Hays undertook to shape, alter, amend and decree definitely just what the American people were to see in motion pictures. He formed a corporation not only thru which to effect his idea of centralized control of the screen, but for the obvious purpose of securing public support decreed in its charter announcements that it was for the purpose of "establishing and maintaining the highest possible moral and artistic standards in motion picture production".

He enlisted the sympathetic aid of men and women of public note, leaders in various lines of industry, and shaped a "Public Relations or Advisory Committee" of these people. He placed no motion picture people on this committee. Yet the most widely heralded move he made in the industry—the reinstatement of Arbuckle—was undertaken without consulting any of the members of his "Public Relations or Advisory Committee". When members of this committee resigned in protest and Hays was forced to call a meeting to save his own skin the vote was unanimous against the action he took on Arbuckle, and he was requested to rescind it.

Then came his famous "disillusioning net", where he seeks to set aside the "artificial situation" that he is czar of the movies, and refuses to abide by the decision of his own hand-picked committee, and declares Arbuckle is free to act and display his films as far as he, Hays, is concerned, and that the public must judge.

Now the only decent thing left for this Advisory Committee to do is to resign, as no doubt the members will, as no self-respecting man or woman, invited to "advise" and then refused the privilege of "advising" and insulted by being practically told by the same agency that the advice is not wanted, can afford to have his or her name linked up with such buncombe and manifest deception.

Hays conceived the idea of a Movie Czar. He had himself put in that position, and then set his well-paid satellites to creating the czar atmosphere for him. He reveled in the delights of this new-found imperialism for a while, but American business will not tolerate any such tinsel nobility, with court jester retinues, and, of course, Hays flopped from his precarious perch and will eventually lose his imperious identity with the industry entirely.

The Motion Picture Industry is too vast and too important a business to be jockeyed into a corner and made the instrument of an individual whim or even the joint caprice of a few self-appointed overlords. Hays declared the American public will judge now, and by the same token the same public never relinquished its inherent right to judge of and determine upon screen excellence, even though Hays may have concluded, while his satellites were creating that "artificial situation", that he was being invested with supreme authority.

But this situation injures the Motion Picture Industry. It conveys the false impression to the public that those in the motion picture business are a group of mental weaklings who need the guardianship of any meandering politician who may happen along. The real saving feature of the situation, however, rests with the Theater Owners. They never admitted Hays' authority. A few impulsive and misguided ones may have sought a place to sit at the feet of Hays, but the first announcement of his assumed leadership brought the direct and positive statement from the Executive Board of the Motion Picture Theater Owners of America, assembled in Washington, that Hays in no way represented them.

Hays never did represent the Theater Owners. His fall from the throne will therefore not affect them. They will remain as ever in direct contact with the public, and thus associated with the public will insure the permanence and utility of the Motion Picture Screen as a part of the great American Press.

but with a little editing it will be worthy of any exhibitor's attention.

"Jimmy" Creelman, who is to be found around Equity headquarters when anything important to the press is breaking, is responsible for Glenn Hunter's next screen story for Hodkinson distribution. It's an adaptation by Creelman and Frank Tuttle for Film Guild of Percy Mackaye's "The Scarecrow".

"The Runaway Dog", advertised by William Fox as an educational short subject, is much more than that. It is a rural drama with animal actors and so alive with interest, humor and even thrills that any exhibitor will do well to find a place for it on his program.

Here's one that should go in the same When "The Runaway Dog" was

Willard Mack is on his way back to the screen with his mind made up to land with both feet. In "Your Friend and Mine", which has been developed for pictures from Mack's vaudeville sketch, Mack is playing the lead, with Enid Bennett as his leading woman. The picture bears the brand "S. L. special" for Metro distribution. For the same outfit Mack is said to have signed to write special stories to follow the production of "Red Bulldog", Mack's latest play. Pretty good for a starter. Yes?

"The Hero", a Gasiner production, presented by B. P. Schulberg and distributed by the Al Lichtman Corporation, should not be hard to sell if the market is open for entertaining productions regardless of the brand mark. Gaston Glass heads a great cast, and the story, from Gilbert Emery's play, has a kick in it. There's a war touch, but it is a home-again tale, always human and real enough to please everybody. It isn't a great picture, but it's entertaining and leaves a pleasant taste. The kick—a burning school and rescue of Frankie Lee—belongs in the tale and cements the love interest. It isn't dragged in to make the picture a thriller.

Now that Buster Keaton and his family have gone back to the Pacific Coast to begin work on those promised five-reelers, his personal press agent is getting busy, this time with something of unusual interest to work on. It's the news that Margaret Leahy, the English beauty selected by Norma Talmadge for a screen debut here, will be Buster's leading woman in his first five-reel comedy. She was to have appeared with Norma in "Within the Law".

"Fury," nearly ready for general release by Associated First National, is a whale of a picture, not alone in length (nine reels), but in kick and wallop and atmosphere. Starring Richard Barthelmess and featuring Dorothy Gish, altho the distributors may figure on co-starring this pair, "Fury" is full of punch, and if it is too long and unpleasant in spots these faults are overbalanced by the fact that it is played so powerfully by all concerned that never for an instant does the interest lag. Barthelmess again, as he did in "Tol'ble David", proves he is the prince of the screen. He is getting more and more like a king with every picture, and if he keeps up his present gait he'll head the list of all male stars of the screen before long. He just about leads all the juveniles at present, and with each new feature shows signs of progress. Dorothy Gish has a part that fits her and she plays it well. Special mention should be made of Pat Hartigan, who is the heavy, and of Tyrone Power, captain of the "Lady Spray", an old square-rigger, on which most of the scenes for "Fury" were made. It's a great picture for the box-office

(Continued on page 58)

BIG SHAKEUP IN MOTION PICTURE INDUSTRY SEEN

Also Important Changes in Lineup of Stars Predicted as Result of Reported Plan of Mary Pickford and Douglas Fairbanks Branching Out in Film Production

NEW YORK, Jan. 12.—The reported plan of Mary Pickford and Douglas Fairbanks to branch out in motion picture production, presenting such stars as Jackie Coogan, comes as a ray of sunshine to independent exhibitors and distributors here. While no one can be found to come out in the open with a statement that the announcement in Los Angeles by the two United Artists producing stars is anything more than a space-grabbing stunt, there are those who see in the reported plan a big shakeup in the industry and important changes in the lineup of stars during the coming year.

"Whether the proposed arrangement means that there will be a reorganization of the United Artists, which was formed for the purpose of distributing Pickford, Fairbanks, Griffith and Chaplin productions, and since has added Charles Ray to its list of stars, is not stated. In fact, it is likely that if the Pickford-Fairbanks plan is put thru the United Artists will be the distributing organization for all of the stars lined up by Mary and Doug.

Hiram Abrams, head of United Artists, declined to make any definite statement regarding the story that Mary and Doug, as a starter, have offered Jackie Coogan \$500,000 as a cash advance and a contract calling for sixty per cent of the profits for Coogan productions. According to Abrams, the offer can be understood to mean that Coogan could go with the new outfit only after the completion of his First National contract, which includes the productions of the advertised "Toby Tyler," "Daddy" and possibly others. However, Abrams admits that where there is smoke there must be fire, which can be interpreted as being a smart way of saying nothing at all. For the two Coogan pictures mentioned it is said that Richard Rowland, president of First National, has arranged with Sol Lesser for certain distribution rights which may or may not bolster up the Mary and Doug first-page space-grab.

There were plenty of predictions regarding the lineup of stars for the United Artists of the future, and the names included the Schenck outfit—Norma and Constance Talmadge and Buster Keaton—Jack Pickford and one or two other not necessarily wild guesses. The fact that John D. Williams is on the Coast caused certain wisecracks, who know that wherever this prolific organizer hangs his hat one can find movie news and activity, to predict that he may have his finger in this latest switch in production and distribution lineup. Whatever may come, the story is causing more talk than anything that has hit Broadway in the movie line for some time.

Los Angeles, Jan. 12.—Jackie Coogan has signed a contract to make four pictures for the Metro Pictures Corporation, calling for \$500,000 cash and 60 per cent of the net profits, according to an announcement tonight from the interested parties.

Two days ago it was announced Jackie was to be offered a similar contract by Douglas Fairbanks and Mary Pickford and an invitation to join the ranks of the United Artists.

NEW \$500,000 MOVIE HOUSE FOR THE FAR NORTH SIDE

Chicago, Jan. 13.—A new movie theater with 2,500 seats and to cost \$500,000 is planned for 6906-16 North Clark street, on the far north side. Leo L. Brunhild, a member of the theatrical firm of Brunhild & Young, purchased the real estate for a reported \$15,000. It is said work will start on the project in September after the leases all expire.

\$5,000 a Week Is Offered Coue To Star in Movies

New York, Jan. 12.—Al Lichtman jumped into print with an offer to Emille Coue, the French auto-suggester, of \$5,000 a week to star in the movies. In a letter to Coue Lichtman, who is president of the Al Lichtman Corporation and vice-president of the Preferred Pictures, says:

"All civilized people have read with great interest of your method of developing self-control and self-treatment for various ailments. The Coue system has become a household expression. It is the writer's belief that a cinema play, with you taking part in it, explaining the Coue method in such a manner that even the most uneducated person would grasp it, would create a profound impression. Would you entertain a proposition to appear in such a production? If so, we would be prepared to offer you a return of \$5,000 per week for such a period as your services would be required."

MOVIE OPERATORS WIN \$3 INCREASE IN WAGES

Chicago, Jan. 13.—The threat of a strike of 650 movie operators in 423 Chicago motion picture houses was removed Wednesday night with the signing of a contract giving the men an average increase of \$3 a week. The operators, headed by Thomas J. Reynolds, president, had threatened to close all of the movie theaters last night unless their demand for the raise was acceded to. Thru Samuel Abraham, representing the theater owners, the demand was agreed to.

"The International Association of Reciters of 'The Shooting of Dan McGrew' will be interested in knowing, perhaps, that Service's poem is to be made into a picture, which may or may not have a direct effect on amateur elocutionists," says The Christian Science Monitor. "The principal players will be Willard Mack, Barbara McNair and Len Chaney. The filming will not start for a couple of months as Mack has gone on the road with his latest stage play, 'Red Bullheads'."

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.

James Cornwall, projectionist at the Palace Theater, Marshall, Tex., suffered painful burns when fire broke out in the projection booth. The blaze, which occurred late last month, did damage estimated at \$3,000.

John (Whittle) Dyer joined the Robert B. Mantell Company in Philadelphia a few days ago as second hand to Frank Grimshaw, carpenter. Mr. Grimshaw has been with the Mantell Company for seven years and is considered a very capable and efficient worker.

Frank G. Lemaster, general secretary-treasurer of the I. A. T. S. E. & M. P. M. O., has been confined to his home in New York suffering from an attack of la grippe. Latest reports indicate Mr. Lemaster is on the mend and it is hoped that he is back at his desk in the World Tower Building by this time.

George Davis is now the carpenter and Charles Connors second hand at the Desmond Theater, Philadelphia, where the Mac Desmond Stock Company is now occupying the boards. Charles Squires, who is scenic artist with the company, is well known to stage employees throught the country, having recently completed a coast to coast tour with the Robert B. Mantell Company.

During the engagement of the Orpheum Players at the Orpheum Theater, Reading, Pa., the stage crew is composed of the following: Frank Porter, carpenter; George Gottschalk, second hand; Charles Gunther, flyman; Claude Greth, electrician; Walter Weldner, property man; R. Sterling, assistant property man, and George Vogel, Walter Auman and Bert Snyder, grips.

News of the death of William M. Moore, who for the past ten years has been stage manager of the Majestic Theater, Paterson, N. J., comes as a great shock to members of the craft, for Mr. Moore was widely known and well liked by his fellow stage-craftsmen. During his lifetime he had been associated with most of the larger theaters in Paterson. He was an active member of the I. A. T. S. E. & M. P. M. O., and of the T. M. A. Among those surviving is a brother, Thomas Moore, who is stage manager of the Playhouse Theater in Passaic, N. J. Mr. Moore was 42 years old.

Members of Local Union No. 175, Tacoma, Wash. (projectionists' division), gave a grand ball at the Scottish Rite Cathedral during the holidays that turned out to be a pronounced success and gave evidence of the ingenuity of the boys in charge. Clyde Ellis, who enjoys a coast-wide reputation for improvising novel effects, "did himself proud" in arranging the lights for the hall room. Mrs. P. T. Hansen's twelve-piece orchestra provided the proper incentive for the dancers. The committee in charge of arrangements included O. M. Jacobson, O. J. Carlson, chairman; Clinton Brink, Clyde Ellis, A. T. Mason, W. H. Jarmon, "Rosie" Rosenberg, Ray Burke, A. F. Morse, B. O. Brazel and Spencer DeLacey.

A carnival, masque and fancy dress ball is to be held at the Central Turner Hall, Cincinnati, by the Cincinnati Lodge No. 33, T. M. A., February 13. This will be the sixteenth annual celebration of its kind held by the Cincinnati T. M. A. members. The Ball Com-

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mittee includes Harry Schwartz, chairman; Henry Lacy, secretary, and Fred Althaus, treasurer. On the committee of arrangements are: John King, operator at the Nordland Plaza Theater, Cincinnati; Harry Service, Edward Hahn, William Newman, James Curtis, Jack Zuber, R. Smith, Charles McClure, W. Wrinkle, R. J. Roberts, Walter Conway, Harry Marks, L. Hahn, Charles Spoerlein, Fred Eigenbrock, William Sullivan, William Bellew, William Hahn, Edward Hackman, Ben Segal and George M. Dillinger, Jr. Tickets will be 50 cents.

ANOTHER LIVELY FIGHT Over Censorship in Virginia in Prospect

Richmond, Va., Jan. 13.—"What are we going to do when the rent comes 'round'?" That's what the members of the Virginia Board of Motion Picture Censors want to know. That is the riddle they expect the General Assembly to solve for them when the assembly meets in extra session here February 29.

Chairman Evan R. Chesterman explains how it comes that the board is unable to continue on the income it receives from the motion picture exhibitors. He says the fees charged in Virginia are less than in any other State which maintains a board of censors.

The financial troubles of the board began when the bill which created the censorship board was passed. In the excitement attending the fight to defeat the bill the advocates of the measure overlooked an important feature which should have been incorporated. They forgot to make provision for an appropriation to pay for furniture, fixtures and other important essentials.

When the censors started in business August 1, 1922, they had to borrow money from a bank on their own notes to furnish and equip the studio they had leased.

A few days ago the censor board submitted a report to Governor Trinkle on the operations of the board for the five months from August 1. This report disclosed that the cost of maintaining censorship in Virginia is considerably greater than the amount of revenue derived from the fees imposed upon the exhibitors.

The only way out, the censors say, is to increase the charges made to exhibitors. Unless the General Assembly makes an appropriation sufficient to meet the deficit each year the law must be amended so as to authorize the censors to mark up the cost of the motion picture business in Virginia.

The attitude of Governor Smith, of New York, toward motion picture censorship has encouraged the opponents of censorship in this State to oppose any increase in the fees.

Another lively fight over censorship is in prospect in Virginia.

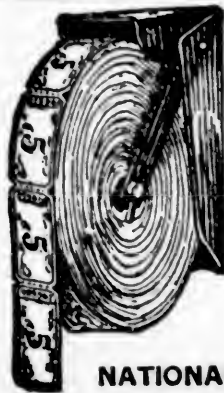
EYES TOWARD CUBA

Havana, Cuba, Jan. 9.—Edwin J. Flagg, of Los Angeles, Calif., head of the Edwin H. Flagg Studios of that city, is now in Havana. Mr. Flagg states so many of the companies from California have filmed the scenery of that section that they are looking for new fields and many of the largest companies are having their attention turned to Havana and Cuba as a suitable field for this work. Mr. Flagg further stated that he had heard in Chicago Warren Kerrigan and Lois Wilson and their company were planning to visit Cuba in the near future to film a picture here.

Dorothy Gish and Alice Terry were recently in Havana making up parts of pictures in which their concerns were interested.

NEW FIRM FORMED

Sioux Falls, S. D., Jan. 12.—To promote the development of a Sioux Falls man's invention a number of local business men have formed a motion picture firm. It will be for the purpose of producing photoplays thru the use of a lens giving stereoscopic effect. The present plans call for the establishment of a laboratory and studio in this city. Some local talent will probably be used in the production of the pictures.



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A Call for American Musicians

Why Do Native Singers Fail?—Why Are Foreign Musicians Given the Preference?—Every American Should Read This Article

By CLAY SMITH

The question most asked by both music publishers and singers, especially those in the work, is: "How do audiences take to songs in a foreign tongue?" The answer is: "They don't take to them, they merely tolerate them." In this they are a great deal more patient and lenient than any other country on the globe.

It is a known fact that you cannot go into France, Germany, Spain, Italy or any country where the English is not the predominating language and sing in the English tongue. The hecklers would immediately start, and the whole audience would rise in a body and shout that it could not understand you. Yes, we are the only long-suffering, tolerating nation that will stand for this. But we are learning and more and more standing up for our rights. We should demand that henceforth we will be sung to and not at. We should understand what the singer is singing about when he sings to us.

The greater artists are fast sensing this feeling, and we see fewer and fewer songs in a foreign tongue on their programs. In fact it is not at all unusual to hear a program given by a leading artist with every song sung in English. To be sure we still have the middle-class artists or those who have not arrived still clinging to the threadbare arias in tongues that not more than five per cent of their audiences can understand. Most of this, however, is on account of snobbishness and a desire to impress more than a desire to satisfy. When they grow up, artistically, they will change their ways, but oh, what we have to suffer from this source.

Ask yourself who is the greatest box-office attraction in the musical world today. Immediately John McCormack's name pops into your head. Yes, you are right. McCormack is unquestionably the most popular vocalist in the world today. Did he gain this great popularity thru squawking and growling in a language you do not understand? No, he gained it by singing English ballads, and, take it from me, when John McCormack sings a song you understand every sentence, word and syllable of it. Once in a while he sings one of those arias which requires a twenty-four-foot ring for presentation, but he only does

it to appease the snobbish music critic to whom he knows he must show he can do the trick as well as the best of them. However, this is always at the expense of eighty per cent of his audience which he must leave groping and wondering what it's all about. Give credit to his showmanship, for he always hurries back and sings them a good ballad that they can understand, feel and love.

It is bad enough to use songs in a foreign tongue to a strictly recital audience that has gathered to hear a so-called 'high-brow' artist and expects (from past precedent) to hear beautiful numbers they cannot understand, but think how much worse it is to sing these songs to an audience that is made up of the business men, townspeople, farmers and factory workers. It is worse than poor taste. It is downright insulting and, if they do not show that they resent it by the heckling methods employed abroad, they will show it

champions of songs in English for the English-speaking people. Other magazines are hammering away on the same theme. The Chicago Music News published a strong editorial stressing this point. We will quote from it:

"The small nation of Lithuania has an opera company supported by the government at Kovna and there is to be a five months' season this winter in spite of the fact that the country is, even yet, in a state of actual war with some of its neighbors.

"This company will sing 'Faust', 'Carmen', 'La Boheme', 'Rigoletto' and a lot more of the old standbys, but, contrary to the American style, they will not be sung in French and Italian, but in Lithuanian, the populace and the government there insisting that nothing else is good enough for the people of Lithuania.

"They do not prate of 'art' or 'expediency', but simply state that 'the opera in Lithuania must be sung in Lithuanian'.

"And so the scurry for singers is not to find the best singers possible in other languages (as is the case with us), but to find the best singers possible in Lithuanian.

"It happens that there lives in Chicago a Lithuanian singer, Mme. Ona Pocius, who has appeared often in that city with the Lithuanian societies and clubs and whose fame has traveled far afield, even unto Lithuania.

"And so the government at Kovna has contracted with Ona Pocius, of Chicago, to come to the Little country and sing operas for them in their own language.

"Isn't that a fine lesson in patriotism as well as of common sense?"

In this country we might expect an opera to be sung in Lithuanian, Italian, German or

indeed, and not till then, will the profession of music in this country be a thoroughly worthwhile one and one, too, in which vastly greater numbers of Americans can make a reasonable living than is today the case.

Appropos of this I would like to quote an interview recently given to Musical America by Fannie Bloomfield Zelsler, to-wit:

"America is stifling her talent by a suicidal and short-sighted conspiracy of neglect, which threatens to atrophy creative life." This was the parting warning to her native land of Mme. Fannie Bloomfield Zelsler, pianiste, one of the most renowned musicians of America, before she sailed for a fifteen months' stay abroad.

"This country possesses splendid talent and nobly gifted young artists eager to make their way; I wish that I could give them some word of encouragement, but I cannot. If I had a child of great talent who wished to take up music as a career, I would discourage him with all my soul, for in this country it means a terrible struggle and heartache. It means seeing yourself scorned by your own people, to make way for Europeans, many of them of mediocre talent.

"Things today are if anything worse than they were at the time when I came back from Europe to start my career here as a young girl. Then there was less competition. And yet I had to struggle and work hard for everything, I accomplished. Today conditions are more discouraging; greater competition has increased the struggle and the persons who control the music world are viciously continuing their policy of outcasting American musicians.

"I remember when I was last in Europe and made an extended stay there before the war. It was humiliating to me to see the American students rushing over. Mediocre teachers flourished on the fees of foolish students. And American teachers who had been failures perhaps in their own country would go to Paris and put up a shingle and immediately be flooded with American students. The tide towards Europe is beginning again. I do not blame students who say 'I want to go and study with Flesch or Busoni', or some other teacher who, they believe, is better than any other for their needs. But when they merely say they must go and study in Europe without rhyme or reason, the idea is ridiculous. Of course it is not the fault of these students primarily or even of the public, but is traceable directly to those persons who control music here, who still hold to the archaic falsehood that musicians cannot be produced here and that the public demands a European reputation.

"Even in conservatories I have had requests from directors to recommend teachers, preferably Europeans, because they lent prestige to the institution. And in some cases I have known of fine teachers, Americans, who have had excellent results in their teaching, being dismissed to make room for some untried foreign name. Similarly I have received letters from abroad from teachers telling me that they desired to come to America, as they heard we had no good teachers here.

"I do not mean that we should exclude Europeans. Certainly not. We want the great Europeans to visit us and play for us, but our concert halls today are crowded with mediocre Europeans who add nothing to our music. The American public should give the preference to Americans. At present, of a bad European artist and a good American, the public should choose the native product, and even should the American fall a trifle below the foreigner, we ought to give the opportunity to our countryman who is starving for learners.

"Another point we should demand is artistic reciprocity from Europe. Now, of course, Europe is in a bad way owing to the war. But we should never permit a repetition of conditions which existed before. While European artists were being surfeited with money and honors over here, what were Europeans doing to American artists? They were laughing at them. So-and-so from 'the dollar land', the newspaper would announce sarcastically. And the readers would enjoy the idea immensely. This must never recur. If we are helping European musicians, we must demand help in return for American talent.

"You ask me whether I can think of a way in which this condition can be cured. It is hard to say and I am very pessimistic. Only this season a pupil of mine, a fine, talented girl, made her debut in Chicago at one of the regular symphony concerts. I can assure you the occasion was sensational. But do you think she was able to get engagements? No;

MUSIC FOR THE MASSES

DO YOU agree with this statement by Clay Smith? He says: "I wish I could make this thought sink into your memory. We need good singers in the lyceum and chautauqua, singing English songs and enunciating them so that all can get the full meaning of every line. You owe it to yourself, your audience, America and to the great art you have chosen as your means of expressing your hopes and purposes." But read his article, "A Call for American Musicians", on this page and judge for yourself.

by the absent treatment when the great event is pulled off.

It is just this that has put the stigma on so-called classical music. People enjoy classical selections instrumentally, but they do not enjoy a song they cannot understand. The vocal teachers are mostly to blame for this situation. They, for the most part, are folks who are rather out of touch with the great American public. They are entirely too academic. They teach what they were taught. There are too many teachers teaching teachers today. What we need is more teachers who can practice what they teach.

I have seen the brand new singer come into our work, and I can name eight songs out of the twelve they expect to program, if they will tell me their voice and whom they studied with. I do this by deduction. It isn't a gift at all. Anyone can do the same thing if they have been observing. It always takes two or three years to break down this program barrier which the teachers have built up around their pupils. These newcomers must cast off these swooping operatic gems and get something they are capable of singing, something they can make their audience like.

Now here will be the bromidic wall from some of our readers: "What are we to do for high-class songs if we don't use the works of the old masters?" To this I say there are hundreds of fine translations of the best of these old masters' songs. Take Schumann, Brahms, Wolf, Strauss and many others, for instance, and rest assured they have not lost by the translations to any great extent and nothing like some of these snobbish writers would have you think they have. The same applies to many of the masterpieces.

Then don't overlook the fact we have had a few composers right here in America who can write an English song. Look at the wealth of vocal literature we have from the pens of McBowell, Nevin, Herbert, DeKoven, Cadman, Foster, Sparks, Sulter, Devine, McFadden, LaForge, O'Hara, Cooke, Licurance and a host of others.

When all this is done away with and we all work together—opera managers, symphony directors, schools, concert managers and music papers—to the end that young Americans shall have opportunities to attain the very first places in music the country affords, then,

some other tongue rather than English, as was done last summer when "Martha" was presented at Ravinia.

An emphasis of the fact that American vocal studios should pay more attention to the teaching of the English language is found in the detailed account of Burton Thatcher, which appeared in Music News recently:

"Mr. Thatcher details five young students from his studio who are this season fulfilling stage engagements singing in the English language.

"It may be said, too, that these engagements, while in light opera or musical comedy, pay better in dollars and cents than the usual engagement of young Americans with the Chicago Opera Company or the Metropolitan Opera Company, and it is true, further, that in each case excellence of English enunciation was insisted upon as an absolute necessity for the young artist who would fill the engagement.

"Had these five young singers spent all their time in singing *solfeggi* or arias in Italian, French and German while in the studio, they could not today be holding the positions they do and drawing the very comfortable pay envelopes which are now theirs."

The American public still leans to the idea that a foreign name is a necessary trademark for highest musicianship.

Managers foster this idea continually for the reason that the percentages of profit possible on the foreigner at a preposterous price are greater than on the American at a reasonable one, and schools, too, are to blame inasmuch as they still tacitly teach the students that foreign art is better than American art and that there is more profit (for instance) in going to hear Paderewski play the piano than in hearing any number of Americans.

When all this is done away with and we all work together—opera managers, symphony directors, schools, concert managers and music papers—to the end that young Americans shall have opportunities to attain the very first places in music the country affords, then,

FANNIE BLOOMFIELD ZEISLER



Chicago musician who favors singing in English.

she has come to New York in the hopes that musicians in this city hold the same attitude for Western managers as Europeans hold for all America. Two of my finest pupils have this winter turned from music to business and, knowing conditions, I could not conscientiously dissuade them from their course. Broad-minded persons, such as Mr. Freund, have devoted their lives to presenting this to the public, and has it helped? Conditions are worse than ever. Mr. Stock is making big efforts, and with his Civic orchestra is helping tremendously. But this is only a minute part of what must be done. While the American public is content to permit control by a conspiracy of short-sighted managers, conductors, club women, we are losing our talent. American youth is becoming embittered and, if it remains unaided, will give up the struggle, leaving this country artistically sterile.

It is altogether likely that Mrs. Zelsler has watched the situation in this country with a keener sense of tendencies than almost any other artist who could be named. For, besides being a woman of great intellectual power, she has a cordial and sympathetic nature which, while her art standard is high and her pedagogy severe, has made her an exceptional friend to the young American artist.

Her conclusions, therefore, in regard to the status of music in America carry a great weight of authority and her opinions certainly provide food for serious thought.

Walter Damrosch, whose first comic opera is to be produced next fall by the Shuberts, is an exponent of opera in English. 'Years ago in France,' says Mr. Damrosch, 'Gluck fought the prejudice of the French people against the singing of opera in their own tongue and finally won victory and lasting fame. Italian opera was the thing then. In Germany Von Weber had a similar fight. The result today is that both Germany and France have a national opera that represents not only the language of the people, but their emotions, customs, history and national life.'

'This leads me to the belief that the same thing will come to pass in America—not by translation, mind you, but by the production of operas written and performed by Americans in their native tongue which will be just as full of life and poetry as those of any other country in the world. The whole appreciation of opera is not possible unless the audience understands what is being said, for the music and words are so subtly welded that one is inadequate without the other.'

'At the national convention of Women's Clubs at Chautauqua last June the following resolution was passed:

"Whereas, there has been for many years the need of a truly American plan to promote interest in the American singer and composer, thus establishing an American school of opera and national opera houses where genuine American opera shall be produced in our language;

"Be it resolved, That the General Federation of Women's Clubs pledges its interest in furthering the plans of the organizations now working toward this end.

"The League of American Pen Women has issued from the national headquarters at Washington a patriotic call to its members, enlisting the entire personnel of the organization in a nationwide campaign against disloyalty to the country, of whatever nature, in the spoken or printed word. Information has been received by the officers of the organization from the government that those who attempt to destroy the American institutions and principles direct their efforts primarily to the women of the country and the students in our colleges. This feature is being given particular attention by the special committee appointed by the national president, Mrs. Louis N. Geldert, and the national executive board, which is taking under close scrutiny, also, the textbooks in the schools and colleges, many of which, it is stated, thru deletions fail to instruct properly in American history, American traditions and ideals."

From the above the thinking artists should sense which way the wind is blowing and trim their sails accordingly. With a careful checkup on the lyceum and chautauqua singers, I have found fourteen artists who have fled from one to a group or more of songs in a foreign tongue, which is a rather small percentage when you consider the hundreds in the work, but it is just that many too many.

One of the most stupid examples is that of a certain Indian Princess who claims (and rightly so) to be the most American of the Americans, using a group of French songs on her program. When the writer took her to task about it she said that she only did it to impress her audience with the fact that an Indian could be a college graduate and sing songs in French and German just as well as anyone else. We hope that she succeeded in showing her the folly of her reasoning.

I wish I could make this thought sink into your memory. We need good singers in the lyceum and chautauqua, singing English songs and enunciating them so all can get the full meaning of every line. You owe it to yourself, your audience, America and to the great art that you have chosen as your means of expressing your hopes and purposes. Yes, you owe it to yourself and to your fellows to reverse this policy.

COIT-ALBER CIRCUIT CHAUTAUQUAS SOLD

Redpath and Swarthmore Interests Purchase Canadian and American Circuits

The Coit-Alber Circuit Chautauquas were sold recently, the Redpath-Harrison Bureau acquiring the entire Dominion Circuit, the headquarters of which have heretofore been in Toronto under the management of R. J. Alber. The "State" Circuit was divided between the Redpath-Ohio Chautauquas, of Columbus, and the Pearson Chautauquas, of Swarthmore, Pa. This is undoubtedly the most important bureau transfer of the year. By it the Affiliated Bureaus relinquish all circuit interests in the United States east of the Rockies. The only Affiliated Bureaus running circuit chautauquas now are the Ellison-White, of Portland, and the Canadian Chautauquas, under J. M. Erickson, of Calgary. The move was made on the part of the Coit-Alber Bureaus owing to the fact that the various members of those bureaus are launching into other platform interests. The Redpath and Pearson chautauquas are following their regular trend of adding to their already large list of chautauqua towns.

The programs arranged for the Toronto and "State" circuits will be transferred partially at least to the new concerns.

THE LECTURERS' CONFERENCES

The committee appointed to finance the Lecturers' Conferences is sending out an appeal to lecturers everywhere to help to make the feature a permanent one and to place it upon an even more successful basis in the future. The committee is sending out the following appeal, which should receive the careful consideration of those to whom it is addressed:

TO AMERICAN LECTURERS

December 29, 1922.

'Dear Fellow Workers—The second meeting of the Conference of American Lecturers held at Washington December 9, 10 and 11, 1922, surpassed expectations and greatly enhanced the estimate of the lecturers' profession in the United States. It proved that we are men of action as well as of words; that we are willing and able to meet epoch making issues and events as statesmen meet them. Besides contributing greatly to knowledge on the most important topics of the time, which, of course, is the first purpose of the conference, it also promoted the interests of the lecturer with the managers, the bureaus, the public and particularly with the representatives of the press.

For these reasons the undersigned committee volunteered to assist the managers to raise a fund to defray the costs of the conference, which we understand to be a total of \$7,000. At a meeting attended by about sixty lecturers the following resolution was passed:

RESOLVED, That it is the sense of this meeting that men and women who lecture for fees, especially those identified with the chautauqua and lyceum movements, should contribute to the expenses of this national conference of American lecturers and that we hereby ask the managers of lyceums and chautauquas to tax their lecturers \$25 each toward this fund.

Later, at a meeting of the committee, it was deemed best to make this request directly by it instead of by the managers and we write you to send \$25, or such sum, more or less, as you can contribute, to this fund. Mail it direct to Ralph Parlette, treasurer, 1247 People's Gas Building, Chicago, Ill. An immediate response will be appreciated.

A full list of the donors will be published in The Lyceum Magazine, and if the responses are prompt enough it will be included in the volume of Proceedings, which will be an extremely valuable book to which all contributors will be entitled.

Many lecturers subscribed for this volume of Proceedings from one to 100 copies each. The managers present ordered 2,500 copies. Kindly place your order now so that it will be included in the first printing. Price not over \$1 per copy.

Yours fraternally,
Committee, MONTAVILLE FLOWERS,
RALPH PARLETTE,
W. H. STOUT.

NEWS FROM THE FIELD

The deaths of Montaville M. Wood and Olin Mason Caward are recorded in the obituary columns of this issue.

Jules Brazil, the Toronto pianistic humorist, who was the hit of the banquet of Fair and Exposition men at Toronto, has performed sixteen times in New York since October, and was entertainer-in-chief at three banquets there last week.

Every oldtimer will remember H. O. Ronnda and the Rounds Ladies' orchestra, and they will all be glad to hear from him once more. The Detroit Free Press speaks of Friend Rounds as follows: "The educational division of the police traffic division is in charge of H. O. Rounds. He and his two assistants have nothing more in front of them than the task of

eventually reaching every man, woman and child in the city of Detroit. This small force of three men is engaged in carrying on a continuous campaign of education that invades the public school auditoriums, Monday luncheon clubs, lodges, churches, parochial schools, societies, carnivals, bazaars, auto shows, and women's clubs. . . . As an evidence of the extent of the education work being done by the division, the figures show that during the past eleven months 768 meetings have been held during the 305 working days or evenings. During the eleven months 508 pleas for safety have been made. These short 10 or 15-minute lectures have been delivered by either Mr. Rounds or Mr. Davis or by citizens. Mr. Rounds and Mr. Davis have made 400 of these safety pleas. Among the other speakers the list shows: Former Mayor Couzens, Police Commissioner Inches, Police Superintendent Rutledge, Inspector Jackson, Deputy Police Commissioner George A. Walters, Prosecutor Paul W. Voorhies, Aldrich Baxter, Judge Charles A. Bartlett and Captain W. S. Galbraith. During the winter months the safety educational talks are held in schools having auditoriums, of which there are 58, and three to five meetings are held at each school. The customary program includes musical selections, a ten-minute community sing, the projection of a motion picture safety argument and a comedy film. An average attendance of 800 children and parents has been recorded."

Thomas Elmore Lucey writes that the many thousands of tourists wintering in Florida are not suffering for lack of lyceum talent. At Tampa, where Lucey appeared several times during the holidays, the big Baraca-Philathea Lyceum Course, under the direction of N. G. Brolein, is giving the migratory birds from Michigan, Ohio and Massachusetts about an average of one number a week, and, in addition to these, there are many other lyceum attractions appearing under various auspices. New Year's week brought Dr. Wilfred T. Grenfell with his illustrated Northland lecture, and the well-known Gamble Concert Party, under personal chaperonage of the redoubtable Charles Wilson Gamble. Large audiences were delighted with both numbers.

R. G. Ware, a one-time Redpath representative, is now one of the active promoters of Hollywood, a new boom town just north of Miami. His fluent tongue and ready flow of wit help to get many dotted lines on a different sort of contract down there where the sunshine shines and the alligators gait.

Roland A. Nichols is doing less lecturing and more preaching now, and is rapidly becoming the "marring parson" of his pretty home town, Winter Haven, Fla. He will fill engagements for the Community Chautauquas this summer.

The death of Julius H. Rohde, who for a number of years was field manager for the Redpath-Vawter chautauquas, also appears in the obituary columns of this issue.

The Rapid City (S. D.) Journal says that the second number of its lyceum course has made apparent the need of a new auditorium in that city. It says: "Rapid City's need of a community auditorium was demonstrated last night when her citizens crowded the high school auditorium to the doors, filled all the seats and window sills to see and hear 'Cappy Ricks', the second number on the lyceum course. It was a good play, well done, and the many hundreds who heard the old sea captain about his whims and affectations in rasping voice until they felt as if there was a frog in their own throats will remember the play and its characters for many months."

University of Iowa claims distinction for taking a Shakespearean play on the road. After an appearance in Ames, Ia., on January 18, in "Merchant of Venice", the University Players will fill bookings over the State. Prof. E. C. Mable, who is directing the production, has prepared a special script, an arrangement of the first folio published in 1623.—Christian Science Monitor.

The Chicago Circuit Bureau held its various conferences during the first week of January at the Auditorium Hotel, with about twenty agents present, and much enthusiasm over the new circuit programs it is offering for the coming season.

The Hadley Concert Company, Grant Hadley, manager, will leave January 22 for an eight weeks' lyceum tour under the Universities of Wisconsin, Minnesota and North Dakota. Mr. Hadley has five people in his winter company and seven in his summer.

The Interstate Lyceum and Chautauqua Bureau has entered the chautauqua field, and has one fine big circuit booked. It will have about seventy towns in this circuit. Its territory runs thru Michigan, Illinois and Iowa. Its lyceum circuit, under the management of Robt. L. Myers, covers the territory surrounding

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Chicago. Nelson Trimble is looking after the chautauquas.

C. W. Meneley, of the All-American Community Service, at Peotom, Ill., is putting out his free chautauquas on a somewhat different basis for next summer. He is arranging

(Continued on page 107)

THE VANITY BOX

(a)

The actress who travels and has no time to visit a competent masseuse should be very careful not to indulge in unscientific massage before her mirror, as this defeats the purpose of beauty by making the muscles flabby. The better way is to use a beauty clay that not only cleanses the surface of the skin, but actually cleanses the pores, firms the muscles and preserves the youthful contour of the face.

Mineralava Beauty Clay performs all of these beauty-preserving functions and leaves a healthful afterglow, due to the fact that the ingredients blended into "Mineralava" accelerate the flow of clean, vitalized blood thru the skin, bringing new life to the surface; a life that resists wrinkles, crow's feet and bagginess about the eyes, lines about the mouth and forehead and sagging muscles. "Mineralava" is \$2 a bottle, and is applied with a small brush.

A "face finish" is sold as a companion beautifier to the clay. This is a skin food and tonic that is readily absorbed by the pores and is a splendid powder basis. The "finish", which also acts as an astringent, is \$1.50 a bottle.

The Mineralava preparations have been on the market for twenty-three years.

(b)

All of you know of Hepper's, but The Shopper wonders if you know about their face cream. It is an excellent cleanser and beautifier and is used by many prominent actresses. No woman should be without a cream of this particular kind. It is indispensable as a powder remover and skin refresher. One cannot use a beauty clay daily, but a cream such as Hepper's may be used many times during the day. It is \$1.50 a jar.

(c)

As many of you know, The Shopper has hesitated to recommend hair dyes in response to inquiries, because many of them are harmful. But she now takes pleasure in recommending the Inecto process, which is not only an instant hair-shading method, but a corrective for badly dyed and bleached hair, as well. The usual cost of Inecto dyeing in beauty parlors is \$25, but a home treatment may be secured for \$5. In order that you may understand perfectly just what the Inecto process is, The Shopper invites you to address "Inecto", care The Shopper, The Billboard, stating your individual problem. Your letter will be reforwarded, unopened, to the Inecto people, so that your name and problem will be kept confidential.

(d)

We have just heard of a preparation that transforms yellow or dull gray hair to a shimmering silver. It costs \$1 a bottle and is accompanied by instructions.

(e)

You who are blessed with golden hair will undoubtedly want to try Elizabeth Arden's Camomile Shampoo. This shampoo acts in the same manner as the camomile flowers your mother used to steep to make a shampoo to keep Goldilocks' hair golden, but it is not nearly so troublesome to use. The Camomile Shampoo costs 50 cents a package.

(f)

Primrose House is selling a very lovely face powder that is absolutely free from starch or any other substance that could possibly get into the pores and clog them. It comes in a shade for every type of femininity—cream white, deep cream, natural, light brunet, dark brunet and Sntan. It is exquisitely fragrant and costs but \$2 a box.

(g)

"Pert", the orange-tinted rouge, which comes in cream form, is enjoying quite a vogue in New York and among our readers. It is \$1 a jar, and possesses all the virtues of the twenty-

four-hour lip rouge with which so many of us had difficulty in securing delivery. It is water-proof and stays on all day or evening. Moreover, the makers are anxious and willing to fill mail orders.

SIDE GLANCES

(Continued from page 49)

she isn't as sylphlike as she used to be, but she hasn't lost her girlish smile and coquettish ways. She wears quaint period styles with pleasing grace and dances a Virginia reel with the vivacity and verve of a two-year-old thoroughbred. And the color on her cheeks isn't an rouge, for we saw it "come and go", as she tread the measures of the reel. To quote one of the spectators, "Atta, girl!"

As we've never seen Mr. Barry without a ludicrous, side-splitting makeup, we've nothing to say about his good looks.

The Language of Smiles!

Ortega, the most wonderful of women wire-walkers, came into The Billboard office last week to wish us a Happy New Year. The writer became acquainted with Ortega when "Governor" Downie, of the Walter L. Main Circus, invited The Billboard staff to a circus and luncheon in the open. Ortega conversed with us thru the medium of smiles and the sign language, as she couldn't speak English then, and we understood everything she "said". But in the meantime she has learned a number of English words, thru which we learn that she has become "very decollete—very American in style". Her new gowns are "vera, vera Americano." As a consequence she feels "vera chle and naughty", and judging from her flashing smile and the manner in which she rolled her big, black eyes, it is a very ecstatic state of being. Her friend Husband is getting very cherty over the fact that he can adjust Ortega's wire "vera like lightning" by the feel." We warned him not to try any Jimmy Valentine stunts, to which he thanked us and wished us the same.

A Visit From Lilliputia

Major Mite, who is four inches shorter than the famous Tom Thumb, visited The Billboard office one day. He looked so infantile and lisped so appealingly that we were about to take him on our lap and let him "play" with our typewriter, when the little gentleman drew himself aloof. A swift intuition bade us inquire his age. "Eighteen," he lisped with incongruous dignity.

Turban Tips From Omar

Girls who are striving for becoming effects in the new draped turbans, which are developed from silks of Persian patterns, as well as along Persian lines, can borrow ideas from the film, "Omar the Tentmaker", a Tully production. There is a style of turban to suit each face. Some are achieved by the skillful draping of silks and chiffons, with no trimmings to detract from the gorgeous and colorful fabrics, while others are bedecked with flashing pins and strands of beads.

The Talmadge Protege

Margaret Leahy, Norma Talmadge's "find", has been expressing some interesting views on clothes. She sighs for "soft drapy things for dreamy moods, when one wants to relax and be interestingly feminine; sport togs for jolly

hours; tailored clothes for town wear, shopping and business, and lacy, chiffony negligee when one wants to forget the world for an hour or two and make wonderful plans for the future."

Miss Leahy won a beauty contest in England recently, the prize being a year's contract with Norma Talmadge productions.

Talent Will Out!

After we've seen Barrymore and Cowt as Juliet we will have the opportunity to see a Russian-born Juliet, portrayed by Bertha Broad. Miss Broad was born in a small Russian village near Kiev. Her parents, musicians, brought her to America when she was three years old. At the age of thirteen she was writing shorthand and pounding the typewriter for a toy emporium. In her spare time she studied the pianoforte and took a course in chemistry at Cooper Union. Then she took a literary course at Columbia and became inspired by the works of George Sands to follow a stage career. The next step was a six-year course of study under Emanuel Relcher, followed by actual stage experience in vaudeville and several seasons as Juliet with Walter Hampden. Then followed a role in "The Power of Darkness", produced by the Theater Guild. Iden Payne has now asked Miss Broad to star in "Romco and Juliet" and, of course, she acquiesced.

Shades of Shakespeare!

We find an announcement on our desk that Ben Greet will arrive in New York to give the starving natives a series of Shakespearean performances before he starts on his tour of the United States. Having just come from a veritable Shakespearean "gorge", "Will Shakespeare", at the National Theater, we think it appropriate, if not brilliant, to suggest that it would be rather smart to bill Mr. Greet as the demi-tasse of the Shakespearean feast. P. S.—They're playing "The Marriage of Hamlet" in London.

Poor Mr. Will Hays!

Someone writes a note asking our opinion of Mr. Hays' "problem in the motion picture world". In response we beg to state that we believe Mr. Hays is unwittingly starring himself in a publicity play that might be entitled "The Hornet's Nest". As we do not belong to the Honorable Order of "Deep Dishers" (with apologies to Patterson James for stealing his lines), we are not qualified to express an opinion. Let every man work out his own salvation!

LITTLE ROLLO'S FATHER DIS-COURSES ON A. E. A., P. M. A. AND KINDRED ASSOCIATES

(Continued from page 53)

permitted, some of those interested would loudly howl that it smacked of Radicalism and Socialism; and in these days of political, financial and social pull ideas of that nature are strangled at birth."

"But, father, do you think your idea of such a movement could be developed in spite of opposition?"

"Son," said father, gazing over his glasses, "when a Mohammedan is asked a question of doubtful issue and not wishing to commit himself either way he answers in this manner: 'It is in the lap of Allah.' I answer you the same way. Now, son, I think it is time for you to chase yourself off to bed."

NEW THEATERS

The New Grand Theater, picture house, at Blairsville, Pa., was opened late in December.

A new picture theater is being erected in Ashland, Ala.

Contracts for the new theater to be erected on Ann street, at Little Falls, N. Y., by Hagaman & Welsby, are to be let soon.

The Robins Theater, Warren, O., owned and operated by Daniel Robins, was opened a short time ago.

Frank B. Hubin, of Pleasantville, N. J., reports that work on the new 2,000-seat Stanley Theater in that city is progressing rapidly.

J. Claude Ellis opened his new theater in Alexandria Bay, N. Y., The Wigmam, recently, and is showing pictures nightly.

Pete Cates and P. M. Peck opened their new picture theater in the Peck Building, Weatherford, Ok., recently.

Work is now in progress on the new Foley Theater, Foley, Ala. It will be a brick structure and larger than the old theater it will replace in every respect.

Oscar Tarkin, said to be representing Eastern capital, recently applied for a permit to erect a \$65,000 theater in the St. Anthony Park section of St. Paul, Minn., the granting of which met with considerable opposition from residents of that district. Final decision has been deferred until February 1. Tarkin is alleged to

have said that the people he is representing plan to spend \$500,000 in erecting neighborhood theaters in St. Paul.

The new theater to be erected in Fullerton, Calif., by Stanley Chapman, will, according to present plans, cost upwards of \$100,000. It will occupy the major portion of the block at Whiting avenue and Spadra Road.

John C. Droge's new 1,000-seat, \$75,000 theater, being built at Tracy, Calif., will be ready for the opening within the next forty days. This theater will have a stage of sufficient dimensions to accommodate the average road show.

Dan Myers, who formerly owned the Broadway, Strand and Orpheum theaters, Muskogee, Ok., will build a first-class picture house at 208 Broadway, that city, to be completed by May 1.

A site at the northwest corner of Sixth street and Western avenue, Los Angeles, has been leased for a period of 99 years by the Sun Realty Company from E. R. Sroufe. The company will erect there a \$250,000 theater, office and store building.

Abraham and Lewis Sablosky have purchased property on West Main street, Norristown, Pa., from Frank B. Wildman, for \$85,000, which has a frontage of 140 feet and is 250 feet deep. It is reported that the Messrs. Sablosky intend erecting a theater building on the site, containing, besides a commodious auditorium, stores and apartments.

EDITORIAL COMMENT

(Continued from page 52)

that ever played at that theater, and the reception given the stars of past hits must have filled the youthful stars of the present piece with inspiration and incentive.

There is some sort of a saying extant to the effect that the good die young. This cannot have any connection with the people of the stage. Good actors and actresses never die young. They never die at all!

JED'S

(Continued from page 54)

and can be exploited without danger of disappointment to patrons.

David Belasco has sold the screen rights of "The Gold Diggers", "Daddies" and "Deburau" to Warner Bros. for something like \$250,000 and a percentage, according to an announcement at the offices of the film firm.

"Day Dreams", Buster Keaton's latest, and said to be his last two-reeler, for a while at least, is good fun and should please Keaton fans. This boy is a pacemaker for the mechanical tunmakers, in addition to being a legitimate laughgetter. This picture looks like it was decided not to waste any of the negative made for "cops", but the episode is so funny no fault can be found for that.

Associated First National expects to release "Day Dreams" soon.

Lillian Walker is playing in Hartford this week in "The Green Scarab", a new play, and Richard Travers is being featured in stock in Pawtucket, R. I., in "The Storm". Both are coming back to the screen soon. It was not expected they'd be away for long.

NOTES FROM CHICAGO

AND NEARBY TOWNS

Chicago, Jan. 11.—Max Ascher, of Ascher Bros., is in Peoria, Ill., and it is rumored that he may take over the Ascher Theater in that city under his own management. The projected vaudeville combination in the house has been postponed temporarily until details are worked out.

Walter Blaufuss, well-known composer, will have charge of the musical program of the New Evanston Theater.

Nowell & Reichin are the owners of the Adelphi Theater, 7074 North Clark street. The house has been under Ascher management for several years and the new owners will continue the present policy of the theater.

Plans for a new \$1,000,000 hotel and theater in Gary, Ind., are being considered by a committee of the Commercial Club of that city.

The Continental and Commercial Bank is reported to have purchased a one-fourth interest in the real estate on which Barber's Loop Theater, a movie house, stands, in Monroe, near Dearborn, for a stated \$191,260. The Chicago Inter Ocean built the first building on this site and used it for a newspaper office for many years. The handsome stone front was retained intact in the remodeling of the building for theater purposes.

Open house for children was held in all Lubliner & Trintz theaters last Thursday afternoon, more than 9,900 tickets being given away.

The general office staff and the office staffs of all of Ascher Bros' theaters in Chicago were guests at a get-together dinner and dance Saturday night in the Cosmopolitan Theater.

Mrs. Sam Atkinson, wife of Dr. Sam Atkinson, manager of the Calo Theater, was called to Buffalo this week by the death of her father. Dr. Atkinson has been asked by the dean of Loyola University, a famous North Shore school, to lecture each week to the students on the art of public speaking. Dr. Atkinson is widely known for his zeal in defending the rights of the screen world.

It is reported that the ministers in Richmond, Ind., are circulating petitions with the object of closing the movie theaters on Sundays. There are four motion picture theaters in Richmond, also a vaudeville house, all of which have operated Sundays for a number of years.

Lawrence G. Traeger, Helmer Brandell and A. M. O'Degaard have formed a company to furnish musical and presentation programs for movie theaters, with offices in the Consumers' Building.

Olyde Elliott's New Evanston Theater opened last week with the feature film, "The Man Who Played God". Mr. Elliott is furnishing a good musical program with the showing of this picture.

The New Star Theater, Elgin, Ill., is about ready for its opening and Manager Ralph Crocker promises an excellent bill.

The Gem Theater, Hohart, Ill., is again under the management of Harry Coona.

GLIMPING THE MODE

(Continued from page 40)

a frill of the same material as the gown is introduced. Valenciennes lace is also used.

The bandanna drape is now noted on the evening gown, being fashioned from gold or silver cloth.

One sees the Russian boots of shiny rubber with astrakhan tops whenever the weather is inclement or threatening. Even the more conservative women have adopted them. Possibly this is due to the scarcity of high shoes.

The generous bows that adorn Parisian millinery are being adopted by New York. This is a trimming that every woman may adapt to suit her features.

Gray is going to be very popular for frocks and suits, while rainbow shades are seen in the new sports apparel.

The spring coats will be of the wrappy, bloused style with wide sleeves.

Bright-colored leather is used for trimming the tailored and crepe daytime frocks.

The box coat characterizes the new spring suits shown in the shops.

The younger set shows a general adherence to black velvet frocks with lace berthas for matinee wear.

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ALLIGATORS
Alligator Farm, West Palm Beach, Fla.
Cocoa Zoo, Cocoa, Fla.
Florida Alligator Farm, Jacksonville, Fla.

AIR CALLIOPIES
Electron Auto Music Co., 217 W. 46th, N. Y.
Tangley Mfg. Co., Muscatine, Ia.

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Amer. Alm. Ware Co., 271 1/2 Hill, Newark, N.J.
Carnival & Bazaar Co., 28 E. 4th st., N. Y. C.
Perfection Alum. Mfg. Co., Lemont, Ill.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS
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Amuse Device Co., 434 E. Court st., Cin'ti, O.
Bayton Fun House & R. H. Mfg. Co., Dayton, O.
H. C. Evans & Co., 1528 W. Adams, Chicago.
Miller & Baker, G. C. Term. Bldg., N. Y. C.
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Harry E. Tador, 365 Ocean ave., Brooklyn, N. Y.

ANIMALS AND SNAKES
Bartels, 11 Cort and 1st, New York.
Henry Bartsels, 74 Cortlandt st., N. Y.
H. V. Snaak Farm, Box 275, Brownsville, Tex.
Flint's Poultry Farm, North Waterford, Me.
Max Gesler Bird Co., 28 Cooper Sq., N. Y. C.
Iowa Pet Farm, E. O. Roslyn, Va.
Louis Rebe, 351 Bowery, New York City.
Hiram J. Yoder, Bee Co., Tuleta, Tex.

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AQUARIUMS AND GOLDFISH
Aquarium Stock Co., 174 Chambers st., N. Y.

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Botanical Decorating Co., 206 Adams, Chicago.
Brandau Co., 439 S. Irving ave., Chicago, Ill.

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A. W. Ellis, 510-518 S. Dearborn st., Chicago.
Hefheimer & Semelov, 127 N. Dearborn, Chicago.
C. C. Taylor, State-Lake Bldg., Chicago.

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North Tonawanda Musical Instrument Works, North Tonawanda, N. Y.

AUTOMOBILE TOWN PENNANTS (Metal)
Will T. Cressler, 536 Main, Cincinnati, O.

AUTOMOBILE ROBES
Jas. Bell Co., 181 Chestnut, Newark, N. J.
Fair & Carnival Supply Co., 126 5th ave., N.Y.C.
Fair Trading Co., Inc., 133 5th ave., N. Y. C.
Mill Products Co., Robe Dept., Sanford, Maine.

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I. Kraus, 124 Clinton st., New York City.
Philadelphia Badge Co., 942 Market, Phila., Pa.
T. P. Tansy, Ltd., 329 Craig, West, Montreal.

BADGES FOR FAIRS AND CONVENTIONS
Cammall Badge Co., 363 Washington, Boston.
Hodges Badge Co., 161 Milk st., Boston, Mass.
Philadelphia Badge Co., 942 Market, Phila., Pa.

BADGES, SIGNS AND NAME PLATES
N. Stafford Co., 36 Fulton st., N. Y. City.

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Mint Gum Co., Inc., 27 Beaver st., N. Y. C.

BALLOONS (Hot Air)
(For Exhibition Flights)
Northwestern Balloon Co., 1635 Fullerton, Chgo.
Thompson Bros. Balloon Co., Aurora, Ill.

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Bastian Blowing Inc., 125 W. Arden ave., Chgo.

BALLOONS SQUAWKERS AND COME-BACK BALLS
The Faultless Rubber Co., Ashland, Ohio.
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Advance Whip & Novelty Co., Westfield, Mass.
Globe Nov. Co., 1206 Farnam st., Omaha, Neb.
Goldberg Jewelry Co., 816 Wyandotte, K.C., Mo.
E. G. Hill, 23 Delaware st., Kansas City, Mo.
Kindel & Graham, 785-87 Mission, San Fran.
Michigan Rubber Co., Ashland, O.
Muehrer Printing Co., 27 1/2 2nd st., Portland, Ore.
Newman Mfg. Co., 1280-91 West 9th st., Cleve-land, O.

NOVELTY NOOK CO.
Pan-Amer. Doll & Nov. Co., 1115 B'way, N.Y.C.
D. & I. Reader, Inc., 121 Park Row, N. Y. C.
Stinger Issues, 538 Broadway, New York.
Topp Novelty Co., Thpscawnee City, O.
H. H. Tammen Co., Denver, Colorado.

BAND INSTRUMENTS
Nuss Mfg. Co., 11th & Mulberry, Harrisburg, Pa.

BAND INSTRUMENT MOUTH-PIECES
A. E. Mathry, 62 Sulbury at., Boston, 14, Mass.

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

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Marriott Basket Co., 316 Progress, Pittsburgh.
Desire Marabout, 157 N. Front, Phila., Pa.

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Carnival & Bazaar Co., 28 E. 4th st., N. Y. C.
Fair Trading Co., Inc., 133 5th ave., N. Y. City.

CAN OPENERS
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CANDY
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Lakoff Bros., 322 Market, Philadelphia, Pa.
Premium Supply Co., 177 N. Wells st., Chicago.

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CANDY FOR WHEELMEN
Furitan Chocolate Company, Cincinnati, Ohio.

CANVAS
R. H. Humphrys' Sons, 1022 Callowh'li, Phila.

CANVASSING AGENTS
Halcyon Songs, 307 E. North, Indianapolis, Ind.

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You'll Find This Directory a Useful Guide and Reference List



IN the rush of business buyers do not always have in mind a certain address and prefer to get it the easiest way. The Billboard Trade Directory fills the bill. It furnishes a very comprehensive list of Manufacturers, Jobbers, Supply Houses, Agents and distributors of Show World Supplies arranged so that a reader can turn to a classification almost instantly. It is essentially a business man's market place in the printed word. No man can be in close touch with buyers and have them patronize him unless he keeps his name where it can be found quickly.

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(For Concessions)
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National Bead Co., 21 W. 37th st., N. Y. City.

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Breeders' Exchange, 4th & Lake, Minneapolis.
Max Geisler Bird Co., 28 Cooper Sq., N. Y. City.

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Nat'l Pet Shops, 2335 Olive, St. Louis, Mo.
Nowak Importing Co., 84 Cortlandt st., N. Y. C.

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Oriental Nov. Co., 28 Opera Place, Cincinnati, O.

BOOKS FOR SHOWMEN
J. L. Ogilvie Pub. Co., 37 D. Rose st., N. Y. C.

BURNT CORK
Chicago Costume Wks., 116 N. Franklin, Chgo.

CALCIUM LIGHT
St. L. Calcium Light Co., 516 Elm st., St. Louis.

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Chicago Erretype Co., Chicago, Ill.

CAMERAS FOR PREMIUMS
Seneca Camera Mfg. Co., Rochester, N. Y.

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Boston Cardboard Music Co., Boston, Mass.

CARRY-US-ALLS
C. W. Parker, Leavenworth, Kan.

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Berk Bros., 543 Broadway, New York City.
Bostyvet Fair and Carnival Supply Company, 784 Broadway, Newark, N. J.

Brown Mercantile Co., 149 3d, Portland, Ore.
Cole Toy & Trading Company, 412 S. L. A. st., Los Angeles, Calif.

Murray Jobbers, 306 W. Eighth st., K. C., Mo.
T. H. Shanley, 432 Broad, Providence, R. I.
Singer Bros., 536 Broadway, New York City.
C. Schwarz & Co., 401 W. Baltimore, Baltimore.

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Houston E. R. Car Co., Box 223, Houston, Tex.

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C. W. Parker, Leavenworth, Kan.

CAYUSE BLANKETS
Kindel & Graham, 785-87 Mission, San Francisco

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Chair Exchange, cor Sixth and Vine, Phila., Pa.

CHEWING GUM MANUFACTURERS
Baltimore Chewing Gum Co., 1602 Ashland ave., Baltimore, Md.
The Helmet Gum Shop, Cincinnati, O.
Toledo Chewing Gum Co., Toledo, O.

CHINESE BASKETS
Amer. Sales Co., 817 Sacramento, San Francisco.
Brown & Williams, 1514 8th ave., Seattle, Wash.
Carnival & Bazaar Co., 28 E. 4th st., N. Y. City.
Fair Trading Co., Inc., 133 5th ave., N. Y. City.

Kindel & Graham, 785-87 Mission, San Francisco
Oriental Nov. Co., 28 Opera Place, Cincinnati, O.
Sizig Fat Co., Chinese Bazaar, San Francisco.

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Liggett & Myers Tobacco Company, 212 Fifth ave., New York City.

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Beggs Wagon Co., Kansas City, Mo.

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Masco Toilet Cream, 482 Main, Norwich, Conn.

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D. & I. Reader, Inc., 121 Park Row, N. Y. City.

CONVENTION DECORATORS
Hagerstown Decorating Co., Hagerstown, Md.

COSTUMES
Bayer-Schumacher Co., Inc., 69 W. 46th, N.Y.C.
Brooks-Mahieu, 1437 Broadway, New York City.
Chicago Costume Wks., 116 N. Franklin, Chicago
Harrelson Costume Co., 910 Main, K. City, Mo.
Kampmann Costu. Wks., S. High Columbus, O.
Wm. Leimbarg & Sons, 158 N. 10th, Phila., Pa.
E. Monday Costume Co., Inc., 145 E. 2d, N. Y. C.
M'cherl Costume Co., 511 3d ave., N. Y. City
Stanley Costume Studios, 394 W. 22d st., N. Y. C.
A. W. Tams, 318 W. 46th st., New York City.

COSTUMES (Minstrel)
Chicago Costume Wks., 116 N. Franklin, Chicago
Hooker-Howe Costume Co., Haverhill, Mass.

CRISPETTE MACHINES
Long Eakins Co., 1976 High st., Springfield, O.

CRYSTAL AND METAL GAZING BALLS
Crystal Gazing Co., 300 Sta. B., K. C., Mo.
B. L. Gilbert, BB, 1135 S. Irving ave., Chicago.

CUPID DOLLS
Cadillac Cupid Doll & Statuary Works, 1362 Gratiot ave., Detroit, Mich.

CUPS (PAPER) DRINKING
The Chapman Co., Bergen ave., Jersey City, N.J.

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Aladdin Specialty Co., 102 N. Wells, Chicago.

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Fair Trading Co., Inc., 133 5th ave., N. Y. C.
Kindel & Graham, 785-87 Mission, San Francisco.

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Arance Doll Co., 412 Lafayette st., New York.
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Capitol City Doll Co., 1018 W. Main, Oklahoma City, Ok.
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Columbia Doll & Toy Co., Inc., 44 Lispenard, N.Y.
Dallas Doll Mfg. Co., 2218 1/2 Main, Dallas, Tex.

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ROBT. DAVISON, 600 Blue Island Avenue, Chicago.

Da Prato Bros. Doll Co., 3474 Rivard, Detroit.
Diamond Tinsel Dress Co., 3474 Rivard, Detroit.
French-American Doll Co., 317 Canal, N. Y. C.
Jack Gleason Doll Co., 184 N. Lee, Okla. City.
Heller Doll Sup. Co., 779 Woodward, B'klyn, NY
Ill. Art Statuary Co., 1431 W. Grand, Chicago.
Mich. Baby Doll Co., 3749 Gratiot ave., Detroit.

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Reisman, Barron & Co., 121 Greene st., N. Y. C.
U. S. Doll Co., 54 Fulton st., Brooklyn, N. Y.

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Phoenix Doll Co., 134-36 Spring, New York City.

DOLL VEILINGS
Phoenix Doll Co., 134-36 Spring, New York City.

DOUGHNUT MACHINES
Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.

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DIRECTORY

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DRUMS (Snare and Bass)

Acme Drummers' Supply Co., 218 N. May, Chi.
Harry Drum Mfg. Co., 3426 Market st., Phila., Pa.
Ludwig & Ludwig, 1611-1613 and 1615 North
Lincoln st., Chicago, Ill.
Wilson Bros. Mfg. Co., 222 N. May st. Chicago.
Gershon Electric Co., 107 E. 15th, K. C., Mo.
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ATLANTIC TOY MFG. CO., 136 Prince St., N. Y. C.

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Chas. Newton, 305 West 15th st., N. Y. City.

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J. Doehnal, 2011 Grove st., Brooklyn, N. Y.

EMBROIDERY NEEDLES

Berk Bros., 543 Broadway, New York City.

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C. O. Colson Co., Colson Bldg., Paris, Ill.
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FAIR BOOKING AGENCIES

United Fairs Booking Association, 402-3-4-5-6
Garriek Theater Bldg., 64 W. Randolph st.,
Chicago, Ill.

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FEATHER FLOWERS

Brandau Art Flower Co., 439 So. Irving ave.,
Chicago.

DeWitt Sisters, E. Prairie, Battle Creek, Mich.

FILMS

(Manufacturers, Dealers in and Rental Bureau)
Peerless Film Laboratories, Oak Park, Ill.

FIREWORKS

American-Italian Fireworks Co., Dunbar, Pa.
N. R. Barnaba Fireworks Mfg. Co., New
Rochelle, N. Y.

Byrnea Display Fireworks Co., 127 N. Dearborn
st., Chicago.

Columbus Imperial Fireworks Co., Jos. Caccavellio,
mgr.; 832 St. Clair ave., Columbus, O.

Conti Fireworks Co., New Castle, Pa.

Gordon Fireworks Co., 190 N. State st., Chicago.

Hudson Fireworks Mfg. Co., Hudson, Ohio.

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Masten & Wells Fireworks Mfg. Co., Boston.

Fred C. Murray, 1 Park Place, New York.

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Pain's Manhattan B'h Fireworks, 18 Pk. Pl., N. Y.;

111 W. Monroe st., Chicago.

Pan-American Fireworks Co., Ft. Dodge, Ia.

Potts Fireworks Display Co., Frank Park, Ill.

Schenectady Fireworks Co., Schenectady, N. Y.

Thearle-Duffield Fireworks Display Company, 36
So. State st., Chicago, Ill.

Unexcelled Mfg. Co., 22 Park Pl., N. Y. City.

W. Wagner Displays, 31 Park Place, N. Y. City.

Weigand Fireworks Co., Office and Factory,
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Jayvee Leather Spec. Co., 351 Canal st., N.Y.C.

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C. E. Lindh, Inc., 512 N. 9th, Philadelphia, Pa.

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Peter's Manufacturing Co., Ridgewood, N. J.

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S. & H. Mfg. Laboratories, Boylston Bldg., Chi.

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Berk Bros., 543 Broadway, New York City.

Fair Trading Co., Inc., 133 5th ave., N. Y. C.

Standard Pen Co., Evansville, Ind.

FRUIT AND GROCERY BUCKETS

Fair Trading Co., Inc., 133 5th ave., N. Y. O.

GAMES

Diamond Game Mfg. Co., Malta, Ohio.

H. C. Evans & Co., 1528 W. Adams, Chicago.

GASOLINE BURNERS

H. A. Carter, 400 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 1317 Pine st., St. Louis, Mo.
Waxham Light Co., 559 W. 42nd st., N. Y. C.

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Waxham Light Co., R. 15, 559 W. 42nd st., N.Y.

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Dowr Glass Co., Vineland, N. J.
Kimble Glass Co., Vineland, N. J.; Chicago,
Ill.; New York, N. Y.

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HAIR FRAMES, ETC.

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Moorehead Producing Co., Zanesville, O.

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H. Schaenbs, 10414 89th, Richmond Hill, N. Y.

ICE CREAM CONES

Alco Cone Co., 480 N. Front, Memphis, Tenn.

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Cake Cone Co., 715 Victor st., St. Louis, Mo.
Consolidated Wafer Co., 2622 Shields ave., Chi.

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Kingery Mfg. Co., 420 E. Pearl, Cincinnati, O.

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Manrice Levy, 496 Locom Bldg., Pittsburg, Pa.

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Berk Bros., 543 Broadway, New York City.
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Kindel & Graham, 785-87 Mission, San Francisco.

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Dayton Felt Products Co., Dye Bldg., Dayton, O.

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C. F. Eckhart & Co., 315 National, Milwaukee.

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J. Frankel, 224 North Wells st., Chicago, Ill.

Little Wonder Light Co., Terre Haute, Ind.

Waxham Light Co., R. 15, 559 W. 42nd, N.Y.C.

Windhorst Supply, 1426 Chestnut, St. Louis.

MAGIC BOOKS

Adams Press, 240 Broadway, New York City.

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Chicago Magic Co., 140 S. Dearborn st., Chicago.

A. Feisman, Windsor-Clifton Hotel Lobby, Chi.
R. L. Gilbert, Bk. 11135 S. Irving ave., Chicago.
Petrie-Lewis Mfg. Co., New Haven, Conn.

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Heaney Magic Co., Desk D, Berlin, Wis.

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French Ivory Manicure Co., 159 Wooster, N. Y.

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Columbia Marabou Co., 69 E. 12th, N. Y. C.

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Amogen Chemical Co., San Antonio, Tex.

W. & H. Batigate, 100 1/2 Front, Portland, Ore.

Beche's Wonder Remedy Co., Columbia, S. C.

Becker Chemical Co., 257 Main st., Cin'ti, O.

Cel-Ton-Sa Rem. Co., 1011 Central ave., Cin., O.

DeVore Mfg. Co., 185-195 Naughten, Columbus, O.

Nu-Ka-Na Remedy Co., Roselle, N. J.

The Quaker Herb Co., Cincinnati, O.

Dr. Thornber Laboratory, Carthage, Illinois.

Washaw Indian Med., 329 N. Brighton, K.C., Mo.

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Mexican Diamond Imp't. Co., D-S-La-Cruces, N.M.

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Stark, W. P., 3-3034 Laeole ave., St. Louis, Mo.

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 3c WORD, CASH (First Line Large Black Type)
 2c WORD, CASH (First Line and Name Black Type)
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Acrobat at Liberty—Straight
 a remedy. Tumbler. Flying ring comedian.
 First-class acts only. Address ACROBAT, care
 Billboard, Chicago.

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AGENTS AND MANAGERS
 3c WORD, CASH (First Line Large Black Type)
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At Liberty—Vaudeville-Pic-
 ture Manager or Assistant. Thorough ex-
 perience, diplomatic business executive ability,
 crackjack publicity and exploitation man,
 originator in presenting movie stars personally.
 Prompt booker. Seeks reliable connection.
 References. Go anywhere. KARPER, 1114
 Fitzgerald Block, New York.

Business Man—Age 35, Good
 personality, selling and managing ability.
 Wishes to connect with road show. Initiated;
 not experienced in show business. Can make
 small investment. Have been perception of
 bank others write. PEBBLES, care Billboard,
 Chicago.

AT LIBERTY—HOUSE MANAGER AND EX-
 ploitation Man. Years of experience. Pic-
 ture or combination house. Producer of
 promotions and publicity ideas. Excellent
 references. Wire or write. HAL WORTH,
 252 W. Flagler St., Miami, Florida.

AT LIBERTY—MANAGER FOR TEN-IN-ONE
 Pit Show. Also talker and all-day grinder.
 Fifteen years in the business. CHAS. YOUNG,
 care Embassy Hotel, Elgin, Illinois.

AGENT AT LIBERTY — CLOSED ACCOUNT
 business of Hermann Grant. Reliable con-
 tracting business man. Wire or write. WM.
 FULTON, 1018 Thalia St., New Orleans, La.

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BANDS AND ORCHESTRAS
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At Liberty January 21—Or-
 ganized Jazz Orchestra (seven pieces)—pi-
 ano, sax, banjo, trombone, two cornets and
 drums. Sax, doubles three saxs, and clarinet.
 Trombone doubles baritone. Banjo doubles vi-
 olin. Drums doubles xylophone. Just finish-
 ing a fourteen-week engagement at Liberty
 Theatre, Dayton, Ohio. Hotel or dance work
 to be had. Have had vaudeville experience.
 Address R. W. ZUBROD, 332 Lower St., Day-
 ton, Ohio.

At Liberty—Very Good Or-
 chestra—6-10 men, with large select classical
 musical library. Wish at once engagements,
 hotel, cabaret, restaurant. Experienced in
 vaudeville. FRANZ BONSHINSKY, 233 E.
 94th St., New York City. Jan 27

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FORMS CLOSE THURSDAY 6 P. M.

FOR THE FOLLOWING WEEK'S ISSUE.

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THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

At Liberty for 1923 Season—
 First-class Eli Wheel or Carousselle Foreman,
 with or without crew. Six years of ride experi-
 ence. Would like to hear from a railroad show.
 LESTER DAVENPORT, Butler, New Jersey.

At Liberty for Tenting Season
 Four high-class Circus Acts. W. J. Irwin,
 headbalancing, trapeze and swinging perch.
 Mlle. Irwin, juggling on slack wire and club
 swinging. TWO IRWINS, Steelville, Missouri.

Have Strong Feature Act and
 several acts suitable for Pit Show. Will take
 complete charge of pit show season 1923. Make
 strong baby and inside lectures. For further
 information write PROF. SMITH & MAHA
 RAJAH, 1000 E. 6th, Okmulgee, Oklahoma.

AT LIBERTY—WORLD'S STRONGEST LIT-
 tle Man, Ready to contract for season 1923.
 Only one of his kind. A big attraction. Ad-
 dress YOUNG SCOTTY, Gen. Del., Charleston,
 West Virginia. Jan 20

AT LIBERTY—MAN WITH PONIES, MULE,
 Dogs and Goats. I can train high school
 horses. BOX 141, McCune, Kan. Jan 27

AT LIBERTY—MAN AND WIFE FOR SIDE
 Show. Wife for electric chair, snakes or
 Buddha. Myself inside lecturer or ticket seller
 and grinder. JACK C. WILLS, General Del.,
 Atlanta, Georgia.

AT LIBERTY—FOR OPEN AIR PLATFORM
 act, by the world's strongest little man on
 earth. An act that holds and draws. Can
 work afternoons and evenings. All managers
 write me at once. Steady the full season.
 Address YOUNG SCOTTY, Gen. Del., Charles-
 ton, West Virginia. x

AT LIBERTY—Barry's Comedy Dog Circus. A lively
 act from start to finish. T. J. BARRY, General
 Delivery, Bowles, Virginia.

CANDY BUTCHER AT LIBERTY—For any kind of
 show under tent season 1923, selling privileges.
 LESLIE CLAPP, 2483 N. Delaware St., Indianapolis,
 Indiana.

JUGGLING RAYMOND, World's Greatest Baton Ju-
 gler. Season 1923 open for small tent show. \$15
 and board. State all in first letter. Address FRANK
 RAYMOND, General Delivery, Shelton, Nebraska.

"JUGGLING RAYMOND" world's greatest Baton
 Juggler. open 1923 for small tent show, \$15 and
 board. State all in first letter. Address FRANK
 RAYMOND, General Delivery, Fremont, Nebraska.

AT LIBERTY
DRAMATIC ARTISTS
 3c WORD, CASH (First Line Large Black Type)
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At Liberty — Actor With
 Scripts. Leads, Heavies, Director. BILLY
 GILES, Weston, Ohio. Jan 3

MUSICAL TAB. SPECIALTY COMEDIAN
 with fifteen acts wardrobe, good condition;
 sixweights. My services, wardrobe for reason-
 able salary. House managers, partner, stock,
 road company invited. F. B. DAVIS, Monarch
 Hotel, Chicago, Illinois.

YOUNG SECOND OR GENERAL BUSINESS
 Woman for permanent stock or rep. Ability,
 good appearance and excellent wardrobe.
 Equity, 5 ft. 5 in.; weight, 125 lbs. Salary
 reasonable. MISS G. R., care Gladstone Hotel,
 9th and Oak, Kansas City, Missouri.

(Continued on Page 62)

AT LIBERTY—Journals, General Business, Stock or real estate. Age 22; weight, 135; height, 5 ft. 8. Also in band. **WALTER PRICE**, Meadville Pike, Franklin, Pennsylvania.

AT LIBERTY MAGICIANS

3c WORD, CASH (First Line Large Black Type)
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Magician—Expert Manipulation—For clearing up magic show, wants vaudeville booking. **BANNISTER**, Seattle Hotel, Seattle, Washington. Jan27x

AT LIBERTY MISCELLANEOUS

3c WORD, CASH (First Line Large Black Type)
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AT LIBERTY—MARRIED COUPLE, FOR ANY first class novelty act. Reliable. **O. E. G.**, 1826 Nelson St., care Morozovic, Chicago. Jan27

YOUNG MAN, 25 years of age, with few years' experience as a shifting secretary and assistant with printing, wishes position where there will be opportunity to learn the show business and become the manager of a theatre. Is ambitious and made of the good stuff. Will some manager give me the opportunity? **WALTER GERALD**, 413 50th St., Brooklyn, New York.

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3c WORD, CASH (First Line Large Black Type)
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1c WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Projectionist—Long Experience. Wishes job anywhere. No job too big. State all in first letter. **A. T. DOUGLAS**, Napa, Illinois.

AT LIBERTY—EXPERIENCED MOTION PICTURE Machine Operator. Have had several years' experience and can furnish references. Address **ERNE TYRRELL**, Bancroft, S. D. Jan20

PROJECTIONIST AT LIBERTY—A-1; 13 years' experience all makes. Married, reliable, competent. State your highest first letter. Address **OPERATOR "E"**, care Billboard, Cincinnati, Ohio. Jan20

AN OPERATOR, capable of handling any equipment, desires connection with a theatre. Locate most anywhere. Strictly reliable. Advise fully. **I. E. ROYCH**, Painesville, Ohio.

AT LIBERTY—M. P. Operator. Five Years' experience on Power 6A and 6B Machines. Can furnish references. Do own repairing. Go anywhere. Locate or travel. Licensed. Write **W. F. MARKS**, 121, Robertsdale, Pennsylvania. Jan20

EXPERT OPERATOR wants position at once. Am at liberty on account theatre closing. Prefer Indiana. Salary your limit. Ticket, please. **EVERETT HUCKLEBERRY**, Otterbein, Indiana.

EXPERIENCED OPERATOR, Assistant Manager wants job in town, not less than five thousand, with chance to join union if necessary. **E. E. STEWART**, Leslie, Arkansas. Feb10

MOTION PICTURE OPERATOR of long experience desires permanent position in Middle West. Handle any equipment. Reasonable salary. Non-union. Can repeat immediately. **GLENN SMITH**, Girard, Kan. Jan20

MOTION PICTURE OPERATOR, experienced on Powers, New York license, would like to locate in small town, but will travel. Must be steady proposition. Can furnish references. **J. HENGARTNER**, 841 Third St., Bronx, New York City.

OPERATOR—Ten years' experience. Locate anywhere. Write or wire. **FRANK J. MCINCHOW**, Jefferson St., Maran, Ohio.

UNION PROJECTIONIST—Young married man, with over ten years' experience on all makes machines, desires permanent position where first-class projection is appreciated. Address **WALTER H. JOHNSON**, 45 Lehigh St., Detroit, Wisconsin.

A-1 MOTION PICTURE OPERATOR wants job in drugstore theatre; 7 years' experience with all equipments; on account of theatre changing hands am at liberty. Write or wire **HAROLD POPE**, Collinsville, Oklahoma. Jan27

AT LIBERTY MUSICIANS

3c WORD, CASH (First Line Large Black Type)
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A-1 Musicians at Liberty Jan. 20—Violon, Cello, Bass, Piano, Flute. Experienced in all lines. Would like to connect theater or hotel. Can furnish other musicians. On west management 2 seasons. Union. **JOSEPH S. WINSTON**, 148 Lehigh Ave., Bronx, N. Y.

A-1 Italian Baritone Player at Liberty. I read music same as you read the newspaper. Sing tone. Bandmasters (?) lend the rotten heads stay away. Address **JOSEPH CAISLA**, Box 968, California, Pennsylvania.

A-1 Horn Player—Can Also play Piano and Viola. Have experience in B. and O. A. F. of M. Address **H. J. K.**, 735 24th St., Milwaukee, Wisconsin.

A-1 Dance Drummer at Liberty. Six years' experience with some of the best in the territory. Young, steady and reliable. Union. Go anywhere, but prefer Wisconsin. Write or wire **DRUMMER**, Hotel Belmont, Fond du Lac, Wisconsin.

A-1 Drummer at Liberty—Young, steady, five years' experience with dance ensembles. Would like to locate with good jazz combination or act. Tuxedo. Address **DRUMMER**, 224 Seymour Ave., Cleveland, O.

A-1 Saxophonist After Feb. 1.

Experienced. Hotel, dance, theatre. Married. Good tone. Read, fake, transpose. **GLIM THOGERSON**, care J. F. Murphy Shows, Norfolk, Virginia.

At Liberty Trap Drummer.

Does hand or show work. Desires to locate in medium-sized town. Best of references. Address **MEL AHERTON**, Broken Bow, Neb.

At Liberty—Trumpet. Experienced theatre, dance and all lines of the music business. Address **TRUMPETER**, 600 Third St., Albany, New York.

At Liberty After Jan. 13.—Ex-

perienced, reliable Violinist Leader, Vaudeville or pictures. Fifteen years accumulation of library. Cue pictures correctly. No drinker. 35 years age, single. Go anywhere. Confident of ability; positive of satisfying. Elk and Moose. Neat dresser. Good personality. Fine performer and leader. Work for your interests always and not lazy. Union. Good reasons for changing not detrimental to myself. Address **ARTHUR J. PARSONS**, 221 No. Lowry Ave., Springfield, Ohio.

At Liberty—First-Class Vio-

linist and Pianist. Both experienced in vaudeville and pictures. Union. Together or separate. Must be permanent. State all in first letter. Address **S. A.**, Billboard, Cincinnati, Ohio.

At Liberty—Tenor Banjo

Player. Play all stringed instruments. Would like to join combination. Address **W. HOWARD**, 66 Ft. Greene Place, Brooklyn.

At Liberty—A-1 Flute and Piccolo. Union. Age 36. **ED MORAN**, Queen Theatre, Abilene, Texas. Jan20

Banjo at Liberty—Can Fill

your bill. Full chords, plenty of rhythm. Young, neat, union. Playing with best orchestras here. Want a change; steady work. Will consider road. Wire **"BANJO"**, 1251 North Dearborn St., Room 63, Chicago, Illinois.

Bass Saxophone, Doubling A-1

Viola, at liberty on two weeks' notice. Now with first-class organization and services satisfactory. Prefer South. Union. Age 30, single, tuxedo. Solicit correspondence with reliable leaders only. Address **BASS SAX.**, 2110 First St., N. W., Washington, D. C.

Cellist at Liberty—Open for

position in vaudeville and picture house. Routed. Union. **R. GARVERICK**, Box 103, Hornell, New York.

Cellist at Liberty Jan. 12—

A-1 orchestra man. Union. Address **A. V. OELLIST**, care Billboard, Cincinnati, Ohio. Jan20

Discrimination in Choice of Songs

SERIOUS songs are the only kind the baritones, Louis Graveure and Reinald Werrenrath, really care to be applauded for, according to intimations which they have lately given out in the course of their travels on the American musical circuit. Light, amusing things apparently do not enlist their enthusiasm. Music of the masters of vocal writing is what the two men, each just now enjoying in his own way high popularity on the concert platform, desire most of all to present. Pieces written in insignificant forms or to unimportant texts they may sing now and then, but they evidently do them by way of accommodation, not by way of preference. Which indicates that artists, fond as they may be of the approval of audiences, and happy as they may be when rewarded with the praise of hand-clapping, have, after all, a feeling of discrimination in the matter.

The attitude of these two baritones is eloquent of a change of business policy or of professional policy, if that sounds better, that they have in late years adopted. For both of them won their first renown as soloists with singing societies, in which capacity they sang music of the first order—oratorios of the Bach and Mendelssohn periods and cantatas of the various modern national schools. Having, after a time, got into a position where they could command independent followings, they took up recitaliving. Wherefore, from singing what was prescribed for them by the committees of choral organizations, they began to sing music of their own choosing. Naturally enough they included in their programs passages from the oratorio and cantata repertory in which they had secured their original reputation, but inevitably, also, they admitted into their plan of entertainment certain trifles in the sentimental or the humorous line—ballads, catchy tunes and what not. And the bigness of the hit them made was often inversely proportional to the bigness of the music. Going out, that is to say, to the public of the tall grass, they found success indeed, but they encountered at the same time a taste inferior to that which they were used to.

What, then, are the baritones who have won such command over the hearts of men and women to do? Obviously they cannot refuse to yield to the wishes of their listeners without incurring the charge of coldness. On the other hand they can do their best only in the works of the masters, the not necessarily the old masters. Josiah Zuro, who has labored much on the problem of motion picture orchestras in New York, has said that music can never be brought down to the people, since the moment it is brought down in any way it becomes degraded and ruined. The people, he maintains, must be lifted up to music. And so, doubtless, with those who attend the recitals of Mr. Graveure and Mr. Werrenrath. They, not the singers, must take the initiative in improving affairs. They must come out of the tall grass.

—CHRISTIAN SCIENCE MONITOR.

At Liberty—Cornetist. Experi-

enced in theatre and dance. Locate only Union, young, married. Write **CORNETIST**, 651 W. 33d St., Des Moines, Iowa.

At Liberty—Trumpeter. U. S. cavalry. Elegant wardrobe. Military production preferred. **S. C. S.**, Billboard, Cincinnati, Ohio.

At Liberty—A-1 Banjo Player.

Perfect rhythm and harmony. Single, union, tuxedo. Write **BANJOIST**, General Delivery, Ft. Wayne, Indiana.

At Liberty—Cellist, for Con-

cert or picture orchestra. Permanent position desired. Best references. Union. **O. OELLIST**, General Delivery, Wheeling, West Virginia.

At Liberty—Lady Bass Violin

Player. Union. Sight reader. Any place in Indiana, Ohio, Illinois. **E. TURNER**, 2234 Speedway Ave., Indianapolis, Indiana. Jan27

At Liberty—Drummer. Three

years' experience. Vaudeville and dance orchestras work. Young and neat. **J. W. WELSH, JR.**, care General Delivery, Rocky Mount, North Carolina. Jan27

Clarinetist—Experienced in

vaudeville and pictures. Reliable and permanent. **J. SCHOEN**, 710 E. 14th St., Minneapolis, Minnesota.

Clarinetist at Liberty—Ex-

perienced in pictures, vaudeville, opera, symphony. Fine tone and execution. Only first-class position considered. Address **CLARINETIST**, 98 1/2 Main St., Mansfield, Ohio.

Clarinetist at Liberty. Call

"CLARINETIST". Box 27, Piketon, Ohio. Jan27

Clarinet—Pictures or General

Theatre work. Permanent or road. Union. Join on wire. **EDWARD E. FOWLER**, 5728 Wayne Ave., Chicago, Illinois.

Cornet at Liberty—Play It All.

Jazz orchestras. \$30 per week, lay off. **CORNETIST**, Lock Box 5, Merritt, Illinois.

Experienced Violin Leader for

Picture House at Liberty. Fine library. Best references. New England preferred. Non-union. "CEP", care Billboard, Cincinnati, Ohio. Feb17

Experienced String Bass—

Would like position with symphony, vaudeville or picture theatre orchestra. Write **MUSI. CIAN**, 405 Ashland Ave., St. Paul, Minn.

Experienced Violinist at Lib.

January 22—Vaudeville, road shows, pictures. Age 31. **BOX 871**, Niagara Falls, New York. Jan27

Flute and Piccolo Open for En-

gagement with first-class theatre orchestra. Union. Thoroughly experienced. Young, congenial. Wire **FLUTIST**, 111 Adams St., Jefferson City, Missouri. Jan27

Flutist at Liberty June 1—

Good references. **ESTHER JENSEN**, College View, Nebraska. Jan27

Lady Cellist at Liberty—

Union. Prefer theatre or hotel work, but will consider good proposition on road. Double on violin and piano. **MARCELLA COYLE**, 1705 S. 27th, Lincoln, Nebraska.

Open for Immediate Engage-

ment—Capable, experienced Trombone. House or road. **ROBT. DALZIEL**, What Cheer, Iowa. Jan27

Organist at Liberty—Ten

years' experience. **FRANK STONE**, General Delivery, Savannah, Georgia.

Organist—A-1 Picture Player.

Lowest salary. \$75. Union. **ELIZABETH OLSON**, 405 Creswell St., Anderson, S. C. Phone, 1171. Jan27x

Organist—A-1 Dramatizer.

Union. Good organ. Lowest salary, \$65. Prefer Hope Jones, Wuriltzer. **MARY KEENAN**, General Delivery, Atlanta, Georgia. Jan27

Organist at Liberty—First-

class picture player. Ten years' experience. Union. Splendid library of standard and popular music. Large, modern organ and top salary essential. Steady and reliable. Hard worker and willing. Go anywhere for the money. **WALTER BIDWELL**, 96 South Diamond St., Mansfield, Ohio.

Organist at Liberty—Cue Pic-

tures accurately. Experienced. Good library. Union. Reliable. **JOHN NEFF**, The Carroll, S. Beaver St., York, Pennsylvania. Jan20

Organist - Pianist — Bartola

Player, desires change. Young lady. First-class musician. Five years' experience in picture and vaudeville houses. Orchestra or alone. State make, size of organ, salary and hours first letter. Address **MUSICIAN**, 731 North Jackson St., Auburn, Indiana. Jan20

Red Hot Alto Sax. Artiste,

doubling B-Flat Soprano. Faking Jazz Clarinet. Pep, plus youth and personality. Go anywhere. Fake, jazz, harmonize. **SAXXY WELLS**, 121 Pearl, Cambridge, Massachusetts.

Slide Trombonist at Liberty—

Thoroughly experienced all grades of music. Theatre or vaudeville preferred. Young and capable. A. F. of M. Address **SLIDE G. TROMBONIST**, care Billboard, Cincinnati.

String Bass—Union. Experi-

enced vaudeville and pictures. Age 28. References. Also Tuba. B. and O. Have full-sized string bass. **CLYDE LONG**, 1120 Moro St., Manhattan, Kansas.

Trombone Player Wants To

locate. Experienced in all lines. 30 married. You won't go wrong. Write **MR. TROMBONE**, 1713 McDougal Ave., Detroit, Michigan.

Trumpet Player at Liberty—

Experienced hurley and vaudeville. Union. **W. J. BROOKS**, 9 Union St., Hudson, N. Y.

Trumpet—Thoroughly Experi-

enced vaudeville and pictures. Consider good dance orchestra. Can deliver. At liberty Jan. 20. Write. **TRUMPET**, H. L. Schaefer, 38th and 8th Ave., New York City.

Tympani, Drums, Song Bells.

Experienced vaudeville, pictures. Wanted to locate in Nebraska, Wyoming or Colorado. **WM. J. FIX**, 1623 Carl St., Cincinnati, Ohio.

Violinist—Union, Young Man,

desires position assistant to first violinist in theatre, hotel. Excellent schooling. Wire or write **WILLIAM HORVATH**, 21 Hackett Ave., Braddock, Pennsylvania.

Violinist Leader or Side—Li-

brary. Union. Desire immediate engagement. Experienced vaudeville and pictures. Fine tone and style. Pennsylvania or nearby States preferred. **PAUL MILLER**, 1415 North 16th St., Philadelphia, Pennsylvania.

Violinist, With Good Tenor

Solo Voice at Liberty. Top or lead. No traveling. **V. T.**, Billboard, Cincinnati, Ohio.

Violin Leader Desires Change.

Open for first-class theatre. Fine library. Union and experienced in all lines. **LEADER**, Grand Theatre, Salina, Kansas. Jan27

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as Theatre Organist or Pianiste with hotel orchestra by February 15. Only first-class positions considered. Union. Address ORGANIST, Box 773 Monticello, Indiana.

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vaudeville and pictures. Violin Leader, Pianist and first-class cornet. Library with everything to care a picture. Write at once. ORCH. LEADER, care Billboard, Cincinnati, Ohio.

A-1 CLARINETIST AT LIBERTY, A. F. of M. Good tone, technique and excellent character. Go anywhere. Prefer a good orchestra. Furnish reference at request. Write or wire all particulars. **PIETRO M. SELVAGGI**, 122 16th St., Wheeling, W. Va. Jan 27

A-1 DRUMMER—EXPERIENCE VAUDEVILLE and pictures; xylophone and bells; union; open at once. Write or wire. **HARRY MARGET**, 118 Tipton St., Seymour, Indiana. Jan 27

A-1 LADY TROMBONIST AT LIBERTY—bonide. Saxophone. Desires change. Eight years' experience with standard vaudeville acts. Height, weight, age and appearance satisfactory. Write or wire. **LADY TROMBONIST**, care Billboard, Cincinnati, Ohio.

AT LIBERTY—EXPERIENCED CLARINETIST wants position in theatre orchestra until about April 15. A. F. M. Address **CLARINETIST**, 169 Glen Place, Ithaca, New York.

AT LIBERTY—VIOLINIST. WOULD LIKE TO join a good orchestra. **D. M. MELLOTT**, 32 W. Euclid Ave., Springfield, Ohio.

AT LIBERTY—A-1 TENOR SAXOPHONIST. Doubling violin; wonderful tone quality. Reads, fakes, improvises, jazz. Have had considerable theatre work on violin. No grind considered. A. F. of M. References given if necessary. Must have steady work. Address **MR. SAXOPHONIST**, 527 E. Main St., Galesburg, Illinois.

AT LIBERTY—EXPERIENCED BB♭ BASS for season 1923. **ROY BASSETT**, 841 Betta St., Cincinnati, Ohio.

AT LIBERTY—TRAP DRUMMER. DOUBLING on telephone horn. Experienced in band and orchestration. Union. Address **DRUMMER**, 146½ State St., Springfield, Massachusetts.

FLUTIST OF ABILITY DESIRES PERMANENT engagement. **RONALD W. FAULKNER**, Greeley, Colorado. Feb 8

HIGH BARITONE—EXPERIENCED IN SOLO and quartet work. (Can also do a rubic monologue. Am 5 ft. 6 in. in height. Would like to hear from reliable parties. Will consider any kind of a fair proposition. Address **A. POLILO**, 492 West 136th St., care T. Simmons, New York City.

LADY ORGANIST AT LIBERTY—CUE PIC-tures correctly and play without a cue. A. F. of M. Conservatory graduate. Will locate anywhere. Lowest salary—\$40. Address **ORGANIST**, care The Billboard, Cincinnati, Ohio.

TRUMPET AT LIBERTY—EXPERIENCED IN all lines. Pictures preferred. Union. **"TRUMPET"**, 711 Juniper St., Quakertown, Pennsylvania. Jan 20

VIOLINIST—FIFTEEN YEARS' EXPERIENCE in pictures and vaudeville. Married; union. **F. LOCHNER**, Fairmont, Minn. Jan 27

A-1 SAXOPHONIST-CLARINETIST desires immediate connection with good tone orchestra. Reads, fakes memorize and get good time in tune. Play legitimate and feature Dixie and Jazz band style (Clarinet). Feature attractive arrangements (Paul Whiteman style) for merry orchestra, also catchy blues and symphony. Play other Saxophones, but at present using C Melody. Age, 24; weight, 156. Good state license. Must give police here, so don't wire. Don't ask my lowest; state your limit for feature man; also working hours and full particulars. Address **MUSICIAN**, 6712 Deary St., E. E., Pittsburgh, Pa.

A-1 EXPERIENCED THEATRE ORGANIST, college graduate, splendid library; member A. F. of M.; good instrument essential; references furnished. **ORGANIST**, 201 Avalon, Memphis, Tenn. Feb 8

A-1 DANCE TRUMPET: read or fake; know the late hits by memory. dance, cafe, hotel or theatre orchestra preferred. Write **TRUMPET**, 229 North 16th St., Richmond, Indiana.

AT LIBERTY—Trombone and Baritone Player. Union. Prefer vaudeville or picture theater, hotel or concert band. Transpose and player of exceptional ability. Address **V. N. P.**, care Billboard, Chicago, Illinois. Feb 8

AT LIBERTY NDW—V. P. Cornettist for movie and vaudeville and concert orchestra. Single. Address **222 Locust St.**, Chicago, Illinois.

AT LIBERTY—First-class Lady Pianist or Organist. To play pictures alone, experienced. Mention style organ state salary. **PIANIST OR ORGANIST**, 131 E. Clinton St., Lock Haven, Pennsylvania. Feb 8

AT LIBERTY—Fifteen years' experience band and orchestra. Two brothers. Clarinet players, one double BB Sax. Would like to join together. Union. Write **C. F. BESO**, General Delivery, Chicago, Ill. Feb 8

CELLIST, double Trumpet; experienced; vaudeville, hotels, pictures etc. If pictures, state the number of usual playing hours per day. **ELMER HESS**, 2330 Barclay St., Baltimore, Maryland.

"DON'T MISS THIS ONE" That excellent jazz band drummer with the original rhythm is at liberty. Just finished here engagement with fastest organization in the territory. Young, neat, reliable, union. Can give best of references. Distance no objection to me. Do not answer unless you are A-1 dependable worth. Write or wire at once, stating particulars and highest salary. **A. GENE HAMILTON**, 1810 9th Ave., Grinnell, Iowa.

TRUMPET AT LIBERTY—A. F. of M. Experienced in vaudeville and pictures. Sober and reliable. Can furnish any number of good musicians. **O. F. TRUMPET**, 329 S. Monroe St., Chicago, Ill. Feb 8

VIOLINIST, conservatory graduate; 18 years' experience; vaudeville, pictures, dance, anything. Piano tuner and repairer; factory experience. Double E♭ Tuba. **"VIOLINIST"**, 1114 Parnell Ave., Chicago, Illinois.

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THE LA CROIX (Lady and Gentleman), classy Cradle Trapeze Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address **1304 Walton Ave.**, Port Wayne, Ind. Feb 10

A-1 Pianist—Cue Features

correctly. Read, improvise; large, complete library; 15 years' experience, reliable, reference, top salary. Prefer night work only. Write for further particulars. State all first letter. Home, lay off. **PIANIST**, Majestic Theatre, Athens, Ohio.

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PIANIST—LEADER. 15 YEARS' EXPERI-ence Keith vaudeville and best pictures. Large library. New York or Pennsylvania preferred. Where ability commands best of salaries and steady position. **WERT RHOADS**, 536 E. 171st St., New York.

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AT LIBERTY—A-1 Dance Piano Player. Wish to travel or locate. Age, 21; singles; neat and reliable. Do not misrepresent. **PAUL S. HOHMAN**, 407 North 4th St., Cambridge, Ohio.

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Tenor With Five Years' Train-

ing under world renowned coaches. Experience in opera, quartette, solo. Appearance and personality above the ordinary. Best of references. Will consider any high-class proposition. **RAPHAEL MILLER**, Kirksville, Mo.

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ATTENTION! BOOKING AGENTS. HAVE good comedy act; two people; male and female act, runs 15 minutes. Tramp comedy. Own beautiful scrim drop, also carry props and effects. Singing, dancing and plenty of comedy. Would like to go south or West. **G. W. F.**, Box 191, Topeka, Kansas.

AT LIBERTY—Hand Balancing Rings, Traps, Chair Balancing. Acrobatic act and Magic. **BERT RENZO**, 1981 East Jefferson Ave., Detroit, Michigan.

AT LIBERTY—One-legged Juggler wants to join vaudeville act or a professional party who knows the show business. I do club exchange juggling for team work, combination balancing and juggling and all kinds of object juggling while jumping around stage on one leg. For full particulars write **THEO. LEONARD**, 355 Benton St., Portland, Ore. Feb 8

AT LIBERTY—A-No. 1 Juvenile Dancer, 5 ft. 7 in. in all styles of dances. Will join any good act at once. **LEW WELTMAN**, 2520 E. 57th St., Cleveland, Ohio.

AT LIBERTY—Blackface and Rube Comedian. Do six kinds of dancing. Singer. Address **DANCER**, 146½ State St., Springfield, Massachusetts.

YOUNG MAN, with wonderful unique stage act. Answers fifty thousand questions from memory on geography, statistics, etc. A very interesting, entertaining attraction. Was at Corey Island two seasons. Wants situation with reliable chauntaugu, traveling show or in amusement park, season 1923. Has fine references. **CLEO C. SMITH** (Population Charlie), 1413 Bryan St., Chillicothe, Missouri.

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Expert Manuscript Typing.

MISS RUTH BERNHARD, 1495 Westchester Ave., New York City. Feb 10

Jolly Bert Stevens—Hokum

Songs. Free list. Billboard, Cincinnati, Ohio. Jan 20

New—A Line of Original

Darkest Stories; everyone a corker; never before in print; guaranteed material. Send \$1.50 to **EUGENE EDWARDS**, writer all kinds of blackface material. 443 So. 11th St., Louisville, Kentucky.

A-1 BLACKFACE MONOLOGUE, Comedy Song, "How She Dances"; a riot; parody on "Dangerous Dan McGrew"; six Character Stories; new; everything \$1.00. **FRANK LANE**, 16 Mayfair, Roxbury, Mass.

I HAVE A DIRECTORY every Song Writer in America should have. It will save postage. Write **LEE ICE**, Sistersville, West Virginia. Jan 27

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MUSIC ARRANGED. **BELLE SCHIRAG**, 1711 Lafayette St., Toledo, Ohio. Feb 10

MUSIC ARRANGED AND WRITTEN. Money refunded if not satisfied. **CLARENCE KRAUSE**, Box 1652, Dallas, Texas. Jan 27

MUSIC ARRANGED FOR PIANO, Orchestra and Band. Mimeo-graph piano copies made. **SOUTHERN MELODY SHOP**, 503-B Monroe Ave., Montgomery, Alabama. Feb 10

J. B. ON FUTURISM

"**W**ELL, I see the fight is still on between Futurism an' Realism," remarked Joe Bullwinkle the other morning. "Let 'em go to it an' may the best brush win. There's always a certain number o' nuts in the world that is always gettin' het up about something that nobody else ever thought was worth noticin', let alone worryin' over. An' the funny thing about it is that after a while they drag real, sane, sensible people in an' then the fight becomes general. Now I don't want to get mixed up in this thing an' I don't wish to be quoted. But, if you paint a picture of a cow, why not have her look like a cow? If you paint a picture of a house, what's the harm of havin' it look like a house that people could live in? I admit I'm a lowbrow an' my ideas on art are about as important as a moron's opinion of the Einstein Theory, but I know what I like when I like it. To a guy of my weak intellect this symbolic stuff is all rot. If you are goin' to use scenery at all, what's the harm of havin' it look like the thing it's supposed to be? When I heard the yells of pain an' groans of anguish that went up over Brother Hopkins' production of 'Macbeth' two or three years ago I thought I'd blow in an' see if it could be as bad as all that, an' it was. Before the curtain had been up a minute I was so lost in tryin' to figger out what the yellin' an' blue sawteeth an' cardboard jimcracks stood for that I didn't know whether I was listenin' to the lines of William Shakespeare or Owen Davis. An' what Arthur's direction done to the Actors was a shame. I will say, tho, it was an even performance—even worse than you'd think possible. Speakin' of scenery, I don't see why a wall shouldn't look like a wall or a castle look like a castle. I've seen all of the Equity shows, an' the kind of stuff Woodman Thompson turns out suits me. Just to look at the set in 'Malvaloca' was like spendin' a day in Spain. One slant at that boardin' house settin' room in 'Hospitality' was like bein' back home to every man an' woman in the audience that had ever lived in one. I suppose Brother Jones would have indicated all that with a plain drab wall, a sheet of sticky flypaper an' a dish of prunes. The set of the beautiful country house that Thompson has given 'em for 'Why Not' is such a perfect thing an' so well suited to the people that move around in it that after you've given it the once over you forget it's there." "Have you seen John Barrymore in 'Hamlet'? I asked. "I have not an' I ain't goin' to. They say John's pretty good, but Shakespeare give me my start an' I ain't goin' to sit idly by agin an' see Arthur abuse him. So long, I got to be movin'," and J. B. vanished. —CHAMPROUGE.

AT LIBERTY PIANO PLAYERS

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At Liberty—Pianist. Gentle-

man. Pictures alone. Orchestra reasonable for experience. Small med. show, 3 years' experience. Honest, neat, jovial and congenial. Clean cut. No grouch. Salary reasonable. Can join immediately. **PAUL NIGHTINGALE**, Crescent City, Illinois.

A-1 Pianist—Cue Features

correctly. Read, improvise; large, complete library; 15 years' experience, reliable, reference, top salary. Prefer night work only. Write for further particulars. State all first letter. Home, lay off. **PIANIST**, Majestic Theatre, Athens, Ohio.

At Liberty — A-1 Pianist.

Vaudeville and picture experience. Desires theater orchestra position for balance of season. Address **PIANIST**, Box 495, Elyria, O. Jan 20

At Liberty—Experienced Pi-

ano Player. All lines. Large library picture music. Young, reliable. Wire or write **PAUL ROTH**, General Delivery, Minneapolis, Minn. Jan 20

Pianist at Liberty—Vaude-

villes, pictures, tabs. **FRANK STONE**, Gen. Del., Savannah, Georgia.

AT LIBERTY—Male Pianist desires position in theatre. Good reference. Write **VERNON McBRIDE**, 258 North Ave., Burlington, Vermont.

PIANIST—First-class, also American Photoplayer and Robert Morion Organ; 14 years' picture experience in first-class theatres. New York and Palm Beach. Open for position South. **M. KAUFMAN**, Gen. Del., West Palm Beach, Florida. Jan 20

PIANO PLAYER—Young man, some experience, desires engagement in going vaudeville act, fine compensation. Sing some. Reasonable. Salary basis \$15. Present or future engagement. Write or wire what you have. **PIANIST**, 1515 Fourth Ave., South, Apt. 24, Minneapolis, Minnesota.

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Position Wanted With Male

Quartet (bass). **JOHN M. CRAIG**, 906 Central Ave., Newport, Ky. C. W. Tate, communicate again.

Tenor Singer of Ability—

Quartette, Trio, Soloist, or would join partner (lady, gent). Prefer in or around Providence, R. I. Eighteen years' experience. Height, 5 ft. 8 in.; weight, 180. No ward robe, but can get. Good appearance on, off and gentleman at all times. Reliable people only. Billy Hall, where are you? **F. STANLEY GREENWOOD**, Lock Box 662, East Greenwich, Rhode Island.

AT LIBERTY—EXPERIENCED SINGER OF popular songs. Will join act or show. **H. L.**, care Billboard, New York.

PLAYS—Dramatic, Musical Comedy, Burlesque. Full evening and tab. Musical Operas, Special and Novelty Numbers. Two thousand Musical Comedy and Burlesque bits arranged in six books. List free. **KEYSTONE PLAY BUREAU**, 132 Reister St., Lancaster, Philadelphia, Pa., Third Floor. jan27

START THE YEAR RIGHT by having us write your next sketch, Skit or Act. Writers of Exclusive Material at reasonable prices. **LILLY & MACK**, 112 Smith St., Brooklyn, New York.

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Agents—See My Ad in Issue

Jan. 13, page 97, on Powerlite, the flashlight without a battery. **F. J. BAUER**.

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Biggest Seller of the Year—

Our champion combination of seven wonderful Toilet Articles in fancy boxes. Quick sales and repeat orders. Sample outfit, 50 cents. **RALPH S. MATZ NOVELTY COMPANY**, Reading, Pa. jan20x

"Bonnie Mae" Radio-Active

Beauty Clay, \$4.00 per dozen. Retail \$1.00 each. Your profit \$3.00. Sample, 50c. Terrific territory protected. Sell drug stores or organize crew and "Clean Up". **STEBUN CHEMICAL COMPANY**, Box 547, Steubenville, Ohio.

Housewives Buy Harper's In-

vention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities. \$7.50 to \$30.00 a day easily. Write for free trial offer. **HARPER BRUSH WORKS**, 106 A St., Fairfield, Iowa.

German Barber Razors—Qual-

ity goods. Sell on sight. **SCHWARTZ**, Importer, 1108 East 147th, Cleveland. mar3

Live Agents Make \$10 Day

selling Eureka Strainer and Splash Preventer for every water faucet. Takes on sight. Widely advertised and known. Get details today. **A. S. SEED FILTER COMPANY**, 73 Franklin, New York.

Men and Women Wanted—

Big money sure and quick selling Dr. Blair's famous toilet and household preparations. Permanent business. Exclusive territory. Complete line. Remarkable selling outfit. Investigate. Write today. **A. K. BLAIR LABORATORIES**, Lynchburg, Virginia. x

Money Comes Fast Selling

wonderfully new little article for cigar stands. Low-selling price. Reserve your territory quick. **PEORIA NOVELTY CO.**, Peoria, Illinois. mar10

Mr. Dealer—Send for Our Cat-

alogue of Cigar Store Novelties and Trade Stimulators. **ANDERSON NOVELTY CO.**, Anderson, Indiana.

"Rain Shield Wiper"—Free

sample. Retail \$1.00, costs 25c (30% profit). Just invented. Sold on clear and rainy days. Automobiles buy quickly. No cloth. No paste. No attachment. One rub keeps windshield clear 48 hours. Riley made \$108.00 three days. Experience unnecessary. Wonderful sideline. **NULIFE CORPORATION**, Hartford, Connecticut. jan27

Rummage Sales Make \$50

daily. We start you. Representatives wanted everywhere. Permanent business. **"CLIFCROS"**, 609 Division, Chicago.

Specialty Salesmen Making

\$10.00 daily selling Ball Valve Non-Splash Water Filters on sight. Best canvassers' article ever put on market. Write for details. **C. B. SHINN**, Manufacturer, 73 Franklin, New York.

The Agent's Guide—Tells

where to buy almost everything. Copy, 25c. **WILSON, THE PUBLISHER**, 1400 Broadway, New York.

Skin Treatment—Pinola As-

—sures relief for eczema, pimples, rash, tetter, etc. Complete treatment and money-back guarantee. \$1.50 postpaid. Literature and sample free. Apply immediately **PINOLA MEDICINE CO.**, Stotesbury, Missouri. feb10

A BRAND NEW NOVELTY—Article costs 5c, retails \$1.00. Full instructions to make and sell this money-making article and original trade secret, 50c. Biggest money-making proposition ever offered. **H. COLE**, 400 S. Halsted, Chicago.

AGENTS—Make and sell your own goods. Immense profits. Article cost 1c, sells 25c. Particulars free. **ELECTRO CO.**, B., Quincy, Illinois.

AGENTS, DEALERS AND TRUST SCHEMERS—Cash in quick profits handling our new Self-Threading Needles. Big bargain Needle Assortments and Aluminum Thimbles. Sample and Price List 115 free. **FRANCIS J. GOUDY**, Box 266, City Hall Station, New York. Established 1882. feb10

AGENTS—Handle Masto Duxing Powder, for all ailments of the feet. Big reprinter. Write for price list. **F. JACKSON COMPANY**, 473 72nd St., Brooklyn, New York. x

AGENTS—A knockout! Something women can not resist. Clear \$10 day easy. "Klean Komb", adjustable comb cleaner, brand new and patented. Sells on sight. Send 35 cents in coin, stamps or money order for sample. **GEO. SCHOW**, Manufacturer, 123 West Madison Street, Chicago.

AGENTS—Do you want to publish a magazine of your own? Big money made. Only need \$3.00 to start. Send 50c for dope. **PALMER MFGS.**, 75 W. Palmer, Detroit.

AGENTS—New invention. Harper's Ten-Use Brush. Set. It sweeps, washes and dries windows, scrubs, mops floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. **HARPER'S BRUSH WORKS**, Dept. 61, Fairfield, Ia. feb3

AGENTS—\$15 to \$25 daily selling illuminated House numbers. Shine in the dark. Greatest proposition in years. Sell two to four each home. Sells for 40c; cost you \$1.25 a dozen. Samples and terms, 25c, post free. **RADIUM LIGHT CO.**, 747 Broad St., Newark, N. J. Desk B. feb2x

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. **HIO-RO-CO.**, 107 Locust, St. Louis. jan27

AGENTS—Best seller. Jem Rubber Repair for tires and tubes. Superbly vulcanization at a saving of over 800%. Put it on cold. It vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address **AMAZON RUBBER CO.**, Dept. 708, Philadelphia, Pa. jan27Ax

AGENTS AVERAGE \$2.00 an hour selling Nardine Remedies, so can you. Write for particulars. **NARDINE MEDICAL CO.**, Johnson City, New York.

AGENTS AND STREETMEN—To sell Le Po, the trained frog. Sample, 15c. **CENTRAL BROKER-AGE CO.**, 317 N. 9th, St. Louis. feb17

AGENTS, CREW MANAGERS—Sell Universal Milk Bottle Covers. Liquid tight. Fits them all. Wonderful demand. Sample and terms, 25c. **SNEDDON MFG. CO.**, Dept. A, 16 W. Illinois St., Chicago, Ill. jan20

AGENTS, CREW MEN, NOVELTY MEN—Glo-Per, a 50c mucilage fountain pen. Everybody buys on demonstration. Write for big profit plan. **GLO-PEN CO.**, 56-CC Pine St., New York. jan27x

SHAKESPEARE AND SCENERY

By J. RANKEN TOWSE

MR. BELASCO pours good-natured scorn upon the critics who protest against the "overloading" of a precious text with scenic decorations. He seems to doubt whether anything of this sort is possible. And it is in such uncertainty that the peril lies. It may be true that the glory of Shakespeare at his best cannot be entirely obscured either by inferior acting or unfitting and superfluous ornamentation, but it can be pretty effectually veiled. Not to go too far back tolerably convincing examples of this possibility were afforded in several of the spectacular revivals of the late Beerbohm Tree. He, too, may have honored Shakespeare in his heart, as much as Ben Jonson, but he did not substantially benefit his cause. He is remembered for his productions, Irving for his representations, and the difference is significant. In the one case the play was the chief thing, in the other the pictures.

The difficulty is to decide—in the case of a Shakespearean representation that is professedly pictorial—just what is, or is not, "overloading". It is clear that anything involving a serious mutilation of the text would come under that category. So would any splendor of environment inconsistent with the circumstances and spirit of the scene, or any superfluous and irrelevant details likely to hamper or confuse the legitimate action of the play. Such wilful, eccentric and unintelligent divergence from the plain meaning of the text and the guidance of authenticated tradition as has been witnessed recently in the witch and ghost scenes of "Macbeth" and "Hamlet", devices which have nothing but their strange ineptitude to recommend them, is, of course, anathema. As the function of the background, rich or simple, is solely to supplement and reinforce the illusion of the acted drama, it seems obvious that everything calculated to distract attention from the latter ought to be avoided sedulously. Granville Barker, for instance, completely destroyed the effect of some of the loveliest passages in "A Midsummer Night's Dream" by his whimsical introduction of those groups of golden fairies which the late William Winter compared to gilded steam radiators.

If Shakespeare had ever had the remotest idea of the possibilities of modern scenery, he might have written differently. He might have left less to the imagination of his audience and we have lost some of the most brilliant efforts of his descriptive genius. And ever now it may be doubted whether the scene painter can supply all that the imagination can conceive. And the question will always arise whether excessive luxury of decoration does not defeat its own purpose by emphasizing the inferiority of a performance instead of diverting attention from it. In the representation of a great play it is always the acting that must be of the chief importance, and if the present Shakespearean revival is to be enduring, it is to the creation of a new group of Shakespearean players that the best energies of such men as Walter Hampden and David Belasco must be directed.

—NEW YORK EVENING POST.

AGENTS—Make 500% profit handling Auto Monograms, New Pictures, Window Letters, Transfer Signs, Novelty Signs. Catalog free. **HINTON CO.**, Dept. 123, Star City, Indiana. x

AGENTS—Men and women. Make \$25 to \$150 weekly, full or part time, selling "Mothproof", needed in every home. Scientifically prepared by Purifier of twenty-two years' experience. Results guaranteed or money refunded. Free sample offer. **J. M. GELHAAR**, Dept. A, Rockford, Illinois. feb2x

AGENTS—\$60 weekly. New, exceptionally useful, necessary article. Every home buys several immediately. Sample, 10c. **"FACTORY"**, Elizabeth, New Jersey. mar3x

AGENTS—Big cut in price on Self-Threading Needles. Fine side line, easily carried, big profits. Sample free. **LEE BIOS**, 149 1/2 East 23d St., New York. jan20

AGENTS—Mason sold 18 Comet Sprayers and Auto-washers one Saturday. Profits, \$2.50 each. Particulars free. Established 30 years. **BUNLER CO.**, Dept. 12-A, Johnstown, Ohio. jan27

AGENTS—Sell Wolverine Laundry Soap. A wonderful repeater and good profitmaker. Free Automobile to hustlers. **WOLVERINE SOAP CO.**, Dept. C4, Grand Rapids, Michigan.

AGENTS—Pure Tollen and Medicated Soaps under cost. **COLUMBIA LABORATORIES**, 18 Columbia Heights, Brooklyn, New York. jan20

AGENTS, DEALERS AND TRUST SCHEMERS—Cash in quick profits handling our new Self-Threading Needles. Big bargain Needle Assortments and Aluminum Thimbles. Sample and Price List 115 free. **FRANCIS J. GOUDY**, Box 266, City Hall Station, New York. Established 1882. jan27

AGENTS' PROFITS AMAZING—Remarkable new invention. Saves every pig in litter. Every farmer or hog-breeder buys dozen to hundreds. Exclusive territory. **SALES MGR.**, 25, Sta. C, Omaha, Neb. feb10x

AGENTS, STREETMEN—Make 500% profit selling German, Austrian, Russian, Polish Currency now in circulation. Sells like hot cakes. Send two dollars for assortment, realize ten dollars out of it. Address **M. CITRON**, 1503 Hastings St., Chicago. feb3

AGENTS WANTED—Hot Pot Lifters, Gas Lighters, Cigar Bods, etc. Attractive prices. **WHEAT PARK SPECIALTY CO.**, Philadelphia, Pennsylvania.

AGENTS WANTED in every locality, to demonstrate and sell Sharpo, the latest and cleverest hand stopper for all kinds of safety blades. Holds them all and keeps them sharp without honing or grinding. Get your territory and particulars now. Sample, 30c. **SHARPO CO.**, 73 Lapidge St., San Francisco, California. jan27

AGENTS WANTED—Sample and particulars free. Write **RICHEY SUPPLY CO.**, Wehrum, Pa. jan27

AMBITIOUS MEN—Write today for attractive proposition, selling subscriptions to America's most popular automobile and sportsman's magazines. Quick sales. Big profits. Pleasant work. **DIGEST PUB. CO.**, 9693 Butler Bldg., Cincinnati.

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flavour Extracts, Remedies, Soaps bring you \$8.00 to \$25.00 daily. Howe, of Illinois, makes \$1.00 an hour. Sample outfit free to workers. **LINCOLN CHEMICAL WORKS**, Dept. 153, 2936 No. Leavitt St., Chicago.

BIG NEW MONEY-MAKER—\$15.00 a day easy. Something new. "Simplex Ironing Board Covers." Remarkable inventor of every housewife wants. Newly every call a sale. Your profits 75c each order. New agent sold 100 first two days. Write quick, **SALES MANAGER**, Box 718, Springfield, Illinois.

CAN YOU SELL Colored People? Write **BECKER CHEMICAL CO.**, St. Louis, Missouri.

CLEAN UP THIS YEAR—Wonderful new fast seller. Give like wildfire. Enormous profits. Write quick. Free particulars. **MISSION, Factory L**, 2121 Southfield, Detroit, Michigan. feb10x

EUCALYPTUS Perfumed Disinfectant Satek, a sensational seller. Perfumes the home. Sample package, 10c. Agents' price, 50c dozen packages. **EV-CALYPTUS PERFUME LABORATORIES**, 67 Montrose Ave., Brooklyn, New York. jan20

FOR MEDICINE SHOWS—Sell your own Medicines. Tonics. One pound of Laxated Herbs and Instant Compound Powder dissolved in water makes 32 (\$1.00 size) bottles. Price, \$2.00 per pound. Labels free. Sample, 25c. Write **CHAS. FINLEY**, Druggist, 4151 Olive St., St. Louis, Missouri. jan27

FORTUNE MAKER—Thread-Cutting Thimble. Live wires only. Sample, 15c. **AUTOMOTE MFG. CO.**, 3753 Montecello, Chicago. feb10

GO INTO BUSINESS FOR YOURSELF—Send 10c for my lists of Formulas, Selling Plans and Mail Order Agencies. **STATE COMPANY**, Dept. C, 509 5th Avenue, Room 430, New York City. jan27x

GOLD LEAF SIGN LETTERS—Make and sell. Profits exceed 1,000%. Particulars free. **B. JOHNSTON CO.**, Quincy, Illinois. x

HAVE OTHERS sell Perfected Self-Threading Needles. Sachet, etc. Give sellers premiums. Wonderful enterprise. Free samples. **FATTEN PRODUCTS**, Box 372-B, Washington, D. C. feb3

HEATLESS TROUSER PRESS, \$1.00. **G. ISRAEL COMPANY**, General Post Office Box 169, New York. jan27

HERE IT IS—Flurry Fast Sellers. Everybody needs it! \$30.00 weekly easily made. **B. & G. RUBBER COMPANY**, Dept. 225, Pittsburgh, Pa. jan27

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of Shirts direct to wearers. Exclusive patterns. Big values. Free samples. **MADISON MILLS**, 509 Broadway, New York. apr21

MAKE A DOLLAR AN HOUR—Make an inexpensive endless refrigerator. Plan, etc., 20c. **W. S. MYERS**, Reading, Pennsylvania. jan27

MAKE \$50 WEEKLY selling Formulas by mail. Plans, samples and wholesale rates, 10c coin. **ALLIANCE ENTERPRISES**, 1327 Milwaukee Ave., Chicago, Illinois. jan27

MAN IN EACH TOWN—To refinish chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write **GUMFETAL CO.**, Ave. G., Decatur, Illinois. feb2x

MEN AND WOMEN—Honest proposition. New Samples and particulars, 25c. **H. H. M. CO.**, 1117 East Adams St., Los Angeles, California. feb10

MEN AND WOMEN SOLICITORS—Polishmen pays 30c/100c. Sells on demonstration. Makes repeat customers thru quality. Exclusive field. Spec. Dept., **ENIGMA REFINING CO.**, Cleveland.

MEN, WOMEN—Sales in every home for our Pure Food Products, Coconut Oil Shampoo, Toilet Preparations. Big profits. **A. RANDELL**, World Bldg., New York. x

MERITORIOUS ARTICLES sell readily. Profits large. **NEW MFG. CO.**, St. Louis, Mo. feb3

SALESMEN—New, classy looking line, popular prices. Positive satisfaction or money back. Guarantee backed by financially responsible company. Big profits. **Burris, Co.** new man had \$56.25 profit one rainy day. Teas, Coffees, Extracts, Spices, Puddings, Deserts, Toilet Soaps, Laundry Necessities, Home Remedies, Toilet Preparations; 240 fast sellers. Positive no deposit required for samples from responsible man. Capital or experience unnecessary. Dept. 101, E. C. HALEY COMPANY, Dayton, Ohio. jan27

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. **HARVEY TEEPLE**, Decatur, Indiana.

NEW INVENTION—Reduces gas bills 50%. Big money for agents. Write quick. **ALLIED PRODUCTS**, Box 8825, Waterloo, Iowa.

RUSSIAN, GERMAN, AUSTRIAN MONEY—Pitchmen, hear our proposition. **HIRSCHMANN**, 847 Huntspoint Ave., New York. feb10

SELF-THREADING NEEDLES are easy sellers. Price, \$2.50 per 100 packages (1,000 needles). Easily sold at 500% profit. Catalogue Needle books free. **NEEDLE 1000K SPECIALTY COMPANY**, 2 East Fourth St., New York. feb10

SELFOLITE—Agents, Streetmen, Salesfolk makes a fast hot blaze by itself. Set it evening and it lights the morning, or any time. Fully patented; big starter; big demonstrator; big profit. Performs surprising stunts also. New thing; works alone; cigar size. Particulars free. Agents' sample, 25c. by return mail, postpaid. Money back if dissatisfied. Enormous sensation where smartly demonstrated. \$10.00 and upward a day. Manufactured exclusively by **KAYTWO MANUFACTURING CO.**, 195 Station A, Boston, Massachusetts. feb24

SELL Portraits, Photo Pillow Tops, Frames, Medalions, Luminous Crucifixes, Books, Photo Penicula, Religious Patel and Negro Sheet Pictures, Merchants' Signs, Waterproof and Toy Signs, Toilet Necessities, fascinating Life of Henry Ford, Ballies, Fancy Table Covers, Silk and Wool Hose, Felt Hats and 50 other Agents' Specialties. Thirty days' credit. Catalog and samples free. **JAMES C. BALLEE & CO.**, Dept K-2, Chicago.

SELL OUR GOODS—Big profits. **SNOW FLAKE CO.**, Walnut, Illinois. feb10

SPIRAL CURTAIN RODS, Needle Books, Iron Sheet Clips, Room Protectors. Other fast sellers at low prices. Write us and save money. **HUNT MFG. CO.**, Box 1652B, Paterson, New Jersey. jan27

In Answering Classified Ads, Please Mention The Billboard.

STOP THIEF—Make 100% to 150% profit selling new self-protecting watch protector, retailing for 50c. Every demonstration a quick sale. Sample sent on approval. UNIVERSAL NOVELTY CO., Room 350, 25 East Jackson, Chicago.

STREETMEN LOOK—Latest style Silk Knit Bow Tie, in an attractive box, \$1.50 dozen. Send 15c for sample. SAMUELS, 4135 Germantown Ave., Philadelphia, Pennsylvania.

TEN RAPID SELLERS—All profitable. Windshield Cleaners (Plus, Transmitters, Visors, etc. No. Investors) GENERAL COMMISSIONS. JUBILEE MFG CO., 516 1/2 S. Omaha, Nebraska. feb21

TWO GREAT SELLERS—Kool-Savo, new chemical disinfectant, cuts coal bills 33 1/3%. 200% profit. Free post cards for mailing or distributing. One quart "Kool-Savo" but only 30c. Can you beat it? Write for full details today. S. KOHN, 506 W. 45th St., Chicago.

VENDING MACHINE Operators and Salesmen wanted for distribution of the biggest money-getting machine on the market. R. D. SIMPSON COMPANY, Columbia, Ohio. feb17

WANTED—In every city. Representatives to sell and take orders for Winton Pearl Necklaces; finest Oriental Indestructible; direct from importer; at less than wholesale prices. Liberal commission and exclusive territory given active representatives. THE WINTON CO., 109 N. Dearborn, Nechace Dept., Chicago, Illinois. feb27

WONDERFUL DISCOVERY—Charged batteries in ten minutes. Gallon free to agents. RADIOLITE CO., St. Paul, Minnesota. jan20

35 WORD AD 18 20 Magazines, \$1.00; one-inch Display Ad in 30 Magazines, \$3.00. Do not waste time writing, send ad in now. Satisfaction guaranteed. PALMER MFGS., 75 W. Palmer, Detroit.

33 SUCCESSFUL Money-Making Enterprises free. STEARNS CO., Box 140, Waltham, Mass. Jan27x

375-550 WEEKLY assured if you hustle. Sell attractive Gold Signs to stores, offices. Unlimited income opportunity. Free sample. ACME LETTER CO., 365 W. Superior, Chicago.

300% PROFIT—Household, store and office necessity. Free sample. CHAPMAN COMPANY, 807 Dwight Bldg., Kansas City, Missouri. feb18

\$50,000.00 Picture Man Friedman made pushing bells. Boys, don't be ordinary door knockers—get my "spiel" and learn how a real picture man takes orders. My free circular explains 24-hour service. Printz, Portra, France. Changeable Signs, Photo Pictures, and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. Jan27x

500% PROFIT selling Genuine Gold Leaf Skin Letters. Guaranteed never to fade. Easily applied. Experience unnecessary. Wonderful future. Free Sample. GUARANTEE SIGN SERVICE, 365 W. Superior, Chicago.

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New, different. Cannot injure records. \$10 daily cash. Free samples to workers. EVERPLAY, Desk 11, McClurg Bldg., Chicago. Jan27x

5,000 MEN AND WOMEN for the stage. Send your picture, age, height, weight and one dollar for complete course. PREP. PROP. BOX 217, Washington, District of Columbia. Jan27

WANTED—Troupe of Trained Ponies and Dogs. State all they do in first letter. Also Pickup Pony. J. W. DAVIDSON, P. O. Box 15, Bridgeport, West Virginia.

ATTRactions WANTED
75 WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

All Shows Making Old Town,
Me., write W. E. McPHEE. sep22

INTER-OCEAN GREATER SHOWS wants Wild West, Dog and Pony, Plantation Show with Band, and other shows having outfits, Midgets and Freaks with banners. BOX 406, Cincinnati, Ohio.

BOOKS
4c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

Actor's Make-Up Book and Guide to the Stage. 40c. 88-page catalogue of books and trunks. CHELSEA THEATRICAL COMPANY, Station B, Box 24, New York. Jan27

How To Prevent Colds—Very easy method. Only 25c per copy. G. W. TAYLOR, 1812 1/2 Main St., Dallas, Tex. feb3

BENGOUGH'S NEW CHALK TALK BOOK—Just published. Most complete ever put on market, 166 chalk talk cartoons, 160 pages, cloth bound, guaranteed. Patter and puns, caricatures, comic cartoons and allusions. Prepaid, \$1.65. CRAYON ART SERVICE, Quincy, Ohio. Jan27

BOOK BITS, \$5.00; Gags, \$1.00; Scripts, \$2.00. DeVAIGNE MANUSCRIPT EXCHANGE, Room H, 8350 South Halsted, Chicago, Illinois. feb3

BOOK OF SECRET WRITING SYSTEM, 10 free catalogues. WOODS' NOVELTIES, 184 Knapp St., Milwaukee, Wisconsin.

ROADMEN—My Book of Secrets, 64 pages, puts you wise, only 50c; guaranteed. PROFESSOR WEST, Box 445, Yakima, Washington. Jan27

SOCIETY OF TRANSCENDENT (Hindu) Sciences, 177 No. State St., Chicago, Ill. Read "Things Kept Secret from the Foundation of the World." \$1.00. Largest Line of Hindu Occult Literature and Novelties in America. Send 10c for lists. Jan20

THE SILENT FRIEND—A treasure chest for those looking for success. This wonderful book of 300 pages, 1,000 secrets, formulas and recipes never published before. None like it. Postpaid, \$1.00. ORLEANS CO., 314 33d St., Norfolk, Virginia. Jan20

WORLD-ROMIC SYSTEM—Masterkey to All Languages. Primers, 16 languages, \$1.94 each. Arabic, Chinese, Danish, Dutch, English, Scotch English, French, German, Italian, Japanese, Panjabi, Polish, Portuguese, Russian, Spanish, Swedish. Pronunciation-Tables, 32 languages, 30c each language. LANGUAGES PUBLISHING COMPANY, 3 West 40th St., New York. Jan27

YOU CAN PLAY THE PIANO BY EAR in a few days if you follow the simple, clear and concise instructions in our Self-Instructor in Piano Harmony and Ear-Playing. Written by George W. Belderwelle, well-known pianist and popular music composer, and author of this year's waltz hit, "My Rose is Only You". Send the introductory price of \$1.00 for a copy of our Self-Instructor, and if it does not meet with your entire satisfaction, return it within five days and we will gladly refund your money. HARMONY MUSIC COMPANY, 1642 Otto Avenue, Cincinnati, Ohio.

BUSINESS OPPORTUNITIES
4c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

Hilario Cavazos & Bro.—Importers in Mexican Products. Stamp for price list. Laredo, Texas.

Read My Ad in January 13th issue, page 97, on Powerlite, the flashlight without a battery. F. J. BAUER.

THE THEATER IN SOVIET RUSSIA

IN the December issue of The Labor Monthly there is an interesting article on "The Theater and Class War in Soviet Russia", by Mr. Huntley Carter. In the course of his article, Mr. Carter says that "To the student of the theater who enters Soviet Russia today two things are apparent. One is that a new conception of the theater has arisen; the other, that the theater conceived of is a transitional one. It is a stepping-stone to an inspiring new form. The conception, it appears, was born of the inner necessity for dramatic self-expression on the part of the new class—the working class—who have entered and taken possession of the theater in Russia since the revolution. . . . I call the conception a new one, altho to some persons it will appear an old one—as old, indeed, as the world itself. For apparently it is no other than the conception of a people's theater such as the early Greeks realized, and, doubtless, such as was realized long before the Greeks experimented in this kind of socialization. . . . This theater is partly established. The new conception is, in fact, being realized, and this in an experimental way. And there is no doubt that it will be fully realized, the what form it will finally take is not yet decided. Whether it will be a roofed-in structure or a space under the sun is uncertain. For the moment it hovers between the two forms, . . . in Petrograd at one time since the revolution there were seven State and thirty-seven people's theaters. That is to say, forty-four people's theaters. The average attendance at each performance at three of them, the Theater of Opera and Ballet, the Dramatic Theater and the Theater of Comic Opera, was, roughly, about 5,000. The forty-seven were repertory theaters that catered for the best paying bourgeois audiences in the pre-revolutionary days, and had in consequence laid in a stock of plays suited to them. But now they were expected to cater for the masses. About 1 per cent of the plays were fit for the new purpose, and others must be sought elsewhere. It was the same with the scenery and costumes. Interiors and exteriors and properties that had been built for the intellectual bourgeois were no use for plays from which all bourgeois elements were to be eliminated. A true-to-life Ibsen interior, as put on by the Moscow Art Theater, with a multitude of exact details, was a corrupting influence that could not be tolerated for a moment."

—THE STAGE.

NEW, ORIGINAL set of Trick Cartoons, with comedy matter. First ten sets, 50c, then \$1.00. FRANK LANE, 16 Mayfair, Roxbury, Massachusetts.

100 LIGHTNING STUNTS with chalk, \$1.00. Same price, 25c. CARTONIST, 2925 Euclid, Kansas City, Missouri. Jan27

CONCESSIONS WANTED

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

CONCESSIONS—Line up where you can make money. Limited spots for a few days. Wheel, No. gift or strong joints. Will sell X. Para. Ill., Jan 20-27. Call, write or wire DEVIL'S GULCH, Pana, Ill. feb17

COSTUMES, WARDROBES AND UNIFORMS

(USED) FOR SALE—WANTED TO BUY.
5c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

Take Notice—One Thousand
Chorus Dresses, all in first-class shape, many have bloomers, everyone is worth four times the price we ask; sets of 6, 8 and 10; our price, \$1.25 each. No orders for less than set of 6. This will be the sale of the year. Money is needed. Get your money order here, you will get your money's worth. LONG BEACH COSTUME CO., 541 West Broadway, Long Beach, California. Jan27

CLASSY STAGE CHARACTER WARDROBE—Fur Coats, Gowns, Wraps, etc., set of three silk dresses, 11 1/2 shoes, silk bundle, all 200. STAMP, L. SEYMOUR, 325 W. 135th St., New York City.

EVENING GOWNS, Wraps, all Stage Wardrobe from simple frock to most elaborate imported models. Up to the minute in style; some jeweled, sparkle and iridescent. Also Chorus Sets, Slippers, etc. One trial will convince you that this is a house of class and class, as well as reliability. 40 years at this address. C. CONLEY, 237 West 34th St., New York City. Jan28

18 ROSE SATIN, Gold Trimmed Chorus Dresses, Caps and Socks, \$10.00 set; 16 White Satin, Spanish Trimmed Bodice Dresses, \$20.00 set; 16 Spanish design Blouses, Sashes and Bloomers, \$25.00 for set; 6 Novelty Dresses and Hats, \$5.00 each; 3 short Satin and Lace Dresses, 4 crew, 4 orange; 15 blue Tights, Trunks, blue satin Pants and Mitts, \$25.00 for outfit; Red Cross Dress and 16 Head Scarfs, \$5.00; Ballet Pumps, used, \$1.00 pair; Satin Slippers, \$1.50 pair; one nearly new Taylor Warbird Trunk, 4 trays, 4x28x32, price \$25.00; Taylor Warbird Trunk, without trays, 4x28x32, nearly new, \$25.00; 38 pink and white Tights and Trunks, used, \$10.00 for lot; 4 Evening Dresses, good condition, \$5.00 each; Full Dress Coat and Vest, \$5.00; Tuxedo Coat, 38-40, full dress Trousers, \$1.00; Prince Albert Coat and Vest, \$5.00; 2 Comedy Coats, \$2.50 each; Beautiful Evening Cape, silk velvet, set, crepe de chine, blue, \$10.00; 2 \$20.00 set; 1 set black sateen and creosote, \$3.00 set; 1 pink and white set, \$9.00; 1 set orange and white, \$9.00; 1 pants set, purple and orange, \$9.00, all new; 2 mt's Sailor Suits, white, size 38, \$2.50 each; 6 white duck Coats and Trousers, \$2.00 suit; 5 Hand Coats, 1 blue, 1 black, \$2.50 each; odd lot Zandora Brilliantine, 75c; Zandora for eyebrows, box, brush, nitrocr., 75c; postage 10c extra. No C. O. D. without deposit. BOILEYARD PET SHOP, 1010 Vine St., Cincinnati, Ohio.

SATEEN SCENERY FOR SALE—Six sets; Drops, 36x18; Boughs, 33x36; Taba, 18x26. Price, each \$80.00. 6 Single Drops, 42x17 1/2. Price, each \$50.00. JOE ANTHONY, 57 E. Van Buren St., Chicago, Ill.

CATALOG of Books and Music free. MULLANE'S INSTITUTE, 1221 Milwaukee Ave., Chicago, Ill. Jan27

EVERYBODY MAKING MONEY should write for free copy of Specialty Advertiser. Full of best sellers. 733 Singer Bldg., New York.

HINDU WHITE AND BLACK MAGIC, or the Book of Charms, 50c; East India Spirit Healing, or How to Heal Instantly, 50c; Mantra-Yoga, or the Power of Words, 50c; Reader of Souls, or Lessons in Crystal Gazing, 50c; Mind Power, 50c; Japanese Fate Book, \$1.00; Things Kept Secret from the Foundation of the World, \$1.00. Send 10c for complete list of Hindu Candles, Incense, Statues, Crystals, Books, etc. "INDIA", 1240 Home Ave., Oak Park, Ill. feb10

FAILURE IMPOSSIBLE—Positive success through "Master Key" course; 35 lessons; leather, cloth-bound, \$5.00; cloth, \$3.25. Aural Influences, tells faults, 50c. SOVEREIGN PUBLISHERS, 40 Broadway, Buffalo. Jan20x

FRANK LANE'S NEW BOOK of Vaudeville Material, Monologues, Sketches, screwingly funny Recitations, Parodies, Songs with music, Comic Patter for magicians, Trick Cartoons. A most complete book for up-to-date vaudevillians. Only \$1.50, postpaid. FRANK LANE, 16 Mayfair, Roxbury, Massachusetts.

HYPNOTISM CONTROLS OTHERS—Desires gratified; 25 easy lessons, \$1.00; "Mindreading"; (any distance); 30c; "Successful Morning Picture Play Writing"; 30c; "400 Valuable Trade Secrets" (one cost 25c, two others 20c, etc.); 30c; "One Tui of Coal Made Equal to Three"; 30c; "Attract Friends—Be a Leader, With Strong Will, Good Memory, Magnetic Personality"; six volumes, 65c. SCIENCE INSTITUTE, 61104 Belmont, Chicago. feb18

RECEIVE LOADS of MAIL—Your name in exclusive Agents' Directory, 25c. BOX 86, Tolleston, Ind.

\$50 Weekly Spare Time—Man-

ufacture household necessities. No machinery needed. 400% profit and sale in every home. Guaranteed product and sure money-maker. One-dollar bill brings all details, directions, etc., for success. F. GAGES, Tolleston, Ind.

Importers in Mexican Prod-

ucts and Curios. All kind of raw fur. Stamp for price list. HILARIO CAVAZOS & BRO., Laredo, Texas.

ADJUSTERS AND COLLECTORS

all parts of the world. We get the coin. We pay. NATIONAL PROTECTIVE ASSOCIATION, 19 Sloan Bldg., Yakima, Washington. Jan27

ALL CORRESPONDENCE COURSES

sold at one-third price. Cash paid for all complete Correspondence Courses. THE CORRESPONDENT EXCHANGE, 63 Wells Hill Ave., Toronto, Canada. X

BIG MONEY Fortune Telling, Instruction Book, five methods

69c. DELNORA, Box 265, Dunn, N. C. Jan20

IF YOU DESIRE Philadelphia Mail Address, write SHUMWAY

2816 North 28th, Philadelphia. feb10

JANUARY NUMBER "THIS FOR THAT" a real advertising medium, a neat publication, containing good reading, clean advertising. Six regular issues, 25c, to PUBLISHERS, Box 599, Milwaukee, Wis.

PATENTS—Write for free Guide Book and Record of Invention Blank. Send model or sketch of invention for free opinion of its patentable nature. High-class references. Reasonable terms. VICTOR J. EVANS & CO., 9th and G. Washington, D. C. Jan27

FOLDING PAPER BOXES for candy and salted peanuts, 5c and 10c sizes, with or without imprint. Write QUALITY BRAND PRODUCTS, 511 Smith St., Peoria, Illinois.

JUST OFF THE PRESS—20th Century Business Encyclopedia, Wonderful book of plans, formulas, etc., \$1.00. Circular free. BOX 368, Birmingham, Ala.

MONEY-MAKING BOOKS, Plans, Formulas. Catalog free. IDEAL BOOK SHOP, 5503-B North Robey, Chicago. mar21

START PROFITABLE Mail Order Business at home. Make and sell your own goods. Enormous profit. Send 10c for plan and copy of magazine. STATE COMPANY, Dept. D, 500 5th Avenue, Room 431, New York City. Jan27

VENEZUELA—Live man wants agencies. Novelties. Mail Order Goods of all kinds. Send catalogue and samples. Address F. HORACE GONZALES DE AVILA, Rumualda A. Manduca No. 103, Caracas, Venezuela. Jan20

WANTED—Material for humorous monthly. Cash prizes and straight purchase. Copy of paper with particulars, dime. GEE WHIZZ, 15 Moore Bldg., Atlanta, Georgia.

WE START YOU IN BUSINESS, furnish everything; men and women, \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime. Booklet free. W. HILLIYER RAGSDALE, Drawer 98, East Orange, New Jersey.

WHIP AND FOUR WAGONS—Would like to place with first-class Carnival. Reasonable terms. FRANK VLADO, care Billboard, New York.

11.00 MEDICINE SHOW or Agent's Package, Gilman's Famous Herbs (soluble in water) matter and large dollar bottles (labels free). Write for particulars. Big seller; great repeater. GILMAN, "The Medicine Man", Box 170, Flint, Mich. Jan27

CARTOONS

5c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

"BALDA'S TRICK DRAWINGS"—Stunts with pep and reputation. Write for free lists of Chalk Talk Supplies. BALDA ART SERVICE, Oskosh, Wis. feb17

CONCESSIONS WANTED

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

COSTUMES, WARDROBES AND UNIFORMS

Take Notice—One Thousand
Chorus Dresses, all in first-class shape, many have bloomers, everyone is worth four times the price we ask; sets of 6, 8 and 10; our price, \$1.25 each. No orders for less than set of 6. This will be the sale of the year. Money is needed. Get your money order here, you will get your money's worth. LONG BEACH COSTUME CO., 541 West Broadway, Long Beach, California. Jan27

CLASSY STAGE CHARACTER WARDROBE—Fur Coats, Gowns, Wraps, etc., set of three silk dresses, 11 1/2 shoes, silk bundle, all 200. STAMP, L. SEYMOUR, 325 W. 135th St., New York City.

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In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 66)

SHORT SATEEN SOUBRETTE DRESSES, six pink, six black and white, six green and red. \$25 takes all. **EXCHANGE OR SWAP** (No Films or For Sale ads accepted under this head)

UNIFORM COATS, \$3.50. Save your order until my February 1st. **JANDORF,** 229 W. 97th, New York City. Jan 20

EXCHANGE OR SWAP

(No Films or For Sale ads accepted under this head)
30 WORD CASH, NO ADV. LESS THAN 25c.
7c WORD CASH, ATTRACTIVE FIRST LINE.

EXCHANGE Pure Bred Blue Ribbon Poultry, pure American Bantams, for Land. Typewriters. Lists of Securities. G. C. CLAWK, Ohio, Michigan.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS.
4c WORD CASH, NO ADV. LESS THAN 25c.
7c WORD CASH, ATTRACTIVE FIRST LINE.

Beauty Clay—Real Formula
For this exclusive advertised product sent mailed for \$1.00. A. FITZGERALD LABORATORY, 812 Madison, New York. Feb 10

English Formulas Just Arrived. First time in America. Lime Juice Cordial. All in One Polish. Pushes shoes to autumn heels. Desinfecting Fluids, all three, \$1. Be first with these. Any formulas supplied.
ANGLO-AMERICAN FORMULAR CO., 423 N. 7th St., St. Joseph, Missouri. Jan 27

Plasti-Pac Beauty Clay—Sells \$2 pound, costs about 3c pound to make. Mail order firms selling thousands daily at 2c package. Put it up in packages to retail at 35c or 50c cents and every woman buys it. Sell by mail or put out agents. Guaranteed formula, small pots, source of supplies, etc., sent postpaid \$1.00. Kansas City reserved. **WILLIAMS,** Box 5831, Westport, Kansas City, Mo. Jan 27

Something New—Mend Broken
Glassware. A fortune. Send a quarter. **BOX 353, Marshall, Illinois.**

Streetmen, Notice!—Spitfire
and Transference formulas both for \$1.00. **W. F. WOMACK,** Box 11, Montgomery, Ala. Jan 27

Unexcelled Fudge and Caramel
Receipts. Made by a practical candy-maker. Guaranteed money maker. Five Dollars. **S. H. GALE,** Box 263, Lynn, Massachusetts. Feb 10

500 Valuable Formulas, 20c.
Catalog free. **"UNIVERSAL",** 4047-B, North Whipple, Chicago. Feb 10

3,000 Formulas—400-Page Volume \$1. "UNIVERSAL", 4047-BB, North Whipple, Chicago. Feb 10

ALUMINUM SOLOER—Complete Formula, \$1.00. Sample, 25c. Gross, \$4.00. **ADAMS,** 3367 W. Pine St., St. Louis. Jan 27

AUTO POLISH FORMULA saves painting, makes old cars look like new. Rub on, wipe off. No long polishing. Also Non-Freeze, prevents frozen radiators. Never fails. Each complete Formula, \$1.00. Both \$1.50. Age is wanted. **STATE COMPANY,** 500 5th Avenue, Room 430, New York City. Jan 27

FIVE FORMULAS, \$1.00—Carpet Cleaner, Instant Cement, Mends All Solder, Snake Oil Liniment, Three-Minute Gum Remover, J. COLEMAN, Box 392, Des Moines, Iowa. Jan 27

FIVE FORMULAS, \$1.00—Three-Minute Corn Remover, Snake Oil Liniment, Instant Cement, Mends All Solder, Carpet Cleaner, KOPP CO., 3000 California Ave., N. S., Pittsburg, Pa. Jan 27

FREE—Formula Catalog, ALLEN'S ENTERPRISES, 1247 Milwaukee Ave., Chicago, Illinois. Jan 27

RAZORINE three sticks. Transference. Windshield Cloth. Snake Oil. Luminous Paint. All for 25c coin. **GEO. SHEA,** 1200 Grange Ave., Brooklyn, N. Y. Jan 29

SHAVE WITHOUT RAZOR, 25c stamps. PRESS SALSIS CO., N. a Egypt, New Jersey. Jan 27

SILVER MIRRORS, Razor Honing Paste, Carpet Cleaner, Snake Oil, Instant Cement, Spot Fire, Corn Cure, Snake Oil, \$1.00. P. BROWN, 602 South St., New Orleans, Louisiana. Jan 27

MANUFACTURE Highest selling Specialties from our formula. We teach you how. Catalog free. **ALLEN'S ENTERPRISES,** 1247 Milwaukee Ave., Chicago, Illinois. Jan 27

SILVER MIRRORS—My exclusive French Tar-taric method costs enormously profitable business. Booklet free. **WAL. BARSTOW,** 514 234 Street, Oakland, California. Feb 10

\$4.00 BOOK for 25c, containing 500 Formulas and Trade Secrets. Free catalogue. **WOODS' ENTERPRISES,** 144 Kapp St., Milwaukee, Wisconsin. Jan 27

688 WAYS TO MAKE MONEY—2,716 Formulas "Entrepreneur's" (one hundred). 3 volumes, \$1. IDEAL BOOK SHOP, 5525-V North Hobey, Chicago. Feb 10

3,000 FORMULAS and Recipes, \$1.00. **ENGLISHER,** 7-11 E. 82nd St., South Waukegan, Chicago. Feb 10

10,118 REC PE FORMULAS a 1 Processes for \$7.50. **W. J. BROWN,** 1167 Birch St., Chicago, Illinois. Jan 27

1,000,000 FORMULAS 1916 pages, 500 illustrations, \$1.00. **ENGLISHER,** 7-11 E. 82nd St., South Waukegan, Chicago. Jan 27

1,000,000 FORMULAS, Trade Secrets, 1,016 pages, \$2. IDEAL BOOK SHOP, 5525-V North Hobey St., Chicago. Feb 10

FOR RENT, LEASE OR SALE PROPERTY

30 WORD CASH, NO ADV. LESS THAN 25c.
7c WORD CASH, ATTRACTIVE FIRST LINE.

For Sale—Amusement Pier.
Located at Venice, Calif. Twenty-five-year lease. Present pier seven hundred and forty feet long. Dance hall elegantly finished, costing \$100,000, and other buildings. Water frontage, seven hundred and forty-eight feet. Write **EDWARD MERRIFIELD,** 4031 Alameda Drive, San Diego, California. Jan 20

FOR SALE—NEW GOODS

30 WORD CASH, NO ADV. LESS THAN 25c.
7c WORD CASH, ATTRACTIVE FIRST LINE.

A Startling Discovery — A
complete Power Plant within the grasp of your hand. See my ad in Jan. 13 issue, page 97, on Powerlite, the dashlite without a battery. **F. J. BAUER.**

Incense Perfume, \$1.00 Box—
To keep your room sweet and fragrant use "Flowers of Paradise," burner included. Send **BEIA CO.,** 463 Chamber Commerce, Los Angeles, California.

1,500 Salesboards Cheap —
Hundred-hole midget size. Going out of business. Will sell the lot at 5 cents each. **W. E.,** Room 36, 25 Central Sq., Lynn, Mass. Jan 20

MECHANICAL PLAYING CONCERTINAS, with 10 Music Rolls, \$35.00; Extra large size, \$50.00. **CENTRAL SUPPLY HOUSE,** 615 Seneca Avenue, Brooklyn, New York. Jan 20

MUSICIANS—The Handy Date Book assures a practical and safe method of booking every engagement. Every musician needs one. Sent anywhere, postpaid, 60 cents. **COMMERCIAL PRESS,** 161 So. Main Street, Fall River, Massachusetts. Feb 3

FOR SALE—SECOND-HAND GOODS

4c WORD CASH, NO ADV. LESS THAN 25c.
6c WORD CASH, ATTRACTIVE FIRST LINE.

Columbus Piano, Boudoir
style, 450 lbs. for traveling shows. Shipped in good traveling case for \$20 deposit, balance \$40 collect priv. examination, freight or express. **F. H. THOMPSON,** Windsor, Wis. Jan 20

Doll Rack and Hood. Gregory,
Brodnax, Virginia. Jan 27

For Sale — Merry-Go-Round.
Track Machine, good order. First-class Organ. Cheap for cash. **WARE,** 732 Washington St., Phone, Beach 4965, Boston, Mass. Jan 27

Parachute Sale—Forty Parachutes for three to twelve parachute drop act. Good as new; best ever made. Hutchison's patent holder. **ED HUTCHISON,** Windsor Ave., Elmira, New York. Jan 27

Unusual Ermine Coat Creation

For sale, cheap. Must sell stunning artistic ermine coat worn few times, modern design, eighty-four inches around bottom, forty-five long, size fifty. Skins laid on bias at side of coat, giving exquisite striking lines. A real stage coat regal in appearance. Ideal for vaudeville sketch or picture classic. A jaekel five thousand coat; must sacrifice half cost. Reliable banking and furrier reference on request. Address **SACRIFICE,** No. 229 Allen St., Buffalo, New York.

50x80 Khaki Tent. Gregory,
Brodnax, Virginia. Jan 27

COMPLETE SHOW—For playing Lodges and Benefits: Magician's Outfit, Mail Bag, Handouts, Musical Funnels, Trump, Typewriter and many other bargains. List for stamp. GEO. A. RICE, Auburn, N. Y. Jan 27

CORN POPPER, complete, nearly new, \$75. **PROMAR 3**
FESSOR, 1306 Fifth, Des Moines, Ia.

ELECTRICAL STAGE EFFECTS—Clouds, ripples, fog, waterfalls, spotlights, stereophones, rheostats, studio lights, condensers, lenses. NEWTON, 305 West 15th St., New York. Jan 20

FOR SALE—12 Revolvers, .32-.38 caliber, good fash \$35.00 takes all. One-third cash. FRED FARR, care Touraine Apts., 14 Central, Kansas City, Mo. Jan 20

FOR SALE—Tent Seats for tent 50x90 feet. Cheap. **CLAS, S. MASON,** Delaware, Ohio. Jan 20

FOR SALE—Portable Rink Floor, \$450; 275 feet of Tent Walls, one large piece of Canvas, \$125. **J. McNEIL,** 138 Harrison Ave., Pontiac, Michigan.

FOR SALE—40-ft. Round Top, khaki, trimmed in red, with two 20-ft. middles and 9-ft. wall, complete with bare rugs, blocks and fails, circus style; also one 20-ft. Middle Piece, khaki, to fit 40-ft. top. **TRUILLEY DEVERE,** Gibson, North Carolina. Jan 27

FOR SALE—A complete Crispette Outfit, cheap. F. J. HOLZSCH, 1667 Birch St., Chicago, Illinois.

FOR SALE—Metal Hoop, 6x87; Screen, 9x12 ft. 160th for \$60. See or write FRED THOMAS, Plymouth, Illinois.

FOR SALE—Kentucky Derby, in first-class condition, \$500 takes it. Can be placed if taken at once at New York beach. Two still Shooting Galleries, \$50.00 each. No guns. A. L. FROWNTON, General Delivery, Wilmington, North Carolina.

FOR SALE—Crescent and Killed Spotlights, \$20.00 each. **W. V. CHALONER,** 113 N. Scott St., Adrian, Michigan. Jan 20

ILLUSIONS, Cartosities, Statue Turn to Life, Black Art, Pit Shows, W. J. COOK, 118 W. Main St., Richmond, Indiana. Feb 10

JOKER'S NOVELTIES—Great fun. List free. E. FENNER, 2401 Jefferson, Louisville, Ky. Jan 27

LECTURE GOODS, WYNDBAM, 24 7th Ave., New York. Jan 20

POST CARD VENDERS—Six Exhibit Ideal, with late Improved double slots, \$10.00 each; 5 all-steel new Ball Gum Machines, \$5.00 each; 2 Wizard Fortune Tellers, \$7.50 each. HAL C. MOUDY, Danville, Illinois. Jan 27

SET PUNCH FIGURES, excellent condition, \$10; Ventriquoist Knee Figures, Irish and Negro, \$9 each. Particulars for stamp. PINXY, 617 Fleming, Key West, Florida. Jan 20

SLOT MACHINES—Mills Hanging Bags, \$65.00; Lung Taster, \$10.00; Uncle Sam's Trip, \$25.00; Happy Home, \$20.00; 10 Mills Quarter-ropes, Picture Machines, cheap, counter style; Butter Kid Top Corn Machine, all electric, bargain. McCUSKER, 212 N. 6th, Philadelphia, Pennsylvania. Jan 27

SLOT MACHINES—Closing out. Stamp for list. NOVELTY SALES CO., Shamokin, Pa. mar 1

SLOT MACHINES—First \$150.00 takes 5 good Mills O. K. \$55.00 takes 2 Operator Bells, No O. D. orders. C. J. HOLZBACH, 2533 Dupont, So. Minneapolis, Minnesota. Feb 3

SLOT MACHINES bought, sold, traded or leased to agents who have locations. New England operators send your repair work here. Lowest rates, good work by expert men. Write, wire or phone Barnum 4579. **BANNER SALES CO.,** 935 Noble Ave., Bridgeport, Connecticut. Jan 27

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Venders, all in 5c or 25c play. Also Brownies, Eagles, Nationals, Judes, Owls and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting, two-bit machines with our improved coin detector and pay-out slides. Our construction is a fool proof and made for long distance operation with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pennsylvania. Jan 27

TEN PENNY PISTOL MACHINES, Fey make, A-1 condition, \$30.00 each. IRVIN & STERN, 523 Broadway, Oakland, California. Jan 20

175 PAIRS OF RICHARDSON ROLLER SKATES, sizes 1 to 9 inclusive, completely overhauled, in excellent condition, ready for use. Price, \$1.00 per pair. **R. F. HOOVER,** Harlan, Iowa. Feb 3

300 THEATRE CHAIRS, like new. BRINKMAN, 125 West 46th St., New York. Jan 20

500 YARDS BATTLESHIP LINOLEUM and Cork Carpet; Government surplus; at prices fully half retail. Perfect goods. **J. P. BEDINGTON,** Scranton, Pennsylvania. Jan 27

\$125.00 BUYS Dunbar Peanut and Popcorn Wagon, in fair shape. Needs cleaning up. **HENRY M. MILLER,** Mt. Vernon, Ohio.

HELP WANTED

4c WORD CASH, NO ADV. LESS THAN 25c.
6c WORD CASH, ATTRACTIVE FIRST LINE.

AMATEURS, ACROBATS, CLOWNS—Professional training. See Instructions and Plans. JINGLE HAMMOND. Jan 27

ATTENTION!—Wanted, Whistlers that can sing or do some specialty. Address **INDIAN WHISTLER,** Billboard, New York City.

DRAMATIC STOCK COMPANY WANTED—For week stand. No road shows here this season. Opera House closed. Our picture theatre now stage equipped and can handle few stock engagements and other attractions. **RELIANCE THEATRE,** Orangeburg, South Carolina.

SKETCH TEAM and Blackface Comic, opening in April, **EDW. H. ACKER,** New Milford, Conn. Jan 20

TOPMOUNTER WANTED—For perch act, or ornament. Must do perfect hand-stands. Not over 150 pounds. Write to **ROLAND SCHMIDT'S MCUNO PARK,** East St. Louis, Illinois. Jan 27

WANTED—Young Lady Singer, to do solo in act; also play piano or some other instrument. State all you do. Address **FRANK & RAYMOND,** care Billboard, New York.

WANTED—For the Zum Indian Rem. Co. Sketch Team that changes for one week. Comedy in acts. Must do good singles and doubles. Good wardrobe on and off. Also Single Performer. State lowest salary. No tickets unless I know you. Address **KING ALLISON,** Box 202, Albion, Indiana.

WANTED—Med. Sketch Team that does doubles and singles. Change stretch for one week. One must take piano. State lowest salary. Answer by wire. **IROQUOIS INDIAN MED. SHOW,** 25 North Wood St., Altoona, Pennsylvania.

WANTED AT ONCE—Colored Comedian and Wife. To join colored vaudeville show. We are playing Greaters, schools and halls. Out all year. Money every Sunday. Tickets if I know you. This show know how to treat their people. All mail to **J. G. GIDDEN'S COLORED SHOW,** Hearne, Texas.

WANTED—Strong Novelty Act, to feature with med. show coming season. Prefer man and wife, with own car if possible. Good proposition to right couple. Good, strong Musical Act considered. State what you have and all you do. Don't wire, write. "Hoop or dope?" "Save stamps." State all in first letter. Must be willing to help in acts. Don't misrepresent. **CLAS, V. GRAHAM,** care Graham Medicine Co., Columbus, Georgia.

WANTED—Dramatic People in all lines. Those that can double in hand. State all and what you will do; send photos. Also A-1 Advance Man that can deliver the goods. **COL. W. F. FLEMING, McCook, Nebraska.**

HELP WANTED—MUSICIANS

4c WORD CASH, NO ADV. LESS THAN 25c.
6c WORD CASH, ATTRACTIVE FIRST LINE.

Organist, Exceptional Ability,
for pictures. **NEW PALACE,** Jamestown, New York. Jan 20

Wanted — Cellist for Year-
round hotel engagement. Four hours—seven days. Six months' contract to right party. Write experience and lowest salary considered. **BRUCE REYNOLDS,** Lafayette Hotel, Lexington, Kentucky.

Wanted—First-Class Violinist
and Trumpeter for high-class picture house. Absolute permanent position for road man. In con. Write, stating terms and references. **WALTER STANZEL,** Leader, Strand Theatre, Binghamton, New York.

Wanted—Excellent Trombone
Player who can double Violin, play little Organ with headline vaudeville act. Wire **MADDOCK** Playhouse Theatre Building, New York.

DANCE MUSICIANS WANTED AT ONCE—Free tuition. Don't answer unless interested in business. Address **JACKSON UNIVERSITY,** Chillicothe, Missouri. Feb 3

FEATURE CORNETIST and Saxophonist wanted immediately for recognized vaudeville and dance orchestra. Both must read, improvise and have real tone. Tuxedo and white trousers working wardrobe. State age and experience. **G. A. JAMES,** Fort Dodge, Iowa. Jan 27

IMMEDIATELY—Union Musicians for red-hot Jazz Band. Also Musicians for coming chautauqua season. Prefer men doubling. Send photo. Write **FIVE SHANNON ATTRACTIONS,** Nichols, Iowa.

SAXOPHONIST WANTED—For high-class vaudeville and dance orchestra. Must be young, single and of good personality. Tuxedo. Prefer man doubling Jazz Clarinet or two more Saxophones. To a high-class musician of big caliber we offer real opportunity. Other musicians write. **AL J. GABEL,** Mgr. Broadway Entertainers, Iowa City, Ia. Jan 20

TENOR VOCAL SOLOIST, doubling Banjo, Violin, Cornet or Saxophone, wanted for high-class vaudeville and dance orchestra. Must have voice of quality, young and congenial. Tuxedo. Other Musicians that are considered. **SINGERS VAUDEVILLE ORCHESTRA,** Cedar Rapids, Iowa. Jan 27

WANTED—Pianists, Organists; learn pipe organ, greater playing; exceptional opportunity; positions. Address **THEATRE,** care Billboard, New York City. Jan 20

WANTED—Lead "C" Saxophonist: young, neat, clean, reliable, doubling "C" Clarinet; thoroughly clarified school. Must play real lead, featured. Must have real tone, no squawker; technique, range, classic or jazz. Boozers, stage-smoking artists, chasers, nothing doing. Eight-month season. Don't misrepresent, you'll lose. Reference required. Photos (or returned), **CHRISTY'S FAMOUS ORCHESTRA** (Eleventh Season), Larimore, North Dakota.

WANTED—The following Musicians: Pianist, Violinist, Drummer, Cornet, Tuba, Saxophonist. Write full particulars and salary expected. Location, Small town, 3,000. Address **NEW PRINCESS THEATRE,** Shelby, North Carolina.

WANTED—Male Pianist, for a nine-piece concert orchestra playing high-class pictures and vaudeville. Salary \$40.00. Must play an intermission for relief. Do not answer unless A-1. State age and experience to **FRANK STANGL,** Sedalla Theater, Sedalla, Missouri.

WANTED—A-1 Vaudeville and Picture Pianist. Union. Competent. **CAMEO THEATRE,** Oil City, Pennsylvania.

INFORMATION WANTED

3c WORD CASH, NO ADV. LESS THAN 25c.
5c WORD CASH, ATTRACTIVE FIRST LINE.

ANYONE KNOWING whereabouts of A. H. Baumgardner, traveling for some hours, an agent, notify BOX 68, Morse, Saskatchewan, Canada.

INSTRUCTIONS AND PLANS

4c WORD CASH, NO ADV. LESS THAN 25c.
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Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

ACROBATIC INSTRUCTION COURSE—Difficult Tumbling, Bending, Halarcing, Clowns, etc. Fully illustrated, including Apparatus Drawings. Complete, \$2.00. **JINGLE HAMMOND,** Adrian, Mich. Jan 27

BEST OF ALL FIRE KING ACTS, 25 tricks. Valuable instructions, \$1. **PINXY,** 617 Fleming, Key West, Florida. Jan 20

CARTOONISTS—Send for Illustrated circulars of Back Pictures, Cartons, Boards and Exels, chik Talk. Literature for stamp. Ten large size 21x36 Colored Drawings, Cartoons, Comics and Caricatures, done in eight colors, same as used by Lightning Artists, postpaid for \$1.00. **CRAYON ART SERVICE,** Quincy, Ohio. Jan 27

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INSTRUCTIONS for Stage Cartoning and Chalk Talking, with 23 Trick Cartoon Skits, for \$1.00. **BALDA ART SERVICE STUDIOS,** Oshkosh, Wis. Feb 3

LET US SHOW YOU how to make the "Chalk Talk". Particulars free. **TRIMAN'S CHALK-TALK STUDIO,** Box 792, Ferrysburg, Ohio. Feb 4

MAKE CUTS with Chalk Plate Method. Instructions, 25c. **M. E. CLARKE,** Ottawa, Kan. Jan 20

SAWING THROUGH WOMAN, Instruction and Plans. **P. BROWN,** 602 South St., New Orleans, Louisiana.

THEATRICAL SCENE PAINTING taught by mail. Most practical course in existence. Everybody should learn this exclusive trade. We sell Theatrical Society Models. Send stamps for Illustrated literature. **ENKEHOLL ART ACADEMY,** Omaha, Neb. Feb 10

In Answering Classified Ads, Please Mention The Billboard.

VENTRILOQUIST taught almost anyone at home. Small post. Send 3c stamp today for particulars and name. GEO. W. SMITH, Room M-713, 125 N. Jefferson, Peoria, Illinois. **mar1**

YOU CAN PLAY THE PIANO BY EAR in a few days if you follow the simple, clear and concise instructions in our self-instructor in Piano Harmony and Ear Training. Written by George W. Belterwelle, well-known pianist and popular music composer, and author of the best-selling piano hit, "My Rose is Only Blue". Send the introductory price of \$1.00 for a copy of our self-instructor, and if it does not meet with your entire satisfaction, return it within five days and we will gladly refund your money. **HARMONY MUSIC COMPANY, 1612 One Avenue, Cincinnati, Ohio.**

MAGICAL APPARATUS
FOR SALE.
(Nearly New and Cut Price!)
4c WORD CASH. NO ADV. LESS THAN 25c.
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CRYSTAL GAZER'S HANDROLLERS, complete, \$1.75, postpaid while they last. With 210 Crystal, \$3.95. **NELSON ENTERPRISES, 721 Bryden Rd., Columbus, Ohio.** **jan20**

CRYSTAL GAZING GLOBES, Magic Tricks, List Free. Magician. Apparatus of all descriptions bought and sold, established **OTTO WALDMANN, 1150 First Ave., New York.**

COMPLETE FACTORY BUILT Wireless Mindreading course fully guaranteed, as low as \$15.00. Complete \$25.00. \$15.00 Gas. Other bargains. Write **NELSON ENTERPRISES, 721 Bryden Rd., Columbus, Ohio.** **jan20**

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Time-Saving Payroll Tables
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Used Bb Baritone Buescher
Saxophone silver-plated, with case in fine shape for sale cheap. **F. H. HOCHMUTH, 347 Third St., Milwaukee, Wisconsin.**

Harp Bargains—Have Some
Excellent instruments. Reduced prices. **LINDEMAN HARP CO., 4140 N. Kedzie Ave., Chicago.** **mar3**

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phone silver-plated, with case in good condition for sale cheap. **F. H. HOCHMUTH, 347 Third St., Milwaukee, Wisconsin.**

AIR COLLAPSES—Self-contained. Best card brings details. Manufactured and guaranteed by **SAM V. DAY, Marshalltown, Iowa.** **feb17**

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BAND INSTRUMENT BARGAINS—Deal with the professional music store. The concern that always has the best makes in both new and used goods with the finest repair and prompt service for one professional musician. Have the following Saxophones all low prices: 4c make, complete with case, \$11.00; 4c \$12.00; 4c \$13.00; 4c \$14.00; 4c \$15.00; 4c \$16.00; 4c \$17.00; 4c \$18.00; 4c \$19.00; 4c \$20.00; 4c \$21.00; 4c \$22.00; 4c \$23.00; 4c \$24.00; 4c \$25.00; 4c \$26.00; 4c \$27.00; 4c \$28.00; 4c \$29.00; 4c \$30.00; 4c \$31.00; 4c \$32.00; 4c \$33.00; 4c \$34.00; 4c \$35.00; 4c \$36.00; 4c \$37.00; 4c \$38.00; 4c \$39.00; 4c \$40.00; 4c \$41.00; 4c \$42.00; 4c \$43.00; 4c \$44.00; 4c \$45.00; 4c \$46.00; 4c \$47.00; 4c \$48.00; 4c \$49.00; 4c \$50.00; 4c \$51.00; 4c \$52.00; 4c \$53.00; 4c \$54.00; 4c \$55.00; 4c \$56.00; 4c \$57.00; 4c \$58.00; 4c \$59.00; 4c \$60.00; 4c \$61.00; 4c \$62.00; 4c \$63.00; 4c \$64.00; 4c \$65.00; 4c \$66.00; 4c \$67.00; 4c \$68.00; 4c \$69.00; 4c \$70.00; 4c \$71.00; 4c \$72.00; 4c \$73.00; 4c \$74.00; 4c \$75.00; 4c \$76.00; 4c \$77.00; 4c \$78.00; 4c \$79.00; 4c \$80.00; 4c \$81.00; 4c \$82.00; 4c \$83.00; 4c \$84.00; 4c \$85.00; 4c \$86.00; 4c \$87.00; 4c \$88.00; 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HOKUM COMEDY SONGS. Sure-fire. Big list free. **LARRY POWERS, Billboard, Cincinnati, Ohio.** mar24

PIANISTS AND SINGERS. Send stamp for your professional Copy. **THOMAS M. GOULD, 1782 Rosedale Ave., E. Cleveland, Ohio.** jan20

SENO TWO-CENT STAMP for professional copy of "Please Don't Think I'm Fooling You," also "Way Down South in Georgia." **ANTHONY KETROY, 1709 Peoria Rd., Springfield, Illinois.** feb3

"THAT SWEET SOMEBODY OF MINE" and "Digs." New "Stealing" hits captivating the world. Songs or orchestration, 25c each. **STERLING MUSIC PUBLISHERS, Racine, Wisconsin.** feb24

"YOU'RE SUCH A TEMPTATION TO ME," new song, 40 cents lyrics, you words and music. **BEILAH LYNAN, Steubenville, Ohio.** jan20

TATTOOING

(Designs, Machines, Formulas)
6c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

CANADIAN TATTOOERS. Save the duty. Send stamp for list and used designs, machines, supplies, etc. **AIRCRAFT STUDIO, 201 Talbot St., St. Thomas, Ontario, Canada.**

TATTOOING REMOVED. If you cannot call at my office send for a bottle G. M. M. Tattoo Remover. Price, \$2.00, with instructions. **DR. MILLER, 243 East 86th St., New York.** jan27x

SPECIAL COMBINATION MACHINE. double tubes, complete, \$2.50. **WAGNER, 208 Bowers, New York.** jan27

THEATRICAL PRINTING

6c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Curtiss, Continental, Ohio. feb3

High-Class Printing for High-

Class People—500 Hammermill Bond Letterheads, \$3.75. 500 Hammermill Envelopes, \$2.35. other printing. **HICKSVILLE PRINTING CO., Hicksville, Ohio.**

BOOKING CONTRACTS. Caution Labels, Passes, Calls, Agents' Reports. **BOX 1135, Tampa, Fla.** jan30

LETTERHEADS AND ENVELOPES—50 of each. \$1.00. 100 Business Cards, 50c. **GEYER, Box 886, Dayton, Ohio.** feb10

LOOK!—150 Bond Letterheads and 150 Envelopes, \$2.00. Other printing. **AMERICAN SUPPLY CO., Hicksville, Ohio.**

PRINTING. Write us your wants. Satisfaction guaranteed. Our specialty: Million order runs. Bargains in Printing, 1,000 Bond Letterheads, size 6 3/8, for only \$3.00; also 500 good white No. 6 3/8 Envelopes, with your return card printed in the corner, for \$2.50, or both for \$5.00. Cash with order. Address **STANDARD PRINTING CO., 216 218-220 East State St., Marshall, Michigan.** jan27

PRINTING—IDEN. Mount Vernon, Ohio. mar24

RUBBER STAMPS. 3 inches wide, first line, 30c; added lines, 15c each. **HURD, of Sharpsburg, in Iowa.** feb3

SPECIAL OFFER!—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. **NATIONAL ECONOMIC SPECIALTY CO., Leonia, N. J.** feb10

\$1.00 YOUR OWN PERSONAL Printed Stationery. \$1.00 for 150 Single Sheets, 5 1/2x8 1/2, and 100 Envelopes of fine white, pink, blue or buff bond paper, printed with your name and address for \$1.00. **PERSONAL STATIONERY CO., P. O. Box 995, Philadelphia, Pennsylvania.** mar17

100 BOND LETTERHEADS and 100 Envelopes, \$1.25; 500 ea. \$3.50. 100 Cards, 5 1/2x8 1/2, \$2.00, prepaid. **CROWN MAIL ORDER PRINT, Station A, Columbus, Ohio.** Stamp, samples. jan27

STAGE MONEY.—100 pieces, 65c. postpaid. **HURD, of Sharpsburg, in Iowa.** feb3

WANTED PARTNER

(CAPITAL INVESTED)
6c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Partner Wanted — Vicinity

New York, with \$500 to finance young lady with Musical Revue Act of 8 people for vaudeville. Address **GRACE COWHIG, 24 Campbell Ave., Revere, Massachusetts.**

A SKETCH TEAM, doing double and single dancing or musical, to join Comedy Team. Vaudeville road show, carrying own films, to play picture houses. Split fifty-fifty. **G. W. F., Box 191, Topeka, Kan.**

WANTED.—Lady Partner who will invest some money with show. One that can work in all faces and do doubles with me. Must play piano. Address **JACK SMITHS, 1603a Olive St., St. Louis, Missouri.**

WANTED TO BUY, LEASE OR RENT

3c WORD. CASH. NO ADV. LESS THAN 25c.
3c WORD. CASH. ATTRACTIVE FIRST LINE.

Tent Outfit, 50x80; Push Pole,

or would consider ready-to-show outfit. Also five Scenery of all kinds and Folding Chairs. **M. A. ROSEN, Ballard Hotel, Des Moines, Ia.**

Wanted—A Cat Rack Ball

Game complete for cash. Address **MARVIN COVELL, 2010 Green St., Philadelphia, Pa.**

TWO SWINGING LADDERS made out of steel tubing. **LILLIAN CASERNO, General Delivery, Detroit, Michigan.**

WANTED.—Good second-hand Vaudeville Tent Show outfit, for my No. 2 Show. Tent about 40x60. Stage and Seats complete. No junk. State lowest figure for cash. **LORENZO QUILLEN, Syracuse, Ohio.**

WANTED TO BUY.—Serials. Send list, giving price, condition and quantity of advertising matter. **BIG FOUR FILM EXCHANGE, 736 So. Wabash Ave., Chicago, Illinois.** x

WANTED.—Power's Machine, also Mazda Lamp House. Will pay cash for bargain. **J. L. SHULTZ, Thiala, Texas.**

WANTED.—200 ft. or more of 10-ft. Side Wall, also 30x50 Middle Piece. State the ounce weight, condition, full particulars. **DAN SYLVESTER, Smithville, Georgia.**

WANTED.—Knives, Revolvers and "Pags" for knife rack, also Rack Mirrors. What have you got? **BOX 265, Dawn, North Carolina.**

WANTED TO BUY.—Shooting Gallery. **CHAS. BERTHICH, 1001 Guillard St., Pensacola, Fla.** jan27

WANTED.—Big Top, Trained Dogs, Ponies or other animals. Will pay cash, or trade half section land in Kansas. **W. J. NELSON, Arkansas City, Kansas.** jan27

WANTED TO BUY.—Corona Typewriter. Must be a bargain. **JOE HOWARD, 501 Princeton St., Providence, Kentucky.**

WANTED.—6 Spotted Ponies, 36 to 42-inch, 2 to 4 years. Mares preferred. Pony work harness. **JOHN W. DAVIDSON, Bridgeport, West Virginia.**

WANTED.—Piano Keyboard Accordion. **NEIL BRODIE, Rockwood, Tennessee.** x

WANTED.—Tents, all sizes; Candy Floss Machines, any Concessions. Buy anything. Pay cash. **ROSETTER, Albany, Ohio.** jan20

WANTED.—Wild or Domestic Animals, trained or not trained; Freak or any good Attraction for platform show. **SCHULZ MOTORIZED CIRCUS, 92-E Myrtle Ave., Youngstown, Ohio.** jan20

WANTED TO BUY anything suitable for Dog and Pony Show, in this vicinity, second-hand. **ARTHUR LIND, Fairbury, Nebraska.** jan20

WANTED.—Second-hand Dramatic Outfit, complete, except piano. Must be cheap. State all particulars. **COL. W. F. FLEMING, McCook, Nebraska.**

WANTED TO BUY.—Or stage, good Freak. Must be strong enough to feature. Place right for cash. Address **W.M. WITHE, Billboard, Chicago, Ill.** jan27

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

EXHIBITORS, ATTENTION!—Prices cut. The Bliss Lights only rivals electricity. No expensive chemicals. Guaranteed results on the screen. A postal brings particulars. Best grade Pastils at all times. **S. A. BLISS LIGHT CO., 1329 Glen Oak Ave., Peoria, Illinois.** feb3

FILMS FOR SALE—NEW

6c WORD. CASH. NO ADV. LESS THAN 25c.
8c WORD. CASH. ATTRACTIVE FIRST LINE.

UNCLE TOM'S CABIN, the only and original 5-reel Passion Play. Life of a Comancher. The Secret Trail. Joseph and His Brethren. Send stamp for list. **WESTERN FEATURE FILMS, 804 S. Wabash Ave., Chicago, Illinois.**

FILMS FOR SALE—2D-HAND

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

A Bargain—"Passion Play"

Complete version, three reels, excellent condition. In low examination; no use for same. Will sacrifice at \$100. **W.M. ELLIOTT, Family Theatre, Hazleton, Pennsylvania.**

"Buffalo Bill"—Like New.

Original three-reel print. Not a single "V" in sprockets. A bargain at \$35. **W.M. ELLIOTT, Family Theatre, Hazleton, Pa.**

Films for Road Shows—Send

for list. **YELASCO, Suite 603, 130 W. 46th St., New York City.**

For Sale—30 Good Reels, \$70.

Edison Machine, \$30.00. **JAMES PROUD, Thomas, West Virginia.**

For Sale—275 Opera Chairs.

Good condition, used short time, \$360. 6 sections, 5-high Blues, \$60; 3 sets Scenery, 10 ft high, 10x26 ft. street and wood drops, \$55 complete. 3 28-ft. Center Poles, \$20. **Williamson Motion Camera, 400 ft. magazines tripod, \$60; 1 Kodak Motion Picture Camera, \$32; 1 dark-red Velvet Iron, 12x26, \$75. Write or wire. **W.M. HAYWARD, Doloresville, N. Y.** x**

750 Reels—Dirt Cheap. West-

ern Features, Comedies, Greatest Stars. **KEYSTONE FILM, Altoona, Pennsylvania.**

BARGAINS.—Features, Comedies, Westerns. Send for list. **REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania.** feb3

FILMS FOR SALE.—New and second-hand. Hundreds of A-1 Features, Westerns, Comedies, new Passion Play and many other non-theatrical subjects. Write for prices and terms. **LINCOLN FILM SERVICE, 804 So. Wabash Ave., Chicago.**

ELEVEN REELS.—Two and single; Westerns, Comedies; one two-reeler perfect, not a single sprocket hole broken; balance better than fair. All for thirty dollars. Third cash, balance C. O. D., in metal shipping cases. **L. V. YATES, Coahoma, Texas.**

FEATURES, COMEDIES, WESTERNS.—Great assortment. Famous stars. Lists available. **ECONOMY CO., 814 Cortland Ave., Philadelphia, Pa.** jan27

FILM EXCHANGE FOR SALE.—Fully equipped, including vaults and about 300 reels, consisting of Mix, Haris, Sonnets, Chaplins, etc. Make offer. **MANHATTAN FILM EXCH., 729 7th Ave., New York.**

FILMS FOR TOY PROJECTORS. \$1.00: 850 feet, \$3; News Weeklies, \$3; Comedies, \$5; 20 reels Social Pirates serial, \$120. **RAY, 326 5th Ave., New York.**

FILMS FOR SALE.—200 single reel Comedies, \$7.50 each; 50 2-reel Westerns, \$15 each; 2-reel brand new Animal Features, \$10 each; 10 reels, Araby, Vengeance, Rajah's Sacrifice, Lion's Nemesis, Jungle Flashlight, Martha of the Jungle, Star of India, Toror of the Fold, Woman, Lion and the Man, Kaffir's Gratitude, \$25 each. Title's Punctured Romance, with Chaplin, Normand, Conklin, Dressler, Sterling and all the comedy leaders, 6 reels, in the "perfect condition," \$150. Advertising matter included with all of the above. Shipped C. O. D., subject to receipt examination, upon receipt of deposit. **BIG FOUR FILM EXCHANGE, 736 So. Wabash Ave., Chicago, Illinois.**

FILM. \$3.50 per reel. Send for list. All kinds. **F. MERTZ, Waterloo, Iowa.** x

FOR SALE at a real bargain. Road Show fake notice: The Life of Jesse James, 5 reels, like new, lots of paper; 5 Wm. S. Haris, 5 reels each; Tom Mix in "The Heart of Texas Ryan", 5 reels, 25 other big Features with real stars. Send for list and prices. **THEMER PHOTOPLAY CO., Kankakee, Ill.** jan27

FOR SALE.—Alice Brady in "Rady Ross". Print in good condition, no paper. \$75.00. **Pilgrim Film Exchange write again. STRAND THEATRE, Caro, Michigan.** jan27

FOR SALE.—48 good Films. Write for list. Sell cheap. Good comedies. **DR. H. J. ATKINS, 1800 Mt. Vernon, Cedar Rapids, Iowa.**

FOR SALE.—Negative of Travels, Customs and Life in Poland; very interesting; good for churches, schools and Polish colonies. 50c per foot. **WANDA FILM SERVICE, 806 So. Wabash Ave., Chicago, Ill.**

FOR SALE.—Five-reel Features, two-reel Comedies, one and two-reel Western Dramas, with Tom Mix. Complete advertising matter. **CENTRAL FILM COMPANY, 729 Seventh Ave., New York.**

HAVE YOU EVER BEEN STUNG?—So have we, it's painful, but a good lesson. Buy your Films from us and get a square deal every time. We want satisfied customers. Send stamps for our list. Give us an order. **WESTERN FEATURE FILMS, 804 S. Wabash Ave., Chicago, Illinois.**

LITTLE LOST SISTER, white stars play, 5 reels, paper, \$35.00. Deposit \$10.00, examination. **Monarch Machine, \$40.00.** Or trade. **WILLARD, Box 237, Allentown, Pennsylvania.**

O. HENRY PRODUCTIONS presents "The Long Riders", 6-reel thrilling outlaw story, with O. Henry and Al Jennings. Copyrighted 1920. Photos, posters. Perfect condition \$40. Residual? Certainly. **G. NEWTON, Sandy Creek, New York.**

SERIALS. perfect condition, paper, complete; bargain. **H. B. JOHNSTON, 535 So. Dearborn St., Chicago.** mar3

SINGLE REEL COMEDIES. one to six-reel Dramas, Westerns, Socials and Educational. Films for churches, schools, theatres and road shows. Many like new at bargain prices. Lists free. **NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minnesota.** jan20

TOM MIX in Days of Darling, five reels; fair condition; words, paper, one, three, stacia, photos, slides, cuts, heralds, banners; original heading and two-reel Charlie Chaplin Comedy, Faking Into Society. All thirty dollars. Ten cash, balance C. O. D. **L. V. YATES, Coahoma, Texas.**

FOR SALE.—Passion Play, 1-reel story; Ten Nights in a Bar Room; 100 other reels; Powers No. 5 Machine. **HARRY SMITH, Gratz, Pennsylvania.**

FOR SALE.—Mad Lover, with Elaine Hammerstein; Those Who Pay, Hestia Hartwell; Wives of Men. Florence Reed; Unparalleled 21st, Hlan the Sweet; Springfield, Florence Nash; Today, Florence Reed; Crucible of Life, Chas. Ray; Woman, Maurice Tourneur; Pauline, John Gray; Frank Keenan; Girl and Judge; David Powell; Just a Woman; Charlotte Walker; Please Help Emily, Ann Murdock; Five Nights, Victoria Cross; Into Those Who Sin, Fritzka Brunette; Daughter of Hate, Frankie Mann. **PLYMOUTH FILM SERVICE, 806 So. Wabash Ave., Chicago, Illinois.**

NAKED HEARTS (Jack Holt), five reels, \$25; Roped In, N. Hart, two reels, \$13.00. Good shape and shipping cans. M. G. with order. Want Illinois Exhibition Head or Machine. **SHOW, 1108 N. C. Port Smith, Arkansas.**

SIX-REEL FEATURE. Marvellous Macista; screen examination: \$70.00. Arnold Gas Outfit, \$10.00. Five sets Song Slides, \$5.00. **LESTER KLOUCK, Spaulding, Michigan.**

THE PASSION PLAY, one reel, hand colored, fine condition, \$15.00. Other Features at big bargain prices. Send for my list. **E. ARLAMSON, 2711 Augusta St., Chicago, Illinois.**

TRADE CHOICE FILMS. Features, Lloyds, Chaplins, also 125-ft. practical, portable Gasoline Low Eye, rew. Want choice Films without paper, Molligraph, No. 1-A, or Slide Walls. Send honest description. No junk wanted. **W. TARKINGTON, Porum Ok. x**

TWELVE TO TWENTY-SEVEN-REEL SERIALS at bargain, with paper. Also 1 to 5-reel Films. \$2.50 up. Write for list. **QUEEN FEATURE SERVICE, INC., Birmingham, Alabama.** feb3

WESTERN SPECIALS.—Features, Comedies, Haris, Mix, Serials and Caricars. Get our big Film list before you buy. **MONARCH THEATRE SUPPLY CO., 228 Union Ave., Memphis, Tenn.** jan27a

W.M. S. HART, in The Two-Gun Man, greatest Western ever made, 5 reels, perfect condition. Price, \$50.00. **BLAND'S ATTRACTIONS, 1261 N. Central Park Ave., Chicago, Illinois.**

2ND-HAND M. P. ACCESSORIES FOR SALE

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. **J. B. JOHNSTON, 535 South Dearborn St., Chicago, mar3**

COMPLETE ROAD OUTFIT, \$30. Monarch Machine, used few nights; lamphouse, films, boxes, lenses, Economy gas outfit, burner-tubing, 3 postals, 8 cars or one, 3 cans ether, 8 reels film; all ready to give away. First \$15 gets it, balance C. O. D. **W. H. DeVAL, 161 Vala St., Syracuse, New York.**

ELECTRICITY FOR 10c PER HOUR.—Motaco Auto Generator operates on any make automobile. Produces electricity for moving picture machines, theatres, schools, churches, homes, etc. Write for free particulars. **MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Wabash Avenue, Chicago, jan27x**

EXHIBITOR'S STEREOTICONS, \$45.00; Arc and Theatral, \$8.00; 500-watt Mazda, \$8.00; 100-watt, \$3.00; 4-lip Gas Burner, \$3.00. **GRONBERG MFG. CO., 1911 W. Monroe St., Chicago, Ill., Makers.** jan27

FOR SALE.—Veriscope Motion Picture Head, like new; also Lubin Head and several reels of Film. All for \$35.00. **R. E. GRASSHOFF, 245 Franklin St., Evansville, Wisconsin.**

FOR SALE.—500 Chairs and quantity of small town Scenery. Big bargain. Now in Allen Opera House, Sandy Creek, New York. Address **JOE A. WALLACE, Oswego, New York.** x

FOR SALE.—New Moving Picture Lamp Wire, Et. & S. Gauge No. 6, asbestos covered, now 12 cents foot. **GLOBE ELECTRIC SUPPLY HOUSE, 136 W. Franklin St., Hagerstown, Maryland.**

FORT WAYNE GENERATOR, with panel and starting switch, size of three-phase, 220 volt, perfect condition, \$275.00. **Martin History Converter, factory warranted, 220 volt, three-phase, with complete emergency panel board, \$375.00. H. B. JOHNSTON, 535 S. Dearborn St., Chicago.** feb24x

GENERT POSITIVE Moving Picture Camera, \$21.00. **MOTUS STUDIO, Quincy, Florida.** jan27

MOTION PICTURE MACHINES for theaters and traveling shows at half price, 200 reels of Film. Bargain lists free. **NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minn.** jan20

SECOND-HAND MOVING PICTURE EQUIPMENT For Sale—Power's, motor drive, with mechanical control; best condition. First \$30.00 with order. **DREAM THEATRE, Houston, Maine.**

NEW 500-FT. HOME PROJECTOR, \$25; Motor Driven Sultcase Projector, \$65; Professional Road Show Projector, \$50. **RAY, 326 5th Ave., New York.**

OPERA CHAIRS.—400 Upholstered Opera Chairs, perfect condition; 400 Upholstered Opera Chairs, GENERAL SPECIALTY CO., 439 Morgan, St. Louis. jan20

PICTURE MACHINES, \$10.00. Bliss Lights, Magazines, Supplies. Stamp. **FRED L. SMITH, Amsterdam, New York.**

POWER'S 6A, motor drive, arc or mazda guaranteed, \$35.00; \$35.00. Power's Inductor, 25 cycles, \$25. **BRINKMAN, 125 West 46th St., New York.** jan20

TWO POWER'S 6B, Stands and Lamphouses; One condition, \$10.00 each, cash with order. **DREAM THEATRE, Houston, Maine.**

TWO SUITCASE PROJECTORS, upper detachable magazine, straight line film feed, motor drive. Cold light can stop on any frame indelibly. Perfect mechanical condition. Used 2 weeks. Cost \$250 each. Sell for \$150 for one, \$250 for both. Send deposit. **SALLIE, 560 W. 179th St., New York City.**

WANTED.—Power 5 Machines and extra heads, also Films and Equipment of any kind. Cash or exchange. **NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minnesota.** jan20

WANTED TO BUY M. P. ACCESSORIES—FILMS

3c WORD. CASH. NO ADV. LESS THAN 25c.
3c WORD. CASH. ATTRACTIVE FIRST LINE.

MOVING PICTURE MACHINE. Power's 6; Cushman Electric Light Plant, 4 ft. P. P.; Tent, 30x50-60, for road show; also films. Must be cheap, no junk. **BOX 68, Morse, Saskatchewan, Canada.**

USED PRINT of James Boys in Missouri! Must be in good shape and cheap. **BUCK BAILEY, Gardfeld Hotel, Akron, Ohio.**

WANT TO BUY.—All makes Moving Picture Machines, Suitcase Projector, Chairs, Concessions, Motors, Fans, etc. Write us before selling. State best cash price in first letter. **MONARCH THEATRE SUPPLY CO., 724 So. Wabash Avenue, Chicago.** jan27a

WANT Passion Play, religious films. Narrow width stepfilm films. **RAY, 326 5th Ave., New York.**

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THEATRICAL BRIEFS

The Rex Theater, Waverly, Tex., has been reopened after having been closed for some time.

The Haskell Theater, Haskell, Tex., which was recently leased by Ed Robertson, has been purchased by him.

F. L. Christians was granted a permit by the St. Paul (Minn.) City Council to operate a picture theater at 108 South Concord street.

George W. Davids is manager of the New Bardston Theater, Poughkeepsie, N. Y., and Harry O. Stowell is conductor of the orchestra.

Joseph C. Singer has leased the Queen Theater, Dallas, Tex., now operated by the Southern Enterprises, Inc., and will take charge in the near future.

In Answering Classified Ads, Please Mention The Billboard.

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 January 15-20 is to be supplied.

A Night in Spain (Royal) New York.
Aron & Drew (Poll) Wilkes-Barre, Pa.
Abbott & White (Pantages) Memphis, Tenn.

Berzack's Circus (Moore) Seattle; (Orpheum)
Bevan & Flint (Majestic) Springfield, Ill., 18-
20; (Hipp.) Terre Haute, Ind., 22-24; (Or-

Butler & Flanders (State-Lake) Chicago.
Butler & Parker (Alhambra) New York.
Byron Bros. Band (Pantages) Los Angeles;

Conboy & Leigh (O. H.) Raymond, Wash., 15-
19.
Conley, Harry J., & Co. (Broadway) New York;

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder.
Empress, Grand Rapids, Mich., Jan. 15-20.

Archer, Adele, & Co. (State) Memphis, Tenn.
Arnell, Franklun, & Co. (Fifth Ave.) New
York 18-20.

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

Babeck & Dolly (Orpheum) Minneapolis; (Pal-
ace) Chicago 22-25.
Baley & Cowan (Orpheum) Kansas City; (Or-

Boy & Boyer (Keith) Lowell, Mass.
Boyle & Bennett (Temple) Rochester, N. Y.
Boya of Long Ago (Bijou) Birmingham, Ala.

Chsdon Trio (Palace) Chicago; (Orpheum)
St. Louis 22-25.
Charbot & Tortoni (Pantages) Salt Lake City;

Daley Bros. (Loew) Dayton, O.
Dale, Billy (Orpheum) Los Angeles.
Daley & Burch (Electric) Joplin, Mo., 18-20;

Eadie & Ramsden (Bijou) Savannah, Ga.
Earl, Maude (Pantages) San Diego, Calif.;
(Pantages) Long Beach 22-27.

WIG Best Human Hair for Lady Soubraitte.
\$2.50 Each; Tights \$1.20; Hair Ma-

R. R. TICKETS BOUGHT AND SOLD.
DAVID LYONS, Licensed R. R. Ticket Broker,

Erickson, Floyd Rube (Savoy Minot, N. D. Espe & Dunton (Princess) Nashville, Tenn. Exposition Tour (Pantages) San Francisco; (Pantages) Oakland 22-27.

Faber & King (Rialto) Chicago.

Faber & McGowan (Palace) Rockford, Ill., 18-20.

Fagan, Noodles (Pantages) Seattle; (Pantages) Vancouver, Can., 22-27.

Fake & Wain (Majestic) Little Rock, Ark. Fake & Wain (Orpheum) New York.

Famely Band (Empire) New Orleans.

Fargo & Richards (Pantages) Kansas City; (Pantages) Memphis 22-27.

Fasani & Florence (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 22-27.

Fanson, Frank & Paul (Orpheum) Brooklyn.

Farrar, Taylor Co. (Regent) Lansing, Mich., 18-20.

Farrall & Hines (Pantages) Denver; (Pantages) Pueblo 25-27.

Farrow, Frank (Arcade) Jacksonville, Fla. Farrowman (Grand) Atlanta, Ga. Fawcett 1916 Minstrel (Pantages) San Diego, Calif.; (Pantages) Long Beach 22-27.

Faulkner, Lillian & Co. (Lyric) Hoboken, N. J.

Faversham, Wm. (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 22-27.

Fay, Mrs. L. A. (Majestic) Chicago; (Grand) St. Louis 22-27.

Fenton & Fields (Davis) Pittsburg; (Colonial) Erie, Pa., 22-27.

Ferguson, Dave (Orpheum) Quincy, Ill., 18-20; (Grand) St. Louis 22-27.

Ferry, Bob & Co. (Warwick) Brooklyn.

Fields & Clark (Lyric) Mobile, Ala.

Fifer Bros. & Sister (Edwin) Lowell, Mass.; (Keith) Portland, Me., 22-27.

Fifty Miles From Broadway (Keith) Washington.

Fisher & Hurst (Rialto) Chattanooga, Tenn. Fisher & Hurst (Hipp) Terre Haute, Ind., 18-20; (Palace) Milwaukee 22-27.

Fisher, Walter, Jr. Co. (Majestic) Cedar Rapids, Ia., 18-20.

Fiske & Balon (Keith) Orlando, Fla.

Fitch, Dan, Minstrel (Lyric) Birmingham, Ala.

Fitzellian, Bert (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 22-27.

Flaherty & Stening (Lyric) Birmingham, Ala. Flanagan & Morrison (Palace) New York.

Flanagan (New Palace) South Bend, Ind., 18-20; (Palace) Milwaukee 22-27.

Flitration (Orpheum) Salt Lake City; (Orpheum) Denver 22-27.

Florens, The (Orpheum) Salt Lake City; (Orpheum) Denver 22-27.

Foley & Leber (Orpheum) St. Paul 22-27.

Folsom, Holly (Orpheum) Los Angeles.

Ford, Margaret (Victoria) Brooklyn, 18-20.

Ford & Packard (Shea) Buffalo; (Shea) Toronto 21-27.

Ford Dancers (Orpheum) Oklahoma City Ok.

Ford, Madel, Revue (Keith) Philadelphia.

Ford Senator (Palace) Chicago; (Orpheum) St. Louis 22-27.

Ford & Truly (Pantages) Saskatoon, Can. Ford & Truly (Lyric) Mobile, Ala.

Foster & Beezy (Lyric) Atlanta, Ga.

Four of Us (Revue) Hipp. Cleveland.

Fowler, Gus (Alhambra) New York; (Orpheum) Brooklyn 22-27.

Fox & Mack (Majestic) Springfield, Ill., 18-20; (Rialto) St. Louis 22-24; (Hipp) Terre Haute, Ind., 25-27.

Fox & Britt (Delancey St.) New York.

Francis & Scott (Orpheum) Grand Forks, N. D., 18-20; (Grand) Fargo 22-24.

Franklin, Irene (Columbia) Far Rockaway, N. Y.

Frawley & Louise (Orpheum) Omaha.

Frazier & Hance (Gordon) Middletown, O., 18-20.

Frear, Baggett & Frear (Loew) Ottawa, Can. Fred & Anthony (Keith) Lowell, Mass.; (Keith) Portland, Me., 22-27.

Freds & Wilson (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 22-27.

Frey & Rogers (Orpheum) New York.

Friganza, Trixie (Keith) Boston; (Albee) Providence, R. I., 22-27.

Frisco, Signor (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 22-27.

Fuller, Moore, & Co. (Riverside) New York; (Albee) Portland, Me., 21-27.

Furman & Evans (Palace) Bridgeport, Conn.

Gally Bros. (Majestic) Milwaukee, Wis.; (7th St.) Minneapolis 22-27.

Galletti & Kohn (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 22-27.

Galletti's Monkeys (National) New York.

Gamble, Valand (Moore) Seattle; (Orpheum) Portland 22-27.

Gardner & Anney (Palace) New Haven, Conn.

Gardner, Grant (Loew) Dayton, O.

Gardis & Smith (Grand) Atlanta, Ga.

Gellis, Les (Orpheum) Denver; (Orpheum) Lincoln, Neb., 22-27.

George, Jack, Duo (Hipp) Terre Haute, Ind., 18-20.

George, Edwin (Orpheum) Sioux City, Ia., 18-20; (Orpheum) Minneapolis 22-27.

Gorard, C. & Co. (Jeffers-Strand) Saginaw, Mich., 18-20.

Garber, Billy, Revue (Rialto) St. Louis, Mo., 18-20; (Edwin) Kansas City Kan., 22-24.

Gibson, Jack & Jessie (Orpheum) Tulsa, Ok.

Gibson Sisters & Grady (Electric) St. Joseph, Mo.

Gibert, Harry (Liberty) Lincoln, Neb., 18-20; (Empire) Omaha 22-24; (Electric) St. Joseph, Mo., 25-27.

Gizras, Ed & Co. (Rijou) Birmingham, Ala. Girl From Texada (Arcade) Jacksonville, Fla. Gladiators, The (Pantages) Portland, Ore. Glass & Mink Seven (Grand St.) New York 18-20.

Glasson Bill (Orpheum) Minneapolis; (Orpheum) St. Louis 18-20.

Gleason Sisters (Academy) Norfolk, Va.

Gleason & Jenkins (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 22-27.

Glick & Bright (Pantages) San Francisco; (Pantages) Oakland 22-27.

Golden Gate Trio (Ninth St.) Syracuse, N. Y.

Golden Red (Regent) Lansing, Mich., 18-20.

Gould, Jack (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 22-27.

Gouss & Lillian (Palace) Flint, Mich., 18-20.

Gordon & Ford (Columbia) Far Rockaway, N. Y.

Gordon & Day (Orpheum) St. Paul; (Orpheum) Minneapolis 22-27.

Gordons, Noble (Grand) Shreveport, La. Gossard & Lowry (Lyric) Mobile, Ala. Gossard & Lowry (Grand) New York; (Keith) Washington 22-27.

Great Minstrel (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 22-27.

Granese, Jean (State) New York.

Grant Maurice (Pantages) Ogden, Utah; (Pantages) Denver 22-27.

Great Leon (Palace) Milwaukee 22-27.

Green & Myers (State) Newark, N. J.

Green & Parker (Orpheum) Champaign, Ill., 18-20; (Majestic) Springfield 22-24; (Rialto) St. Louis 25-27.

Green, Steve (Electric) Springfield, Mo., 18-20; (Electric) Kansas City, Kan., 22-24.

Greene, Gene (Lyric) Mobile, Ala.

Grey & Bates (Fauror O. H.) Lima, O., 18-20.

Grey & Byron (Loew) Dayton, O.

Grindell & Esther (Majestic) Grand Island, Neb., 18-20; (Liberty) Lincoln 25-27.

Hackett & Delmar Revue (Orpheum) Sioux City, Ia., 18-20; (Orpheum) Minneapolis 22-27.

Hale, Willie, & Bro. (Palace) New Orleans.

Haley, Leo (Majestic) Cedar Rapids, Ia., 18-20; (Majestic) Dubuque 22-24; (Columbia) Davenport 25-27.

Hall, Al K. (Orpheum) St. Louis; (Orpheum) Memphis 22-27.

Hall, Emma & Brice (Keith) Cincinnati; (Keith) Toledo, O., 22-27.

Hall, Bob (Roll) Wilkes-Barre, Pa.

Hallam & Russell (Orpheum) Oakland, Calif.; (Orpheum) Fresno 25-27.

Halliday & Willett (Ave. B) New York.

Halls, Frank & Ethel (Orpheum) Peoria, Ill., 18-20; (Majestic) Cedar Rapids, Ia., 25-27.

Hamilton, Alice (Albee) Providence, R. I.

Hamilton, Dixie (Edwin) Boston.

Hannford & Blake (Palace) Bridgeport, Conn.

Hansen Japs (Victory) Evansville, Ind., 18-20.

Hausworth, Octavia, & Co. (Empress) Omaha, Neb., 18-20; (Novelty) Topeka, Kan., 22-24.

Hawley & Morgan (Roanoke) Roanoke, Va.

Hawley, Jack (Orpheum) Oakland, Calif.; (Orpheum) Fresno 25-27.

Hawley, Inez (Gordon) Middletown, O., 18-20.

Hawthorn Family (Pantages) Spokane 22-27.

Hanson & Burton Sisters (Pantages) Kansas City; (Pantages) Memphis 22-27.

Happy Harrison (National) Louisville.

Harmon, Josephine, & Co. (23d St.) New York 18-20.

Harmonyland (Roanoke) Roanoke, Va.

Harris, Mabel, & Co. (Seventh St.) Minneapolis; (Majestic) Chicago 22-27.

Harris, Marion (Temple) Rochester, N. Y.

Harrison & Dakin (Riverside) New York; (Colonial) New York 22-27.

Harrison, Benny, & Co. (Orpheum) Boston.

Hart, Betty Lou (Pantages) Seattle; (Pantages) Vancouver, Can., 22-27.

Hartwell, The (Keith) Columbus, O.; (Keith) Indianapolis 22-27.

Hartwig, Ryan & Wynfred (Davis) Pittsburg.

Hartwig, Wynfred & Bruce (Davis) Pittsburg.

Harvey, Hance & Grace (LaSalle Garden) Detroit 18-20.

Hasner & Witt (Yale) Okmulgee, Ok., 18-20.

Havemann's Animals (Pantages) Oakland, Calif.; (Pantages) Los Angeles 22-27.

Hawkins, Low (Keith) Portland, Me.; (Keith) Lowell, Mass., 22-27.

Hayden, Harry, Co. (Keith) Portland, Me.

Hayes, Brent (Palace) Springfield, Mass.

Hayes, Rich. (Keith) Boston.

Haynes, Mary (Riverside) New York.

Healy & Cross (Empress) Grand Rapids, Mich.; (10th St.) Cleveland 22-27.

Healey, Ted & Betty (Proctor) Newark, N. J.; (Colonial) New York 22-27.

Hester, Josie, & Co. (Pantages) Seattle; (Pantages) Vancouver, Can., 22-27.

Hector (Orpheum) Wichita, Kan.

Hecodus Sisters & Reyes (Princess) Montreal.

Helm & Lockwood Sisters (Metropolitan) Brooklyn.

Hendrix, Jay & Dorothy (125th St.) New York 18-20.

Henry & Moore (81st St.) New York.

Henrys, Flying (Orpheum) Portland, Ore.; (Orpheum) San Francisco 22-27.

Herby, Bob (Orpheum) Vancouver, Can.; (Moore) Seattle 22-27.

Herbert & Dare (Orpheum) Madison, Wis., 18-20; (Palace) Chicago 22-27.

Herberts, The (Golden Gate) San Francisco; (Orpheum) Oakland 22-27.

Herman, Al (Palace) New York; (Maryland) Baltimore 22-27.

Herrmann, Adelaide (Keith) Cincinnati 22-27.

Hertz, Ernest (Majestic) Milwaukee; (Orpheum) Madison, Wis., 22-24; (Palace) Rockford, Ill., 25-27.

Hickman, Geo. & Paul (Lincoln) Chicago 18-20; (Kedzie) Chicago 25-27.

Higgins & Bates (Palace) New Haven, Conn.

Hill & Quinell (Orpheum) Peoria, Ill., 18-20; (Orpheum) Joliet 22-24.

Hill, B. C. (Victoria) Brooklyn 18-20; (Keith) Boston 22-27.

Hines, Harry (Pantages) Spokane 22-27.

Hitchcock, Raymond (Orpheum) Kansas City.

Hodge, Robt. Henry, & Co. (Majestic) Ft. Smith, Ark.

Hoffman, Lew, & Jessie (Bonlevard) New York.

Holds & Herron (Gates) Brooklyn.

Holden & Graham (Palace) Hartford, Conn.

Holmes, Harry (Orpheum) Vancouver, Can.; (Empire) Seattle 22-27.

Holmes & LaVere (Keith) Lowell, Mass.; (Keith) Portland, Me., 22-27.

Hon. Andy Gump (Rialto) St. Louis 18-20; (Main St.) Kansas City 22-27.

Honnell, Ruth, Duo (Grand) St. Louis.

Hotel, Billmore Band (Fordham) New York 18-20.

Hundlin (Orpheum) St. Louis; (Orpheum) Kansas City 22-27.

Howard & Sadler (Keith) New York.

Howard, Bert (Orpheum) Des Moines, Ia.

Howard, Paul (Auditorium) Norfolk, Neb., 18-20.

Howard & Clark (Prospect) Brooklyn 18-20.

Huff, Grace (Orpheum) Des Moines, Ia.; (Orpheum) Kansas City 22-27.

Hugh & Fann (Hipp) Baltimore.

Hughes, H. & Co. (Arcade) Jacksonville, Fla.

Hughes & DeBrow (Orpheum) San Francisco 22-27.

Huches, Mrs. Gene, & Co. (Royal) New York.

Humberto Bros. (Majestic) Cedar Rapids, Ia., 18-20; (Majestic) Dubuque 22-24; (Columbia) Davenport 25-27.

Hunters, Musical (Electric) Kansas City, Kan., 18-20; (Novelty) Topeka 22-24; (Globe) Kansas City 25-27.

Hur & Vogt (Moore) Seattle; (Orpheum) Portland 22-27.

Huston, Arthur, & Co. (Lyric) Hamilton, Can.

Hyatt & McIntyre (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 22-27.

Hymek (Keith) Philadelphia; (Keith) Columbus, O., 22-27.

Hysner, J. B. (Golden Gate) San Francisco 22-27.

Ishikawa Bros. (Orpheum) Champaign, Ill., 18-20; (Grand) St. Louis 22-27.

Jackson, Bobby, & Co. (Kedzie) Chicago 18-20.

Janet of France (Keith) Toledo, O.; (Colonial) Erie, Pa., 22-27.

Jarrow (Orpheum) New York.

Jarvis & Harrison (Majestic) Grand Island, Neb., 18-20.

Jason & Harrigan (Orpheum) Champaign, Ill., 18-20; (Kedzie) Chicago 22-24; (Rialto) Racine, Wis., 25-27.

Jayne, Mary (Palace) Cleveland.

Jewell & Rita (Pantages) Oakland, Calif.; (Pantages) Los Angeles 22-27.

Jewell's Manikins (Gordon) Middletown, O., 18-20.

Johnson Bros. & Johnson (Majestic) Springfield, Ill., 18-20; (Palace) South Bend, Ind., 22-24.

Johnson & Hayes (Poll) Scranton, Pa.

Johnson & Baker (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 22-27.

Johnson, Harry (Keith) Indianapolis; (Keith) Columbus, O., 22-27.

Jona & Davallians (Orpheum) Tulsa, Ok.

Jordan Girls (National) Louisville.

Jordan, Cliff (Majestic) Ft. Worth, Tex.

Josefsson's, Johannes, Icelanders (The Boardwalk) New York City, indef.

Juggeland (Orpheum) Denver; (Orpheum) Lincoln, Neb., 22-27.

Kahne, Harry (Shea) Buffalo; (Shea) Toronto 22-27.

Kajima (Pantages) Omaha; (Pantages) Kansas City 22-27.

Kane, Morey & Moore (Keith) Dayton, O., 18-20.

Kane & Herman (Majestic) Ft. Worth, Tex.

Kate & Wiley (Pantages) Seattle; (Pantages) Vancouver, Can., 22-27.

Kaufman & Lillian (Pantages) Los Angeles; (Pantages) San Diego 22-27.

Kaufman, Al (Colonial) New York.

Kay, Hamlin & Kay (Hjou) Savannah, Ga.

Keen, Richard (Hushwick) Brooklyn; (Orpheum) Brooklyn 22-27.

Keane, Johnny (Orpheum) Galesburg, Ill., 18-20; (Majestic) Bloomington 22-24; (Orpheum) Peoria 25-27.

Keating & Ross (Fulton) Brooklyn.

Keating, Charles, & Co. (Keith) Portland, Me.; (Keith) Lowell, Mass., 22-27.

Kelley, Frankie (Majestic) Milwaukee, Wis.

Kelton, Les (Orpheum) Los Angeles; (Orpheum) Salt Lake City 22-27.

Kellogg, Nora & Sidney (Grand) Atlanta, Ga.

Kellum & O'Dare (Keith) Portland, Me.; (Keith) Boston 22-27.

Kelly, Billy, & Co. (Pantages) Memphis, Tenn.

Kelly, Walter O. (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 22-27.

Kelly & Kozz (Seventh St.) Minneapolis; (Majestic) Milwaukee 22-27.

Kelso & Demonde (National) Louisville.

Keltons, The (Majestic) Houston, Tex.; (Majestic) San Antonio 22-27.

Kennedy & Berle (Albee) Providence, R. I.

Kenny & Hollis (Palace) Springfield, Mass.

Kern, Lenore, & Co. (Regent) New York 18-20.

Kerr & Weston (Shea) Buffalo; (Shea) Toronto 22-27.

Kimberly & Page (Hipp) Baltimore.

Kimura Japs (Electric) St. Joseph, Mo., 18-20; (Novelty) Topeka, Kan., 22-24.

King, Julia, & Co. (Greely Sq.) New York.

Kingston & Eber (Liberty) Lincoln, Neb., 18-20.

Kissen, Murray, & Co. (Rialto) St. Louis 18-20; (Hipp) Terre Haute, Ind., 22-24; (Palace) South Bend 25-27.

Kitner & Reaney (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 22-27.

Kitz, Albert O. (Harrison) Wisconsin, 21-27.

Klown Revue (Keith) Boston.

Knap & Cornalia (Palace) New Haven, Conn.

Kohan, Great, & Co. (Palace) Indianapolis.

Kokin, Mignonette, & Co. (Palace) Springfield, Mass.

Koroff Bros. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 22-27.

Kovacs & Golder (Shea) Buffalo; (Shea) Toronto 22-27.

Kraemer, Berdie (Loew) London, Can.

Kuehn, Kurt & Edith (Keith) Augusta, Ga.

Kuhn's, Three White (Majestic) Ft. Worth, Tex.

LaDore & Beckman (Pantages) Winnipeg, Can.; (Pantages) Regina 22-24.

LaFrance & Byron (Lyric) Columbia, S. C.

LaFrance Bros. (American) New York.

LaFleur & Fortia (State) Buffalo.

LaHoen & Dupreese (Regent) Lansing, Mich., 18-20.

Lambert & Fish (Grand) St. Louis; (Rialto) Racine, Wis., 25-27.

Lameys, Five (Pantages) Memphis, Tenn.

Lang & Blakely (Colonial) Erie, Pa.; (Empress) Grand Rapids, Mich., 22-27.

Langdon, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 22-27.

Langford & Frederick (Orpheum) San Francisco; (Orpheum) Oakland 22-27.

LalPearl, Roy (Palace) Flint, Mich.

Larimer & Hudson (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 22-27.

LaTorr, Frank & Clara (Harris) Pittsburg; (Hipp) McKeesport 22-24; (Herald Sq.) Cincinnati 22-27.

LaTorr, Bro. (Loew) London, Can.

Laughlin & West (Lyric) Atlanta, Ga.

Laurie, Joe (Shea) Toronto; (Princess) Montreal 22-27.

LaVar, Billy, & Co. (Orpheum) New York.

LaVar, Paul & Walter (LaSalle Garden) Detroit 18-20.

LaVier, Jack (Moore) Seattle; (Orpheum) Portland 22-27.

Lea, Emily (Palace) Milwaukee; (Palace) Chicago 22-27.

Leach-Wallin Trio (Pantages) Los Angeles; (Pantages) San Diego 22-27.

Leahy Bros. (Strand) Greensburg, Pa., 18-20.

Leavitt & Lockwood (Orpheum) Brooklyn; (Bushwick) Brooklyn 22-27.

Lee, Jack (Grand) Centralia, Ill., 18-20.

LeGrobs, The (Palances) Ogden, Utah; (Pantages) Denver 22-27.

Lehman, Bobby (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 22-27.

Leipzig (Palace) Ft. Wayne, Ind., 18-20.

Leitzel, Miss (Bushwick) Brooklyn; (Maryland) Baltimore 22-27.

LeMaire, Geo., & Co. (125th St.) New York 18-20.

Leone, Mande, & Co. (Pantages) Spokane 22-27.

Leonard, Eddie (Orpheum) Oakland, Calif.; (Orpheum) Fresno 25-27.

Let's Go (Reade's Hipp.) Cleveland.

Letter Writer (Orpheum) Salt Lake City; (Orpheum) Denver 22-27.

Levola, Pat & Julia (Pantages) Saskatoon, Can.

Levy Jack, & Four Crowell Sisters (Indiana) Terre Haute, Ind., 22-27.

Levy, Bert (Shea) Toronto; (Princess) Montreal 22-27.

Lewis, Flo (Majestic) Dallas, Tex.; (Majestic) Houston 22-27.

Lewis & Dody (Keith) Boston; (Riverside) New York 22-27.

Lewis, J. C., & Co. (Fauror O. H.) Lima, O., 18-20; (Palace) South Bend, Ind., 22-24.

Lidell & Gibson (Orpheum) Wichita, Kan.

Lime Trio (Majestic) Ft. Worth, Tex.

Liston Lester (Palace) Cincinnati.

Little Lord Roberts (Rialto) Chicago.

Little Hippifax (Pantages) Salt Lake City; (Pantages) Ogden 22-27.

Little Cinderella (Pantages) St. Paul; (Pantages) Winnipeg, Can., 22-27.

Little Cottage (Alhambra) New York.

London, Louis (Palace) Flint, Mich.

Louisa Sisters (Lyceum) Canton, O.; (Keith) Meadville, Pa., 25-27.

Lorraine, Ted, & Minto Co. (Lyric) Hamilton, Can.; (Temple) Detroit 22-27.

Lorenberg Sisters & Neary (Lyric) Columbia, S. C.

Love Sisters (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 22-27.

Lowe & Stella (Warwick) Brooklyn.

Stuebenville, O., 22-27.

Lucas, Althea & Co. (Electric) Joplin, Mo., 18-20.

Luce & Iner (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 22-27.

Lumars, The (Pantages) Spokane; (Pantages) Seattle 22-27.

Lutgens, Hugo (Regent) Muskegon, Mich., 18-20.

Lydell & Macey (Keith) Columbus, O.; (Keith) Cincinnati 22-27.

Lyons & Yosco (Lyric) Richmond, Va.

Lytell & Faut (Alhambra) New York.

Mack, Anna, & Co. (Poll) Worcester, Mass.

Mack & Mabelle (Grand) Fargo, N. D., 18-20; (Empress) Omaha, Neb., 25-27.

Mack & Lane (Hamilton) New York 18-20.

Mack & Inrately (Empire) Liverpool, Eng.

MacSovereign (Temple) Rochester, N. Y.; (Palace) Cleveland 22-27.

Maclogy, G. P. (Orpheum) Los Angeles.

Macomber, Will (Broadway) New York.

Mailla, Bart (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 22-27.

Mammoux & Rulo (Hamilton) New York 18-20.

Manhattan Trio (Rialto) Tacoma, Wash., 15-27.

Manicure Shop (Victoria) New York.

Mantell's Manikins (Electric) Springfield, Mo., 18-20; (Rialto) St. Louis 22-24; (Hipp) Terre Haute, Ind., 25-27.

Mardo & Rome (Loew) Astoria, L. I., N. Y.

Margaret & Morell (Jeffers-Strand) Saginaw, Mich., 18-20.

Marlette's Manikins (Miles) Cleveland; (Regent) Detroit 21-27.

Marina, The (Lyric) Columbia, S. C.

Marshons, Three (Palace) Waterbury, Conn.

Martels, Three (Warwick) Brooklyn.

McCarthy Sisters (Proctor) Newark, N. J.

McCarthy Sisters (State-Lake) Chicago.

McCormick & Wallace (Palace) San Antonio, Tex.; (Majestic) Ft. Worth 22-27.

McGrath & Deeds (Proctor) Newark, N. J.

McDemott, Marc (Moore) Seattle; (Orpheum) Portland 22-27.

McDonald Trio (Orpheum) Sioux City, Ia., 18-20; (Liberty) Lincoln, Neb., 22-24.

McDonald, Chas. & Sadie (Orpheum) Boston.

McFarland Sisters (Pantages) San Francisco; (Pantages) Oakland 22-27.

McKay & Arline (Hill St.) Los Angeles; (Orpheum) Salt Lake City 22-27.

McLaughlin & Evans (Colonial) Erie, Pa.; (Shea) Buffalo 22-27.

Meehan's Dogs (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 22-24.

Meehan & Newman (Davis) Pittsburg.

Mela & Erin (Roll) Wilkes-Barre, Pa.

Melinda & Dade (Palace) New Haven, Conn.

Melvoite Duo (Reade's Hipp) Cleveland.

Mermaid Joe (Novelty) Topeka, Kan., 18-20; (Globe) Kansas City, Mo., 22-24.

Melvin Bros., Three (Proctor) White Plains, N. Y., 18-20; (Colonial) New York 22-27.

Merian's Doga (Delancey St.) New York.

Middleton & Spellmeyer (Orpheum) Los Angeles.

Milo (State) Newark, N. J.

Mills & Miller (Pantages) Pueblo, Col.; (Pantages) Omaha 22-27.

Milla & Duncan (Orpheum) Wichita, Kan.

Millard & Marlin (Palace) New Orleans.

Miller & Mack (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 22-27.

Miller & Caplan (Jefferson) New York 18-20.

Miller, M. & P. (Orpheum) San Francisco; (Millership & Gerard) Grand Shreveport, La. (Orpheum) Oakland 22-27.

Miller, Eddie (Orpheum) Oakland, Calif.; (Orpheum) Fresno 25-27.

Miller & Bradford (Temple) Rochester, N. Y.; (81st St.) New York 22-27.

Minstrel Monarchs (Main St.) Kansas City, Mo.; (Rialto) St. Louis 22-24; (Hipp) Terre Haute, Ind., 25-27.

Miss Nobody (Pantages) Oakland, Calif.; (Pantages) Los Angeles 22-27.

Mitchell, James & Etta (Pantages) Omaha; (Pantages) Kansas City 22-27.

Mitty & Tillio (Temple) Detroit; (Temple) Rochester, N. Y., 22-27.

Moffett, Gladys (Lyric) Birmingham, Ala.

Monte & Lyons (Lyric) Hoboken, N. J.

Montgomery, Marshall (Roanoke) Roanoke, Va.

Montrose, Belle (Reade's) Des Moines, Ia. (State-Lake) Chicago 22-27.

Moore, Jack, Trio (Shrine Circus) Troy, N. Y.; Moore & Freed (Jefferson) New York 18-20.

Moore & Shy (Orpheum) Grand Forks, N. D., 18-20; (Grand) Fargo 22-24.

Moore & Kendall (Orpheum) Champaign, Ill., 18-20; (Majestic) Chicago 22-24.

Moore & Fields (Palace) Rockford, Ill., 18-20; (Kedzie) Chicago 22-24; (Majestic) Bloomington 25-27.

Moore, Victor (Palace) Chicago.

Moore & Arnold (Orpheum) Sioux Falls, S. D., 18-20; (Liberty) Lincoln, Neb., 22-24; (Empress) Omaha 25-27.

Moore, Harry (Keith) Cincinnati; (Keith) Indianapolis 22-27.

Moore, Geo., & Girls (Orpheum) Brooklyn.

Moran, Polly (Academy) Norfolk, Va.

Moran, Hazel (American) New York.

Moran & Mack (Fifth Ave.) New York 18-20.

Morgan & Gates (Orpheum) New Orleans.

Morgan Dancers (Orpheum) St. Louis; (Orpheum) Memphis 22-27.

Morgan & Gray (Pantages) Los Angeles; (Pantages) San Diego 22-27.

Morgan & Woolley (Jeffers-Strand) Saginaw, Mich., 18-20.

Morley Sisters (Loew) London, Can.

Morris, Elida (Orpheum) Tulsa, Ok.

Morris, Will (Grand) St. Louis.

Morris & Flynn (Lyric) Hoboken, N. J.

Morricey & Young (Pantages) St. Paul; (Pantages) Winnipeg, Can., 22-27.

(Shrine Circus) Utica 22-27.

Feb. 5-10; (Empire) Leeds 12-17.

MINSTREL WIGS, REAL HAIR.
30c, 50c, 75c Ea. Klippert,
46 Cooper Square, New York.

Morton, Ed (Lyric) Richmond, Va.
Morton, Ed (Lyric) Chattanooga, Tenn.
Morton, Ed (Lyric) Chattanooga, Tenn.
Morton, Ed (Lyric) Chattanooga, Tenn.

Pierce & Ryan (Maryland) Baltimore; (Keith)
Washington 22-27.
Pierce & Goff (Pantages) Vancouver, Can.;
(Pantages) Tacoma, Wash., 22-27.

Seymour, Harry, & Co. (Pantages) Kansas
City; (Pantages) Memphis 22-27.
Seymour, Lew, & Co. (Palace) Waterbury,
Conn.

Tighe, Harry (Pantages) Oakland, Calif.;
(Pantages) Los Angeles 22-27.
Tilton, Corinne (Orpheum) Oakland, Calif., 22-27.

Nash & Edwards (Novelty) Topeka, Kan., 18-20.
Nash & Edwards (Novelty) Topeka, Kan., 18-20.
Nash & Edwards (Novelty) Topeka, Kan., 18-20.

Queens, Four, & A Joker (Delancey St.) New
York.
Quixy Four (Orpheum) Oakland, Calif.; (Or-
pheum) Fresno 23-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

WALTER NEWMAN
IN PROFITEERING.
Booked sold on Orpheum Time.
Direction Wm. S. Hennessy.

Newman, Walter, & Co., in Profiteering (White)
Fresno, Calif., 18-20; (Orpheum) Los Angeles
22-27.
Newport, Stirk & Co. (Ben All) Lexington,
Ky., 18-20.

Raffayette's Dogs (Princess) Montreal.
Rahn, Paul, & Co. (Murray) Richmond, Ind.,
18-20; (Hipp.) Terre Haute 22-24; (Majestic)
Springfield, Ill., 22-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

Oakes & DeLour (Keith) Washington.
Olga & Adrienne (American) New York.
O'Donnell, Vincent (Orpheum) St. Paul; (Or-
pheum) Sioux City, Ia., 22-24.

Reed & Selman (Palace) New Orleans.
Reed, Jessie (Palace) Milwaukee; (Orpheum)
Memphis 22-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

O'Malley & Maxfield (Majestic) Cedar Rapids,
Ia., 18-20; (Seventh St.) Minneapolis 22-27.
O'Neil Sisters & Co. (Victory) Evansville, Ind.,
18-20.

Reed & Selman (Palace) New Orleans.
Reed, Jessie (Palace) Milwaukee; (Orpheum)
Memphis 22-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

Padden, Sarah, & Co. (Riviera) Brooklyn 18-20.
Paddy, Marguerite (Majestic) Ft. Worth, Tex.
Paddenberg's Bears (Maryland) Baltimore; (Pal-
ace) Cleveland 22-27.

Reed & Selman (Palace) New Orleans.
Reed, Jessie (Palace) Milwaukee; (Orpheum)
Memphis 22-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

Patt, Aerial (Regent) Muskegon, Mich., 18-20.
Patte, Aerial (Regent) Muskegon, Mich., 18-20.
Patte, Aerial (Regent) Muskegon, Mich., 18-20.

Reed & Selman (Palace) New Orleans.
Reed, Jessie (Palace) Milwaukee; (Orpheum)
Memphis 22-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

Patt, Aerial (Regent) Muskegon, Mich., 18-20.
Patte, Aerial (Regent) Muskegon, Mich., 18-20.
Patte, Aerial (Regent) Muskegon, Mich., 18-20.

Reed & Selman (Palace) New Orleans.
Reed, Jessie (Palace) Milwaukee; (Orpheum)
Memphis 22-27.

Sherman, Van & Hyman (Pantages) Spokane;
(Pantages) Seattle 22-27.
Sherron, Stevens & Co. (Proctor) Elizabeth, N.
J., 18-20.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

WALTER STANTON
Week Dec. 25, Shrine Circus, Durham, N. C.
Week Jan. 1, resting, case Billboard, Chicago.

Stanton, Will, & Co. (Casement) New Orleans.
Stars of the Future (Lyric) Richmond, Va.
Stars of Yesterday (Moore) Seattle; (Orpheum)
Portland 22-27.

Ullis & Clark (Greeley Sq.) New York.
Usher, C. & F. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 22-27.

Wiley & Bernard (State) Memphis, Tenn.
Wilex Bros. (Murray) Richmond, Ind., 18-20;
(Batiste) Elgin, Ill., 25-27.
Williams & Taylor (Shea) Toronto; (Princess)
Montreal 22-27.
Williams & Wolfes (Orpheum) Omaha; (Or-
pheum) Kansas City 22-27.
Wilson, Jack, & Co. (81st St.) New York.
Wilson & McAvoy (Crescent) New Orleans.
Wilson, Hilley & Daisy (Emery) Providence,
R. I.
Wilson, Lew (Metropolitan) Brooklyn.
Wilson & Addie (Pantages) Portland, Ore.
Winnie, Dave (Seventh St.) Minneapolis;
(Park, N. D., 25-27.
Winnona, Princess (Lyric) Atlanta, Ga.
Wirth, May, & Co. (Proctor) Yonkers, N. Y.,
18-20.
Witt & Winters (Lincoln Sq.) New York.
Wohlman, A. (Colonial) New York.
Wonder Seal (Imperial) Montreal.
Wood & White (American) New York.
Wood, Britt (Pantages) San Diego, Calif.;
(Pantages) Long Beach 22-27.
Wright & Douglas Sisters (Arcade) Jackso-
nville, Fla.
Wyatt's Lads & Lassies (Yonge St.) Toronto.

Yarmark (Palace) Cleveland.
Yeakle, Whitner W. (Fairfax) Miami, Fla.
Yeo Means No (Orpheum) St. Louis.
Yeomans, Geo. & Lizzie (Empress) Grand Rap-
ids, Mich.
Ylerons, Four (Shea) Buffalo; (Shea) Toronto
22-27.
York & King (New Palace) South Bend, Ind.,
18-20; (Palace) Milwaukee 22-27.
York Be Sororized (Lozey) Montreal.
Young & Wheeler (Keith) Portland, Me.;
(Keith) Lowell, Mass., 22-27.
Yost & Clady (Palace) Cleveland.
Youth (Pantages) Pueblo, Col.; (Pantages)
Omaha 22-27.
Zardo, Eric (Orpheum) Salt Lake City; (Or-
pheum) Denver 22-27.
Zelaya (Orpheum) Vancouver, Can.; (Moore)
Seattle 22-27.
Zelda Brock (Orpheum) Vancouver, Can.;
(Moore) Seattle 22-27.
Zemeter & Smith (Oneonta) Oneonta, N. Y.,
18-20.
Zinn & Dreis (Lyric) Hamilton, Can.; (Shea)
Buffalo, N. Y., 22-27.
Zuthus (Orpheum) Boston.

SHUBERT VAUDE. UNITS

Blushing Bride: (Empress) St. Louis 15-20.
Frolies of 1922: Open week 15-20.
Gimme a Thrill: (Englewood) Chicago 15-20.
I'll Ho, Everybody: Open week 15-20.
Main Street Follies: (Crescent) Brooklyn 15-20.
Midnight Rounders: (Central) New York 15-20.
Minute Revue: (Aldine) Pittsburgh 13-20.
Oh, What a Girl: (New Haven, Conn., 15-20
Rose Girl: (Harlem O. H.) New York 15-20.
Say It With Laughs: (Shubert) Newark, N. J.,
15-20.
Spice of Life: (Garrick) Chicago 15-20.
Twentieth Century Revue: (Belasco) Washing-
ton 15-20.
Troubles of 1922: (Shubert) Cincinnati 15-20.
Whirl of New York: (Chestnut St. O. H.)
Philadelphia 15-20.
Weber & Fields: Open week 15-20.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Able's Irish Rose: (Republic) New York May
22, indef.
Anna Christie, Arthur Hopkins, mgr.: (Mon-
tany) Brooklyn 15-20; (Bronx O. H.) New
York 22-27.
Artus George, in The Green Goddess, Chas.
A. Shaw, mgr.: Toronto, Can., 15-20; Mon-
real 22-27.
Awful Truth: (Henry Miller) New York opt.
18, indef.
Barrymore, Ethel, in Romeo & Juliet: (Long-
acre) New York Dec. 27, indef.
Bat, The (Canadian Co.); Swift Current, Can.,
18; Medicine Hat 19; Lethbridge 20; Edmon-
ton 22-27.
Bat, The (Southern); Macon, Ga., 18; Colum-
bia 20; Opelika, Ala., 22; West Point, Ga.,
23; Gilpin 25; Milledgeville 26; Aiken, S. C.,
27.
Better Times: (Hippodrome) New York Sept.
2, indef.
Blossom Time: (Teck) Buffalo 15-20.
Blossom Time: (Century) New York Sept. 29,
indef.
Blossom Time: (Lyric) Philadelphia Oct. 23,
indef.
Bringing Up Father, E. J. Carpenter, mgr.:
(Hedwig) Portland, Ore., 18-20; (Metropolitan)
Seattle Wash., 21-27.
Bubble, The, with J. May Bennett; Becca, Ok.,
17; Pawhuska 18; Afron 19; McUne, Kan.,
22; Joplin, Mo., 23; Ottawa, Kan., 24; Cot-
tenwood Falls 25; Newton 26; Peabody 27.
Bunch and Judy: (Globe) New York Nov. 28,
indef.
Burke, Billie, in Rose Briar: (Empire) New
York Dec. 25, indef.
Captain Applejack, Sam H. Harris, mgr.:
(Harris) Chicago Jan. 15-March 24.
Carillo, Leo, in Mike Angelo: (Morosco) New
York Jan. 8, indef.
Cat and the Canary: (Princess) Chicago Sept.
3, indef.
Cat and the Canary: (Bijou) Chattanooga,
Tenn., 17-18; (Jefferson) Birmingham, Ala.,
19-20.
Chauve-Souris: (Century Roof) New York Feb.
3, indef.
Clinging Vine, The: (Knickerbocker) New York
Dec. 25, indef.
Demi Virgin, The, with Hazel Dawn: (LaSalle)
Chicago Dec. 24, indef.
Diana Comes to Town: (Adelphi) Philadelphia
15-27.
Duboy, Thomas Namack, mgr.: (Teller) Brook-
lyn 15-20; Washington, D. C., 22-27.
Dunbar Musical Comedy Co. (Lyric) Cincin-
nati O., Dec. 25, indef.
Ecclesiast, The, with Leo Dirlichstein: (39th St.)
New York Dec. 25, indef.
Evelyn, with Ned Brown; George West, mgr.:
Winston-Salem, N. C., 17; Greensboro 18;
Durham 19; Fayetteville 20-21.
Elsie, John J. Scholl, mgr.: (American) St.
Louis 14-20, 4.
Emerson Jones, Adelphi Klauber, mgr.: Los
Angeles 13-20.
Ferguson, Elsie, in The Wheel of Life: (Black-
stone) Chicago Jan. 7, indef.
First Year, with Frank Craven, John Golden,
mgr.: (Woods) Chicago Nov. 5, indef.

Fiske, Mrs.: Rockford, Ill., 17; Racine, Wis.,
18; Racine 19; Madison 20; LaCrosse 22;
Eau Claire 23; Wausau 24; Manitowoc 25;
Menasha 26; Green Bay 27.
Fool, The: (Selwyn) New York Oct. 23, indef.
For A... of Us, with William Hodge: (Stude-
baker) Chicago Nov. 26, indef.
Full of Pep, Percy Campbell, mgr.: Stratford,
Ont., Can., 17; (Grand) London 18-20.
Gillette, William, in Sherlock Holmes: (Broad
St.) Philadelphia 8-20.
Gingham Girl: (Earl Carroll) New York Aug.
28, indef.
Give and Take: (49th St.) New York Jan. 15,
indef.
Glory: (Vanderbilt) New York Dec. 25, indef.
Glory of Vengeance: (Provincetown) New York
Dec. 19, indef.
Greenwich Village Follies: (Shubert) New York
Sept. 12, indef.
Greenwich Village Follies, with Ted Lewis:
(Metropolitan) Minneapolis 14-20.
Hamlet, with John Barrymore: (Sam Harris)
New York Nov. 10, indef.
Harcos, Helen, in To the Ladies: (National)
Washington, D. C., 15-20; (Lyceum) Roch-
ester, N. Y., 22-27.
He Who Gets Slapped, with Richard Bennett:
(Playhouse) Chicago Dec. 3-Jan. 27.
Hello Rufus, Long & Evans, owners: (Lib-
erty) Chattanooga, Tenn., 15-20; (Frolic)
Birmingham, Ala., 22-27.
Honey, De Wolf: (Grand O. H.)
Toronto, Can., 15-20.
Humming Bird, with Maude Fulton: (Ritz)
New York Jan. 15, indef.
Icelandic, Sam H. Harris, mgr.: Baltimore
15-20; Atlantic City, N. J., 22-27.
In Spangtime of Youth: (Shubert) Philadel-
phia Jan. 15, indef.
Ironie: (Grand) Cincinnati 14-20.
It Is the Law: (Nora Bayes) New York Nov.
29, indef.
Jitta's Atonement, with Bertha Kalich: (Com-
edy) New York Jan. 17, indef.
Johanna Kreisler, with Ben Ami: (Apollo)
New York Dec. 18, indef.
Johnson, Al, in Honolulu: (Shubert-Jefferson) St.
Louis 14-20; (Shubert) Kansas City 21-27.
Kiki, with Lenore Grier: (Belasco) New York
Nov. 29, indef.
Lady Ermine, with Wilda Bennett: (Amba-
sadee) New York Oct. 2, indef.
Last Warning, with Wm. Courtleigh: (Klaw)
New York Oct. 24, indef.
Laurel, Sir Harry: Tulsa, Ok., 18; Oklahoma
City 19; Wichita, Kan., 20; Denver, Col.,
22-24; Salt Lake City, Utah, 26-27.
Leiber, Fritz, Co.: Denver, Col., 14-20.
Listen to Me, Frank Fleisher, mgr.: Clarksburg,
W. Va., 17; Uniontown, Pa., 18.
Listening In: (Bijou) New York Dec. 4, indef.
Little Nellie Kelly: (Liberty) New York Nov.
13, indef.
Liza: (Daly's) New York Nov. 27, indef.
Love Child: (George M. Cohan) New York Nov.
14, indef.
Loyalists: (Gaiety) New York Sept. 27, indef.
Make It Snappy, with Eddie Cantor: (Apollo)
Chicago Jan. 7, indef.
Minsk, Wm. The: (Eltinge) New York
Dec. 22, indef.
McIntyre & Booth, in Red Pepper: Canton,
O., 17-18; Youngstown 19-20.
Merry Widow: (Columbia) San Francisco 15-
28, indef.
Merton of the Movies: (Cort) New York Nov.
13, indef.
Molly Darling: (Tremont) Boston, Mass., Jan.
8, indef.
Monsieur The: (Walnut St.) Philadelphia Jan.
1, indef.
Moses, Art Theater: (Folson) New York Jan.
8, indef.
Music Box Revue (First Edition), Sam. H.
Harris, mgr.: Indianapolis 14-20; Cincin-
nati 21-27.
Music Box Revue, 1923, Sam H. Harris, mgr.:
(Music Box Theater) New York Oct. 23,
indef.
Nazimova, in Dagmar: (Majestic) Buffalo 15-
20, indef.
O'Brien, Eugene, in Steve, Geo. M. Gatta,
mgr.: Lima, O., 17; Findlay 18; Ft. Wayne,
Ind., 19-20; Marion 22; Kokomo 23; Lafay-
ette 24; Crawfordsville 25; Indianapolis 26-
27.
Old Soak: (Plymouth) New York Aug. 22,
indef.
Orange Blossoms: (Illinois) Chicago Dec. 31,
indef.
Partners Again, with Bernard & Carr: (Sel-
wyn) Chicago Dec. 31, indef.
Passions for Men: (Baldmont) New York, indef.
Peek-a-Boo Players (Myra & Oswald's): (New
Show) Dewey, Ok., 15-20; (White) Hominy
22-27.
Polly Preferred, with Genevieve Tobin: (Lit-
tle) New York Jan. 9, indef.
R. J. R.: (Prazer) New York Oct. 9, indef.
Rain, with Jeanne Facels, Sam H. Harris,
mgr.: (Maxine Elliott) New York Nov. 7,
indef.
Robson, May, W. G. Snelling, mgr.: Santa
Rosa, Calif., 19; Matluma 20; San Jose 22;
Oakland 23-25; Sacramento 26-27.
Ryan, Elsa, in The Intimate Stranger: Iowa
City, Ia., 18; Burlington 19; Muscatine 20;
Galena, Wis., 22; Roma 23-24; Rockford
25; Baboo, Ill., 26; Madison 27.
Sally, Irene, Mary: (Casino) New York Sept.
4, indef.
Sally, with Marilyn Miller & Leon Errol:
(Colonial) Chicago Jan. 7, indef.
Scaplan, Walter, in Maxime in Erin, Geo. M.
Gatta, mgr.: Kalamazoo, Mich., 18; (Pow-
ers) Grand Rapids 19-21; Bay City 22; Port
Huron 23; Flint 24; Pontiac 25; Ypsilanti
26; Lansing 27.
Secrets, with Margaret Lawrence: (Fulton)
New York Dec. 25, indef.
Seventh Heaven: (Booth) New York Oct. 30,
indef.
Shore Leave, with Frances Starr: (Powers)
Chicago Dec. 24, indef.
Shuffle Along, with Miller and Lytes: (Olympic)
Chicago Nov. 12, indef.
Shuffle Along (Geo. E. Wintz's): Richmond,
Va., 15-17; Norfolk 18-20.
Sixty-Cyber: Love, Sam H. Harris, mgr.:
(Cox) Cincinnati 15-20; Cleveland 22-27.
Six Characters in Search of an Author: (Prin-
cess) New York Oct. 30, indef.
Skinner, Otis, Chas. Frohman, inc., mgr.:
(Ohio) Cleveland 15-20.
Sloat, L. Verne, Players, in His Father's Busi-
ness: Rogers, Ark., 16; Little Rock 19-20;
Bever 22; Oia 23; Magazine 24; Booneville
25; Mansfield 26; Hartford 27.
So This is London: (Hudson) New York Aug.
30, indef.
So This is London: (Cohan's Grand) Chicago
Nov. 19, indef.
Stone, Fred, in Tip-Top: (Brandeis) Omaha,
Nebr., 25-27.
Tangos, with Julia Sanderson, Dan C. Curry,
mgr.: (Auditorium) Baltimore 15-20; (Foli)
Washington 21-27.
Thank: (Cort) Chicago Aug. 27, indef.

Tiddings Brought to Mary: (Garrick) New York
Dec. 25, indef.
Torch Bearers: (Garrick) Philadelphia 8-20
Uncle Tom's Cabin (Newton & Livingston's)
No. 11, Thos. Alton, bus. mgr.: Sidney, N.
Y., 17; Cooperstown 18; Little Falls 19;
Rome 20.
Uncle Tom's Cabin (Newton & Livingston's)
No. 2), Thos. Alton, bus. mgr.: Auburn, N.
Y., 18; Canandaigua 19; Penn Yan 20;
Corning 22; Elmira 23; Cortland 24; Ithaca
25; Binghamton 26; Sidney 27.
Uncle Tom's Cabin (Kibbe's), Chas. F. Acker-
man, mgr.: Muncie, Ind., 17; Dayton, O., 18-
20.
Up in the Clouds: (Tulane) New Orleans 15-
20.
Up She Goes: (Playhouse) New York Nov. 6,
indef.
Warfield, David, in The Merchant of Venice:
(Lyceum) New York Dec. 21, indef.
Where is My Wandering Boy, Joe Wright, mgr.:
(Central) N. Y., 17; Warwick 18;
(Bastille) Syracuse 19-20; Rochester 22-23;
(Colonial) Utah 24-25.
Whispering Wires: (Broadhurst) New York
Aug. 7, indef.
Why Not: (Equity 4th St.) New York Dec.
25, indef.
Why, Certainly, with Allan Pollock: (Central)
Chicago Oct. 14, indef.
Will Shakespear: (National) New York Jan.
1, indef.
World We Live In: (41th St.) New York Oct.
31, indef.
Wynn, Ed, in The Perfect Fool: (Forrest) Phila-
delphia Jan. 8, indef.
Zero-Zing-Shannon: (Shubert Northern) Chicago
Jan. 1, indef.
Ziegfeld Follies: (New Amsterdam) New York
June 5, indef.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Barbour, Inez: (Aeolian Hall) New York City
17.
Bauer, Harold: Baltimore, Md., 19; (Town Hall)
New York City 20, indef.
Chicago Opera Co.: Detroit 19; Buffalo 25.
Chicago Opera Co.: Boston 22-Feb. 3.
Cottlow, Augusta: (Aeolian Hall) New York City
19.
Dobkin, Dmitry: Scranton, Pa., 21.
Elman, Mischa: San Francisco 21 and 28;
Graveure, Louis: Chicago 21.
Hess, Myra: Harrisburg, Pa., 17; Winnipeg,
Can., 22; Minneapolis, Minn., 24; Toledo, O.,
26.
Homer, Louise, and Louise Homer-Stires: (Car-
negie Hall) New York City 20.
Hutcherson, Ernest: (Aeolian Hall) New York
City 20; Boston 27.
Irish Regiment Band: San Francisco 19-20.
Isogen, Maria: (Academy) Philadelphia 18.
Kochanski, Paul: Aeolian Hall) New York City
21.
Levitak, Mischa: (Carnegie Hall) New York
City 19.
Marshall, Winifred: Scranton, Pa., 21.
Matzenauer, Margaret: (Carnegie Hall) New
York City 17.
Metropolitan Opera Co.: (Metropolitan O. H.)
New York Nov. 13, indef.
Paderewski: Minneapolis 17; St. Paul 18; Chi-
cago 21; Dayton, O., 22; Cincinnati 24; Lea-
ngton, Ky., 26.
Proctor, Arthur, Band: Miami, Fla., until
April 2.
Rabold, Margaret: Baltimore, Md., 26.
Rubinstein, Erna: (Carnegie Hall) New York
City 19.
Russian Grand Opera Co.: (Lyceum) Rochester,
N. Y., 15-17.
Salvi, Alberto: Montgomery, Ala., 19.
Schelling, Ernest: (Town Hall) New York City
21.
Telmányi, Emil: Greensburg, Pa., 25; Pittsburg
26.
Thibaud, Jacques: (Town Hall) New York City
23.
San Carlo Grand Opera Co., Fortune Gallo, mgr.:
(Odeon) St. Louis, Mo., 14-20; (Lyric) Mem-
phis, Tenn., 22-23; (Jefferson) Birmingham,
Ala., 24-27.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Allen Players: (New Empire) Edmonton, Ala.,
Can., indef.
Associated Stock Players, Barney Groves, mgr.:
(Empress) Vancouver, B. C., Can., indef.
Auditorium Players: Malden, Mass., indef.
Bainbridge Players: (Shubert) Minneapolis,
Minn., indef.
Bonstelle, Jessie, Stock Co.: (Shubert-Mich-
igan) Detroit Oct. 2, indef.
Bonstelle Players: (Providence O. H.) Provi-
dence, R. I., Sept. 25, indef.
Boston Stock Co.: (St. James) Boston Aug. 21,
indef.
Bova, Louise Mueler, Players: (Heuck's) Cin-
cinnati, O., indef.
Broadway Players: Oak Park, Ill., indef.
Broadway Players: (Van Curler) Schenectady,
N. Y., indef.
Brown, Leon E., Players: (Bijou) Woon-
socket, R. I., indef.
Bryant, Marguerite, Players, Charles Kramer,
mgr.: (Globe) Washington, Ia., indef.
Burgess Players: (Burgess) Brooklyn, N. Y.,
indef.
Carter Dramatic Co.: Sumner, Mich., 15-20.
Carlo-Davis Players: (Star) Pawtucket, R. I.,
indef.
Carroll, James, Players: (Majestic) Halifax,
N. S., Can., indef.
Chicago Stock Co., Chas. H. Roskham, mgr.:
(Hackensack, N. J., 15-20; Kingston, N. Y.,
22-27.
Colonial Players: (Colonial) Lawrence, Mass.,
indef.
Colonial Players: (Colonial) Pittsfield, Mass.,
indef.
Cosmopolitan Players: Seattle, Wash., indef.
Crosby, Alfred, Players: (Broadway) San Diego,
Calif., Nov. 18, indef.
Downs, Mae, Players: (Diamond) Philadel-
phia Oct. 14, indef.
Drama Players: (Liberty) Oklahoma City, Ok.,
indef.
Edwards, Mae, Players, Chas. T. Smith, bus.
mgr.: (Imperial) Sussex, N. H., Can., 15-20.
Fales, Charles T., Comedy Company: Cocoa,
Fla., indef.
Fealy, Maude, Players: (Orpheum) Newark,
N. J., Nov. 4, indef.
Fletcher, J., Stock Co.: Davis, Ok., 15-20.
Forsyth Players: (Forsyth) Atlanta, Ga., indef.

Fulton Players: (Fulton) Oakland, Calif., in-
def.
Garrick Players: (Garrick) Washington, D. O.,
indef.
Garrick Players: (Garrick) Milwaukee, Wis.,
Aug. 2, indef.
Gifts Players: (Palace) Superior, Wis., Dec.
24, indef.
Glaser, Vaughan, Players: (Uptown) Toronto,
Can., Aug. 19, indef.
Gordinier Players, Wm. H. Gordinier, mgr.:
(Waterloo) Waterloo, Ia., indef.
Grand Players: (Grand) Davenport, Ia., indef.
Hastings, June, Stock Co., A. J. LaTelle, mgr.:
(Temple) Lewistown, Pa., Dec. 25, indef.
Hippodrome Players: (Hippodrome) Dallas,
Tex., Sept. 4, indef.
Hudson Theater Stock Co.: Union Hill, N. J.,
indef.
Hyperion Players: New Haven, Conn., indef.
Jewett, Heurtl Players: (Copley) Boston, in-
def.
Keeney Players: (Bay Ridge) Brooklyn, N. Y.,
indef.
Kramer, Ella, Players: Williamsport, Pa., in-
def.
LaVern, Dorothy, Stock Company: (Rhato)
St. Louis, Ia., indef.
Lewis-Worth Company: (Brince) Houston, Tex.,
Sept. 4, indef.
Luttringer Players: (Empire) Salem, Mass., in-
def.
McLaughlin, Robert, Players: (Metropolitan)
Cleveland, indef.
Manhattan Players, Paul Hillia, mgr.: War-
wick, N. Y., 15-20.
Marshall, George, Players: (New Lyceum)
Baltimore, Md., indef.
Metropolitan Players: Edmonton, Alta., Can.,
indef.
Mordant, Hal, Players: (Mozart) Jamestown,
N. Y., Nov. 27, indef.
Morosco Stock Company: (Morosco) Los Angeles,
Calif., indef.
National Players: (National) Chicago, indef.
Nutt, Ed C., Comedy Players: Mobile, Ala.,
Dec. 10, indef.
Orpheum Players: (Orpheum) Reading, Pa.,
indef.
Park, Edna, & Her Players, W. H. Brownell,
mgr.: (Royal) San Antonio, Tex., Dec. 24,
indef.
Permanent Players: Winnipeg, Man., Can.,
indef.
Pickert Stock Company, Clint Dodson, mgr.:
Wilmington, N. C., indef.
Poli Players: (Majestic) Bridgeport, Conn., in-
def.
Poli Players: (Grand) Worcester, Mass., indef.
Princess Players, A. J. Kleist, Jr., mgr.: (How-
land) Pontiac, Mich., indef.
Princess Players: (Princess) Wichita, Kan.,
Nov. 20, indef.
Princess Stock Company: (Princess) Des Moines,
Ia., Aug. 20, indef.
Proctor Players: Albany, N. Y., indef.
Queen's, Frank C., Comedy Players: (Ivanhoe)
Toledo, O., indef.
Roberson, Geo. C., Tent Theater Co., Clar-
ence Ankings, bus. mgr.: Elgin, Tex., 15-
20; Taylor 22-27.
Rochester Players: (Orinthian) Rochester, N. S.,
indef.
Rockford Stock Co., C. M. Waddell, mgr.:
Rockford, Ill., Dec. 25, indef.
Saenger Players: (St. Charles) New Orleans,
La., indef.
Sajles, Francis, Players: New Castle, Pa.,
indef.
Shannon Stock Company: (New Grand) Evans-
ville, Ind., Sept. 3, indef.
St. James Theater Stock Co.: Boston, indef.
Toledo Stock Company: Toledo, O., indef.
Tom's Comedians: Clearwater, Fla., indef.
Union Square Theater Players: Pittsfield,
Mass., indef.
Victoria Players: Chicago, Ill., indef.
Walker, Stuart, Company: (Shubert) Louisville,
Ky., Nov. 14, indef.
Westchester Players: Mt. Vernon, N. Y., indef.
Wilkes Players: Los Angeles, Calif., indef.
Wilkes-Alvarez Stock Company: San Francisco,
Calif., Aug. 26, indef.
Wilkes Players: (Denham) Denver, Col., indef.
Wilkes Players: (Wilkes) Sacramento, Calif.,
Sept. 4, indef.
Wilkes Players: (Garrick) Wilmington,
Del., indef.
Woodward Players: (Garrick) St. Louis, Mo.,
indef.
Woodward Players: (Grand) Calgary, Alta.,
Can., indef.
Woodward Players: (Majestic) Detroit Aug.
22, indef.
Winters, Charlotte, Players: (Lyceum) Pater-
son, N. J., indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADVERTISEMENTS WILL NOT BE PUBLISHED FREE OF CHARGE.)
Alabama Harmony Boys' Orch., G. Tyler
Johnson, mgr.: Huntsville, Ala., 21-27.
All-Star Entertainers: Norton, Va., 22; Big
Stone Gap 23; Johnson City, Tenn., 24; Knox-
ville 25-27.
Allen's Band: Napoleonville, La., 15-20.
Bestyette Quintet, Margaret Hardy, mgr.: (Hot-
el Fontaine) Omaha, Neb., indef.
Block's, Bernie, Orch.: (Hofbrau Club) Mil-
waukee, Wis., indef.
Carolina Synopsators, R. G. Kay, mgr.: (Ath-
letic Club) Key West, Fla., Nov. 1, indef.
Curbish, H. A.: (Hotel Burton) Danville, Va.,
indef.
Georgian Dance Orchestra, Alex B. Smith,
mgr.: (Oak Hall) Owen Sound, Ont., Can.,
Dec. 1, indef.
Hartigan Bros' Orch., J. W. Hartigan, Jr.,
mgr.: Kankakee, Ill., 17; Elgin 18; Joliet
19; Rock Island 20; Savanna 22; Spring-
field 23; Peru 24; Peoria 25; Monmouth 26;
Chicago 27.
Hopper's Southern Synopsators, H. C. Dunfee,
mgr.: (Winter Garden) Charleston, W. Va.,
indef.
Jespersen's, C. H., Band; Troy, N. Y., 15-20;
Utica 22-27.
Lowe's, Ben, Players: (Remey's Dansant) New
York City, indef.
MacBride's, John A., Orchestra: (Hotel Brow-
ard) Ft. Lauderdale, Fla., Dec. 23, indef.
Mason Dixon Seven, Orchestra, Jim Shields,
mgr.: (Walton Roof) Philadelphia Oct. 7,
indef.
Matthews, R. D., Band: (Strand) Plainfield, N. J.,
until March 15.
McPanie's, R. G., Harmony Super-Six Orche-
stra: (Palais de Danco) Norfolk, Va., Nov.
27, indef.
Mejo Blue Orch., L. Philbrick, mgr.: (Cham-
berlain Hotel) Des Moines, Ia., indef.
Miami Lucky Seven, O. G. Irlan, mgr.:
(Alamo) Louisville, Ky., 15-27.

LOOK LOOK LOOK LOOK LOOK

NARDER'S MAJESTIC SHOWS

OPENING DUBLIN, GA., MARCH 10—BIG AUTO AND FASHION SHOW AND EXHIBITION OF PRODUCTS MADE IN DUBLIN, GA.

This will be one of Central Georgia's largest Spring Festivals, and is being boosted by all the Business Men and Chamber of Commerce. Wanted for this engagement, with forty weeks to follow in the very best territory. WANTED—Shows, Rides and Concessions, Dog and Pony, Wild West, Motordrome with Lady Rider, Musical Comedy Show, Plant., Hawaiian, Athletic Show, A-1 Pit Show strong enough to feature, Platform Shows that will get money, Crazy House, Trip to Mars or any Walk Through Show. WANTED—Organized Plant., with Band, that doubles, or Manager capable of organizing and handling same; will furnish complete outfit Rides that do not conflict. We have Merry-Go-Round, Ferris Wheel, Whip, Seaplane. Help wanted on all Rides. Will book Venetian Swings or any novel Rides. Opening for Caterpillar. WANTED—Concessions of all kinds. First-class Cook House and Juice. All Legitimate Wheels open. Address NAT NARDER, Narder's Majestic Shows, Dublin, Ga. Winter Quarters until March 10th.

Orange & Black Orch., Webster J. Cole, mgr.: (Lakeside Park) Orlando, Fla., indef.
Original Foot Warmer, Steamer Washington Orchestra, J. A. Konestrick, mgr.: (Hippodrome Ball Room) Okmulgee, Ok., Nov. 18, indef.
Original Kentucky Six, Jos. E. Hoffman, mgr.: (Grand Dragon) St. Petersburg, Fla., indef.
Orley's Society Entertainers: (Mont Royal Hotel) Montreal, Can., indef.
Rose Garden Orch., Billy Orr, mgr.: Jacksonville, Ind., 17; Bicknell 18; Mt. Carmel, Ill., 19; Princeton, Ind., 20.
Royal Italian Band, Mary A. Steese, mgr.: (Gardner's Bunk) Baltimore, Md., indef.
Saunders, M. Orchestra: (Seelbach Hotel) Louisville, Ky., indef.
Seattle Harmony Kings, A. H. Linder, bus. mgr.: (Orpheum) Winnipeg, Can., 15-20.
Turner's, J. C., Orch.: (Garden) Flint, Mich., indef.
Woodsen's, Geraldine, Marzold Orchestra, Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.
Yellow Jack's Orch., Pete Hofner, mgr.: (Birch Club) Philadelphia, indef.

BURLESQUE (COLUMBIA CIRCUIT)

American Girls: (Majestic) Jersey City, N. J., 15-20; (Miner's Bronx) New York 22-27.
Bowery Burlesquers: (Gayety) Washington 15-20; (Gayety) Pittsburg 22-27.
Bon Tons, Open week 15-20; (Gayety) St. Louis 22-27.
Bubble Bubble: (Gayety) Omaha 13-19; (Gayety) Minneapolis 22-27.
Big Jamboree: (Colonial) Utica, N. Y., 18-20; (Gayety) Montreal 22-27.
Broadway Brevities: (Empire) Newark, N. J., 15-20; (Orpheum) Paterson, N. J., 22-27.
Broadway Flappers: (Hurtig & Seamon) New York 15-20; (Empire) Providence 22-27.
Casper's Beauty Revue: (Gayety) Rochester, N. Y., 15-20; (Itasca 22; Elmira 23; Binghamton 24; (Colonial) Utica 25-27.
Chuckles of 1923: (Gayety) Pittsburg 15-20; (Colonial) Cleveland 22-27.
Flashlights of 1923: (Gayety) Detroit 15-20; (Empire) Toronto 22-27.
Finney's, Frank, Revue: (Gayety) Buffalo 15-20; (Gayety) Rochester, N. Y., 22-27.
Follies of the Day: (Casino) Brooklyn 15-20; (Empire) Newark, N. J., 22-27.
Folly Town: (Empire) Brooklyn 15-20; (Yorkville) New York 22-27.
Greenwich Village Revue: (Columbia) Chicago 15-20; (Star & Garter) Chicago 22-27.
Giggles: (Gayety) Kansas City 15-20; (Gayety) Omaha 27-Feb. 2.
Hello, Good Times: (Cohen) Newburg, N. Y., 15-17; (Rialto) Poughkeepsie 18-20; (Casino) Brooklyn 22-27.
Hippity Hop: (Empress) Chicago 15-20; (Gayety) Detroit 22-27.
Keep Smiling: (Olympic) Cincinnati 15-20; open week 22-27; (Gayety) St. Louis 20-Feb. 3.
Knick Knacks: (Casino) Boston 15-20; (Grand) Worcester, Mass., 22-27.
Let's Go: (Gayety) Boston 15-20; (Columbia) New York 22-27.
Mimic World: (Columbia) New York 15-20; (Empire) Brooklyn 22-27.
Mason's, Dave, Show: (Orpheum) Paterson, N. J., 15-20; (Majestic) Jersey City, N. J., 22-27.
Maid of America (Miner's Bronx) New York 15-20; (Cok n) Newburg, N. Y., 22-24; (Rialto) Poughkeepsie 25-27.
Rever's, Al, Show: (Lafayette) 15-19; (Gayety) Omaha 20-26.
Rockets: (Colonial) Cleveland 15-20; (Empire) Toledo, O., 22-27.
Record Breakers: (Yorkville) New York 15-20; (Casino) Philadelphia 22-27.
Radio Girls: (Gayety) Minneapolis 15-20; (Gayety) Milwaukee 22-27.
Social Maids: (Empire) Providence 15-20; (Gayety) Boston 22-27.
Sliding Billy Watson's Show: (Lyric) Dayton, O., 15-20; (Olympic) Cincinnati 22-27.
Step-on It: (Empire) Toronto 15-20; (Gayety) Buffalo 22-27.
Step Lively Girls: (Gayety) Montreal 15-20; (Casino) Boston 22-27.
Temptations of 1923: (Casino) Philadelphia 15-20; (Palace) Baltimore 22-27.
Town Scandals: (Empire) Toledo, O., 15-20; (Lyric) Dayton 22-27.
Talk of the Town: (Palace) Baltimore 15-20; (Gayety) Washington 22-27.
Watson's Billy, Reef Trust Beauties: (Gayety) St. Louis 15-20; (Gayety) Kansas City 22-27.
Wine, Woman and Song: (Gayety) Milwaukee 15-20; (Columbia) Chicago 22-27.
William's, Mollie, Show: (Grand) Worcester, Mass., 15-20; (Hurtig & Seamon) New York 22-27.
Youthful Follies: (Star & Garter) Chicago 15-20; (Empress) Chicago 22-27.

(MUTUAL CIRCUIT)

Broadway Belle: (Band Box) Cleveland 15-20; (Garden) Buffalo 22-27.
Band Box Revue: (Broadway) Indianapolis 15-20; (Lyceum) Columbus, O., 22-27.
Gals From Reno: (Majestic) Albany, N. Y., 15-20; (Plaza) Springfield, Mass., 22-27.
Gals a la Carte: (Duquesne) Pittsburg 15-20; (People's) Cincinnati 22-27.
Heads Up: (Empire) Hoboken, N. J., 15-20; (Gayety) Brooklyn 22-27.
Hello, Joke, Girls: (Lafayette) 15-20; (Empire) Cleveland 22-27.
Jazz Babes: (Howard) Boston 15-20; (Park) Bridgeport, Conn., 22-27.
Jazz Time Revue: (Majestic) Scranton, Pa., 15-20; (Bljou) Philadelphia 22-27.

WEST SHOWS FOR SALE

On account of buying all new tops for the coming season, I have
One 50-foot Round Top, fair condition; price, \$100.00. One 45-foot Round Top, A-1 shape; price, \$75.00. One 30x40 Top, excellent shape; price, \$150.00. One 20x40 Top, splendid condition; price, \$200.00. Also have the best Motordrome and Sidrome ever built, with two motorcycles. Price, Drome and Wheels, \$600.00. One Wuriltzer Cylinder Organ, playing condition; price, \$100.00. All the above property for immediate delivery F. O. E. Tarboro, N. C. Terms: Spot cash. Address FRANK WEST, Manager, Tarboro, N. C.

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of seven pieces, Pipers, Dancers. The only Pipe Band in America playing popular airs. Wardrobe new and the best that can be imported. Invites offers for the coming season from Circuses, Carnivals and reliable organizations. Address J. L. CARROLL, Box 834, Bay City, Michigan.

Jersey Lilies: (Plaza) Springfield, Mass., 15-20; (Howard) Boston 22-27.
Kandy Kids: (Majestic) Wilkes-Barre, Pa., 15-20; (Majestic) Scranton, Pa., 22-27.
Lafin' Thru: (People's) Cincinnati 15-20; (Gayety) Louisville 22-27.
London Gaiety Girls: (Lyric) Newark, N. J., 15-20; (Majestic) Wilkes-Barre, Pa., 22-27.
Lid Lifters: (Empire) Cleveland 15-20; (Duquesne) Pittsburg 22-27.
Monte Carlo Girls: (Folly) Baltimore 15-20; (Lafay) 22-27.
Mischief Makers: (Bljou) Philadelphia 15-20; (Folly) Baltimore 22-27.
Playmates: (Gardne) Bridgeport, Conn., 15-20; (Olympic) New York 22-27.
Pacemakers: (Park) Buffalo 15-20; (Park) Utica, N. Y., 22-27.
Round the Town: (Olympic) New York 15-20; (Star) Brooklyn 22-27.
Kuddling Kittens: (Star) Brooklyn 15-20; (Empire) Hoboken, N. J., 22-27.
Runaway Girls: (Gayety) Louisville 15-20; (Broadway) Indianapolis 22-27.
Smiles and Kisses: (Park) Utica, N. Y., 15-20; (Majestic) Albany, N. Y., 22-27.
Town Follies: (Gayety) Brooklyn 15-20; (Lyric) Newark, N. J., 22-27.
White, Pat, & His New Big Show: (Lyceum) Columbus, O., 15-20; (Band Box) Cleveland 22-27.

TABLOIDS

Arnold's, James, Northland Beauties: High Point, N. C., 15-20; Rocky Mount 22-27.
Boya's, James, Carly Heads: (Heuck's) Cincinnati, O., indef.
Brown's, Mary, Tropical Maids: (Grand) Homestead, Pa., 15-20.
Delmar's, (Wie & Jo, Stratford) Revue: (Rotary Stock) Detroit, Mich., 15-20.
Follies of 1923: (Chas. Morton, mgr.) (Strand) Valdosta, Ga., 15-20.
Folly Town Maids, Arthur Higgins, mgr.: (Kryl) Beaumont, Tex., indef.
Friedlander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill.
Harris, Honey, & the Pearl Revue: (New Pearl) San Antonio, Tex., indef.
High Jinks Co.: (Imperial) New Kensington, Pa., 15-20; (Arcade) Connellsville 22-27.
Host's, Hal, Chic Chics: (Regent) Springfield, O., 15-27.
Hurley's Big Town Sereaders, Frank Smith, mgr.: (Grand) Morgantown, W. Va., 15-20.
Hurley's Step-Along Co., Al Ritchey, mgr.: (Strand) Marion, Ill., 15-20.
Hurley's Metropolitan Revue, Frank Maley, mgr.: (Hipp.) Corbin, Ky., 15-20.
Hurley's Knick Knack Revue, Geo. Fares, mgr.: (Family) Lebanon, Pa., 15-20.
Hurley's Love, Pirates, Lake Kellum, mgr.: (Victory) Burlington, N. C., 15-20.
Hurley's All-Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 15-20.
Hutchinson's Follies of '22: (Star) Okmulgee, Ok., 15-20.
Johnson's Musical Revue: (Star) Louisville, Ky., indef.
Kennedy's E. G. Klassy Kids: (Gayoso) Kansas City, Mo., indef.
Loeb's, Sam, Hip Hip, Hoopay Girls: (Gem) Little Rock, Ark., indef.
Mississippi Miasma: Musical Revue, Fred J. Jenkins, mgr.: (Rialto) Indianapolis, Ind., indef.
Morris, Robby, Co.: (Circle Stock) Minneapolis, Minn.
Morton's Kentucky Belles, Homer Meachum, mgr.: (Majestic) Danville, Va., 15-20.
Palmer's, Lew, Show Girls: (Star) Monessen, Pa., 15-20.

MINSTRELS

Pastime Revue, Alex. Saunders, mgr.: (Alvin) Mansfield, O., 15-20.
Peas & Ginger Revue, George Clifford, mgr.: (Princess) Oneida, Oneida, Can., indef.
Pheips & Cobb's Jolly Jollies: (Star) Muncie, Ind., indef.
Proy's Whirl of Gayety, Chuck Conard, mgr.: (Family) Rochester, N. Y., 15-20.
Walker's, Marshall, Whiz Bang Revue: (Cozy) Houston, Tex., Jan. 1, indef.

MISCELLANEOUS

Bragg, Geo. M., Vandeville Circus No. 1, Dorothy Klayton, mgr.: Greenville, Miss., 15-20.
Bragg, Geo. M., Vandeville Circus No. 2, Geo. M. Bragg, mgr.: Jacksonville, Fla., 15-20.
Bell's Hawaiians: Mt. Pleasant, Pa., 17-18; Port Marion 19-20; Washington 22-25; East Pittsburgh 26-27.
Daniel, B. A., Magician: Anderson, S. C., 19-20; Taylor 22; Greer 23-24; Duncan 25; Greenville 26.
Domingo's Filipino Sereaders: (Capital) Wilkes-Barre, Pa., 15-20.
George, Magician: (Academy) Newport News, Va., 19-20; (Academy) Lynchburg 22-23; (New) Staunton 24-25; (Century) Petersburg 26-27.
Hammond Hypnotic Show, Doc Geo. Hammond, mgr.: Kansas City, Mo., 15-20.
Heverly the Great, Beach & Jones, mgrs.: (Majestic) LaCrosse, Wis., 15-20.
McCabe's, Wm., Georgia Troubadours: Pleasanton, Kan., 15-20.
Mysterious Smith Co., J. M. Reilly, bus. mgr.: Vincennes, Ind., 15-20; Terre Haute 22-27.
Myrtle Swencer Co., Geo. W. Johnston, mgr.: (Arctur) Franklin, Ind., 15-20.
Naniara Hawaiians: Eagle Grove, Ia., 17-18.
Noera, Anthony: Point Marion, Pa., 17-20; Washington 22-25.
Ohama, Modern Mystic: Danville, Ill., 15-20; Raintoul 22-27.
Peerless Hawaiian Quartet, Fred Culver, mgr.: Rowlesburg, W. Va., 17-18; Oakland, Md., 19-20; (Bljou) Clarksburg, W. Va., 22-27.
Richard, the Wizard, J. J. Wilson, bus. mgr.: (Strand) Gulfport, Miss., 18-20; (Walnut) Vicksburg 22-24; (Century) Jackson 25-27.

Sarg's, Tony, Marionettes: (Playhouse) Chicago 22-25.
Thurston, Magician, Earl E. Davis, mgr.: (Alvin) Pittsburg 15-20.
Turtle, Wm. C., Magician: Ranger, Tex., 15-20; Weatherford, 21-24.
Uncle Tom's Cabin (Picture), Chas. H. Bishop, mgr.: Newport, Me., 18; Burnham 19; Clinton 20; Oakland 21; Winthrop 22-23.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Coleman's Indoor Circus, G. H. Coleman, mgr.: (Woodmen Hall) Peru, Ind., 15-20; (Coliseum) Kenosha, Wis., 22-23.
Detroit Circus Committee: Troy, N. Y., 15-20; Utica 22-27.
Dow's, J. E., Bazaar & Country Fair (Music Hall) Rochester, N. H., Feb. 5-10.
Firemen's Bazaar: Picher, Ok., Jan. 13-21.
Mack Hale Amuse, Enterprise, mgrs., Box 721.
Great American Circus & Fair, ausp. Knights of Malta: (Motor Sq. Garden) Pittsburg, Pa., Jan. 15-20; John L. Cooper & Sam McCracken, mgrs.
Grotto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 18-27.
Hagenbeck-Wallace Winter Circus: (Armory) Rochester, N. Y., 16-20.
Indoor Fair & Expo., auspices Amer. Legion: Bristol, Tenn., Jan. 29-Feb. 3. A. B. Miller, mgr.
Indoor Circus & Bazaar, auspices Knights of Pythias: Ionia, Mich., Jan. 17-30. J. F. Jacobs, mgr.
Indoor Circus, auspices Knights of Columbus: LaSalle, Ill., Jan. 22-27. H. F. Randle, gen. mgr.
Indoor Circus, auspices Maccabees: Ottawa, Ill., Feb. 5-10. H. F. Randle, gen. mgr.
Jordan-Illake Bazaar Co.: (Moose Frolic) Fremont, Neb., Jan. 15-20.
Shrine Indoor Circus: Wichita, Kan., Feb. 12-17. Address Midian Shrine Circus.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Cudney & Fleming Combined Shows: Pine Bluff, Ark., 15-20.
Delmar Quality Shows: Eysdale, Tex., 15-20.
Distland Shows, H. W. Hildreth, mgr.: Lepanto, Ark., 15-20.
Hickman Amusement Co.: Madison, Fla., 15-20.
Jones, Johnny J., Expo. Shows: (Fair) Largo, Fla., 15-20; (Fair) Dade City 22-27.
Leggett, C. R., Shows: Napoleonville, La., 15-20.
Mathews Expo. Shows, M. L. Mathews, mgr.: Amvra, Ark., 15-20; DeWitt 23-27.
Mitchell Amusement Co.: Jennings, Fla., 15-20.
Nall Shows, Capt. C. W. Nall, mgr.: Cottonport, La., 15-20.
Voss United Shows, John F. Voss, mgr.: Fullerton, La., 15-20.

ADDITIONAL ROUTES ON PAGE 111

MARVELOUS MELVILLE

Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

BARLOW'S BIG CITY SHOWS

Wants Shows, Rides and Concessions. Opening April 18. Harold Barlow, Mgr., Box 50, Manhattan, Kan.

HANSON'S MIDWAY SHOWS

Opening April 19. Playing New York, Pennsylvania, New booking Shows, Rides and Concessions for 1923. Want to hear from small Merry-Go-Round. Address L. T. HANSON, General Manager, 82 Erie Avenue, Homell, New York.

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Whip, Seaplane, Shows with outfits, Wheels and Ball Games open. Get our rates, BOX 406, Cincinnati, O.

MACY'S EXPOSITION SHOWS

Now booking Concessions, Rides, Shows for 1923. Season opening last week in March. Address BOX 188, South Charleston, West Virginia.

MCCLELLAN SHOWS

Booking Shows and Concessions for 1923. Hotel Oakley, 8th and Oak Sts., Kansas City, Mo.

DONALD MCGREGOR SHOWS

Now booking Shows and Concessions for season 1923. WANT capable Man and Wife to handle Cook House and Juice. WANT capable Advance Man. BOX 335, Hallsboro, Texas.

NARDER'S MAJESTIC SHOWS

Now booking Shows, Rides and Concessions. Address Dublin, Georgia.

SUNSHINE EXPOSITION SHOWS

Now booking Shows, Rides and Concessions for season 1923. Opening March 24. Address H. V. ROGERS, P. O. Box 275, Bessemer, Alabama.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

R.-B. CIRCUS

Adds Animals and Equipment

Unusual Mechanical Features Being Developed for Laughing Purposes

Bridgeport, Conn., Jan. 12.—Messrs. Ringling Brothers have every one connected with the winter quarters of the Ringling Bros. Barnum & Bailey circus wondering when shipments of animals, paraphernalia and equipment, to be used during the coming season, are going to stop arriving in Bridgeport.

The job of converting twenty-six steel Pullman cars into sleepers suitable for circus purposes is in itself no small task. Even tho it is without doubt the largest undertaking ever given the mechanical department of a circus, it is apparently being accomplished without great effort.

A new department has been inaugurated at the winter quarters and has already begun to function—a "Laugh Laboratory". It is quite unusual, but promises to be very essential for the comedy end of future circus productions.

There is much activity in the advance department preparing for their spring advertising campaign. As far as this branch of the business is concerned the season is in full swing, for their agents are now operating in every section of the United States.

Mr. and Mrs. Frank A. Cook of 65 North Pine avenue, Albany, N. Y., spent several days in Bridgeport during the holidays. Mr. Cook being called to Bridgeport on a business visit and rather than spoil his Christmas brought his family with him.

BELL BROS.' MOTORIZED SHOWS

Bell Bros.' Motorized Shows, wintering in St. Joseph, Mo., will open about the first of May. The past season was a good one for the show. Jack Lampe, general superintendent, is spending

TENTS

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USED TENTS FOR SALE CHEAP

60x75 feet 8-ft. wall, \$441; 90x110 feet, 8-ft. wall, \$441. THE SHAW TENT & AWNING CO., 415 South Cedar St., Bloomington, Illinois.

LOOKING FOR A BARGAIN in a USED TENT?

ling the winter at his home in Absecon, N. J. Dawson and Earl, now playing vaudeville dates, will be back with the show in the spring. Chester (Gump) Silverlake is in Texas.

AT HONEST BILL QUARTERS

Lancaster, Mo., Jan. 13.—Honest Bill arrived from the East this week with another shipment of animals. Carpenters are busy making new wagons and cages. A new light plant also is being added to the show. Twelve men are working in the paint shop and a room has been leased in the city to accommodate the harness repair men.

ATTERBURY'S 13TH SEASON

The Atterbury Wagon Show, in quarters at Sioux City, Ia., is being overhauled and repainted, and new wagons are being added to enlarge the show for the coming season. This, the thirteenth season, will find the show in new territory in the Northwest, going as far north as Canada.

Manager R. L. Atterbury has left for the East to purchase more animals and equipment to make it the best show he has ever had. The show will open at Sioux City in April for a thirty-week tour of both the North and South-west.

DRIVER BROS. RECEIVE LARGE ORDER BY RADIO

New York, Jan. 10.—Bantly Bros.' Circus sent an order by radio from Pittsburg to Driver Bros. of Chicago, ordering an eighty-foot round top with two forty-foot middles, complete with side walls, bale rings, etc.; one marquee, red and white stripe; wardrobe tent, dining tent, curb rings, stable tent and horse troughs.

This is the first time in history that an order of this kind was ever placed by radio, and no doubt this progressive firm of tent makers was the first one to receive an order by radio.

ACQUIRE TWO MORE PLANTS

Canton, O., Jan. 12.—Bill Denny, formerly with the advance of the Ringling Bros.' Circus, and Cy Sammons, brigade manager of the same show, who recently acquired a bilposting plant at Washington, C. H., O., have taken on two additional units, one at Lancaster, O., and another at Chillicothe, O. and will operate these, together with several plants in smaller nearby towns. Denny, this week, told a Billboard representative that he was undecided whether he would return to Meyers Lake Park, where for several years he has operated a string of concessions.

\$10,000 DAMAGES AWARDED

To Col. Frederick T. Cummins for Death of Horse

Los Angeles, Jan. 10.—Judge Walton J. Wood last Thursday awarded \$10,000 damages to Col. Frederick T. Cummins against Al G. Barnes, circus owner, for the death of "Black Beauty", a famous trick horse, owned by Col. Cummins and exhibited under contract by Barnes. Col. Cummins, who is administrator of the estate of the late Mrs. M. L. Cummins, brought suit against the circus owner following the death of the animal in a freight car.

Col. Cummins asserted that Barnes had violated the contract by placing "Black Beauty" in a car with other animals. The contract provided that the horse should occupy a separate compartment while in transit. The circus owner maintained that the horse had died of colic, but Col. Cummins contended that the animal was trampled to death by other horses in the car. Col. Cummins is an old Indian fighter and at one time owned a show.

TO MEET IN SPRINGFIELD, MO.

Springfield, Mo., Jan. 13.—Announcement has been made here that the annual convention of the Tri-State Poster Advertising Association will be held in Springfield April 18 and 19, and local officers of the organization have started to work out the details of the convention program. The sessions will be held in the Chamber of Commerce building here and representatives will be present from Missouri, Kansas and Nebraska.

KILLED BY ELPHANT

In a sudden fit of anger an elephant in the Zoological Gardens at Basle, Switzerland, January 12, wraped its trunk about the legs of the keeper, Hans Haedinger, and swung him thru the air, dashing his head against a wall and killing him instantly. The elephant was formerly with a circus and originally came from Nepal, India. The animal is fifteen years old.

TO SHOW AT GALVESTON, TEX.

New Orleans, Jan. 13.—The Cole Shows, which are wintering here, have made arrangements to play under the auspices of the American Legion at Galveston, Tex., week of February 5. The entire show will be moved there for that occasion, after which it will return to winter quarters in this city.

Fred Buchanan's show will be billed as "Fred Buchanan's Big 4-Ring Circus", at least that's the way the letterhead reads, with Vernon Reaver mentioned as general agent. From a good source it is learned that the show will travel in fifteen cars and that the baggage wagons will all be new and of steel body construction, some having been built at Granger, Ia., under the supervision of Earl Sinnott. Mr. Buchanan, it is understood, negotiated for the property of Howe's London Circus, but evidently nothing materialized. An unofficial report has it that Mike Golden will again put out that show (if he doesn't sell it) the coming season, but with a new name, Messrs. Mughran, Bowers and Ballard having taken back the Howe title.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

GREAT SANGER CIRCUS WANTS FOR SEASON 1923

Big Show Performers doing two or more acts and Clowns. Band Leader for Big Show Band and Musicians on all instruments. FOR SIDE SHOW—Implement Act, Midget and Flageolet Player, Chandelier man familiar with B. & W. habits, Train Master, Johnny Parker, Fred Coleman, write. Season opens early in April. Three-car circus. Wet and sleep on Pullman car. State contributing and lowest salary in first letter. BILLPOSTERS wanted for box brigade. Address: GREAT SANGER CIRCUS, 1215 N. Second St., Memphis, Tennessee.



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We have convinced thousands of show folks of the superiority of our goods and the saving in buying from us. These people are just as skeptical as you are—we had to show them—we had to give them better goods at a lower price than they could obtain elsewhere—and we did it. Let us prove our claims to YOU also. State what goods are needed and we'll submit catalog, samples and full particulars.

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WANTED Camel or Elephant Thoroughly Broken—With Attendant. FOR SEASON 1923 Splendid Percentage Contract THE IDORA PARK COMPANY Youngstown, Ohio Rex D. Billings Manager

TENTS SHOW TENTS, BLACK TOPS MERRY-GO-ROUND COVERS CANDY TOPS AND CONCESSION TENTS TSCHUDI CATS. SIDE SHOW BANNERS. DOUGHERTY BROS.' TENT & AWNING CO. 116 South 4th Street, ST. LOUIS, MO.

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Billposters employed will report Peru, Ind., when called. Men who worked for us in 1922 write. Address ARTHUR HOPPER, General Circus Offices, Peru, Indiana.

"BOB" MORTON CIRCUS CO. SEASON 1923

A SHOW WITHOUT WHEELS OR CONCESSIONAIRES.

WANTS

General Agent. Those that like hotel lobbies, save time by not applying. Two good Promoters. Preference given to those that had no Carnival experience.

ACTS—FIRST-CLASS ONLY

I guarantee twenty engagements out of the first twenty-five weeks, with option for balance of season. Horizontal Bar Acts, Trapeze, Wire Walkers, Novelty Hand-Balancing, Clowns, etc. Write

BOB MORTON, Texas Hotel, FT. WORTH, TEXAS.

WE'RE BOOSTING YOUR GAME, BOOST OURS—MENTION THE BILLBOARD.

WANTED—PARTNER FOR WAGON SHOW

Now in Mississippi, doing good business. Want to enlarge show. WILL BUY Trained Ponies, Dogs, Stocks and small Elephant, if trained. Few more Performers and Musicians. Write or wire. Address EUGENIA CLARK'S OVERLAND SHOW, Lucedale, Mississippi.

AMERICAN TENT CORPORATION

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HAYMARKET 2715, CHICAGO, ILL.

WANTED AT ONCE—Several 60-foot Round Tops with two 30-foot middles, 10-foot wall and 20x100 square hip ends, Khaki Pit Show Tent with 10-foot wall. Both must be in A-1 condition. Also Pullman Car, baggage and dining compartment, to pass M. C. B. and travel fast passenger service. Also Reserve and Blue Circus Seats.

UNDER THE MARQUEE

By CIRCUS SOLLY

R. B. Dean will handle the press with one of the circuses next season.

Solly learns that the Patterson Circus will be minus the griff, cooh and bad element.

S. D. Hanford, formerly with the Walter L. Main Circus, is on a farm at Soso, Miss.

W. K. Heckert is of the opinion that circuses will find Casper, Wyo., an ideal business spot in 1923.

Miss Bobbie Reid, of Keap's Kilties, last season with the Gollmar Bros. Circus, is working clubs in and around Chicago.

Gasoline Pete seconds The Billboard's nomination of Billy Curtis as the greatest of all mechanical geniuses that has ever been in charge of a circus lot.

Duncan Nered, press agent with the Gollmar Bros. Circus last season, postcards that he had a great time in France, Algeria, Tunisia, Italy, Egypt and Palestine. At the time of writing he was leaving for India.

William R. (Dick) Beswick, whose death was recorded in The Billboard of January 13, was a member of L. B. Lent's New York Circus on Fourteenth street back in the seventies. He was a well-known leaper and acrobat.

The Mummer's Parade in Atlantic City, N. J., New Year's Day was a good one for a maiden effort and will be made an annual affair. Frank Hubin is one of the organizers. Hubin is on the job when boosting is needed.

The Matlock troupe of acrobats, who have been with the Gollmar Bros. Circus for the past two seasons, will not be under the white top this season. They have signed with a fair looking association for the summer and fall.

Frank P. Meister, bandmaster with the Campbell Bros. Circus last season, is now residing in Norwood, near Cincinnati, O. He recently purchased a \$10,000 apartment house there. Meister will probably be with the white tops again the coming season.

A "Do You Remember" from Buck Leahy: "When Jack Albion, Del Fuego, Buck Leahy, Harry Clark, Jimmy Springs, Archie Royer, Bert Sutton, Jim Royer, Tom Ural, Barney Crooks, Chas. Bray and Jim McCorum were in clown alley on the W. P. Hall Show?"

Harry A. Johnson, formerly of the International Seven, has recovered from a serious attack of appendicitis. Harry will clown next summer instead of doing acrobatic work. Last season he was with the Walter L. Main Circus.

L. B. Clark, manager of Eugenia Clark's Overland Show, reports that the show is now playing the stick towns in Mississippi to good patronage after a nice business in Alabama

FLAT CAR AT A BARGAIN

One new 60-ft. standard Flat Car ready for immediate shipment. MT. VERNON CAR MFG. COMPANY, Mount Vernon, Illinois.

FULTON SHOW AND CARNIVAL TENTS

IT WILL PAY YOU TO COMMUNICATE WITH US BEFORE BUYING ANYTHING MADE OF CANVAS.

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DALLAS, TEXAS

the rest of the winter in California owing to ill health. Mr. Adams is in charge of the Howe show office at Ft. Dodge during Mr. Golden's absence.

Fred and Doodles DeMarrs have returned to Chicago, after a week's visit to Pine Bluff, Ark., where Mr. DeMarrs looked after his interests. The DeMarrs have signed for eleven straight weeks with the National Food and Health Shows, starting January 15, to play indoor exhibitions. They are billed as Copo, the police clown, and Doodles, clown.

John R. Fuller, who was injured February 5 last year while with Sterling's Midgets, has been moved to Chicago and is under the care of Dr. A. A. Lowenthal. Fuller's mother arrived from Oregon on New Year's Day to visit him. He would be glad to hear from or see any of his friends at 1548 Dearborn Parkway, Chicago. Fuller is unable to read or write and speech is also difficult, as he is suffering from aphasia.

Harley Hubbard closed with the Haag Show at Blountstown, Fla., after a season of ninety-three weeks, and helped pack the show away for the winter at Marianna, Fla. After staying there a week he left for his old home in Oklahoma for a visit with his mother and little daughter. On his way to Oklahoma, Hubbard visited the Christy Show quarters at Beaumont, the Gentry Show at Houston, and the Barnes Show at Dallas, Tex., and reports that there is great activity at the Christy and Barnes quarters.

Abe Goldstein informs that the indoor circus at Laporte, Ind., week of January 8, promoted by Fred Cole, was a success. The acts presented were: Joe Maxwell, magic; Donald Clark, juggler; Miss Maxwell, singing popular songs; Goldstein, comedy acrobatic act; Maxwell Troupe, (three people), comedy magic; Suzinetta, heavyweight juggling act; Clarke Troupe, slack wire and iron jaw, which closed the show. A six-piece orchestra furnished the music. Mike Smith had the concessions. Cole has three more indoor dates following the Laporte engagement.

George W. Russell, of Richmond, Ind., writes Solly that he has a program of the Ringling Bros. Show, dated June 19, 1909, giving the following data: George Cassler was bandmaster. Spader Johnson principal clown, and among the artists were Minnie Fisher, The Tbellis, Nettie Carroll, Joseph LaFleur, The Hobsons, Cecil Lowande, Lizzie Rooney, Dacoma Family, Jules Turnour, Alf. Mico, Rachetta Bros., Great Zella, John Slater, Yamamoto Bros., Plamondon, Noble. The famous 61-horse act was presented that season with John O'Brien as trainer. Some of the above-named artists are still active, Mr. Russell having met quite a few last season. Mr. Russell is secretary of the T. M. A. Lodge, No. 98, at Richmond.

The following recently appeared in The Zanesville (O.) Times-Signal, written by Thos. W. Lewis: "The writer has found no records fixing the date of Zanesville's first tented show, but according to Will A. Hempling's scrap book Raymond & Co. and Van Amburgh & Co.'s Combined Menagerie gave an exhibit on here on July 28, 1851. In 1855 Raymond was out of the Van Amburgh connection and allied with (Continued on page 77)

and that four big dapple greys were recently bought from Doc Wilkie, of Montgomery, Ala.

Frank N. Clinton, of Chattanooga, Tenn., recently received a postcard from St. Kitchie, who reported that he was doing fine in South America and that he would shortly return to the States. Clinton was with the Sun Bros. Circus for seven seasons on the front door and as boss property man.

Jerry D. Martin underwent an operation in Kansas City, Mo., January 3, and writes that he is feeling very good, but will not be able to work before February 5. Mrs. Martin is also in Kansas City. They were an added attraction at the Shriners' Circus, Ft. Worth, Tex., December 16-23, and will play another Shrine engagement week of February 5.

Frank W. Decker, clown and eccentric juggler, who closed with the A. G. Barnes Circus at Gainesville, Tex., October 27, played some vaudeville dates for Bert Levy this winter. He is now taking the part of a jester in Pola Negri's production of "Bella Donna" at the

Lasky Studios on the West Coast. Dick Parks and Walter Trask recently appeared with the Jackie Coogan Company at the United Studios, filming the circus picture, "Toby Tyler".

Bobby Gossans, the minstrel clown, and wife, since closing with the John Robinson Circus, have been playing vaudeville and indoor shows with success. Bobby has joined the Gus Hill Honey Boy Minstrels for the rest of the season, but says that he and his wife will be back with the Robinson show this year.

George King in his travels this winter has met many troupers. While in Toronto, Can., he met, among others, Howard Ingram, who is with Schubert's "Oh, What a Girl!" Company as stage carpenter. Ingram will be with the Walter L. Main Circus this season, says King. The latter expects to wave shortly for the South.

M. E. Golden and wife, of the Howe show, left winter quarters of the show at Ft. Dodge, Ia., last week for California. Mr. Golden will return by February 1. Mrs. Golden will spend

WE KNOW HOW TENTS PLACE YOUR 1923 ORDERS NOW BANNERS

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THE CORRAL

By ROWDY WADDY

Contest folk may look forward, almost without doubt, to the forming of an official organization of annual events. Indications are that the ball will start rolling quite soon.

Joe Flint wrote from St. Louis that he is doing nicely there and expects to be with the "Big Show" next season. Says he met Charlie Adrich with the Fred Stone "Tip-Top" show there recently and that they had a wonderful time.

Many letters commenting on the need and requirements of an association are being received by The Billboard. The majority of them are too extended—dwelling on details—to use more than one of the long ones in one issue. Why not state it briefly and to the point, and get it published sooner?

As we have received so many requests from readers for our views on some of the most important things that need attention by the committees and promoters of Frontier contests, we will each week state in these columns some of the evils that exist and our idea as to the best course that should be adopted to remedy them. Possibly, next week the first of these suggestions will appear.

The great number of cowboys and cowgirls wintering in Fort Worth, Tex., began getting out their ropes, saddles and otherwise limbering up for the occasion when it was announced after a meeting of the Board of Directors of the Southwestern Exposition and Fat Stock Show, on January 4, that every effort would be put forth to make the Spring Rodeo, which will be held in connection with the Fat Stock Show March 3-10, bigger than ever. Fog Horn Clancy, who has been connected with the Fat Stock Show and Rodeo for the past three years, has been engaged as office assistant to the new secretary-manager, John I. Burgess.

L. F. Foster reads the following notes from Boston:

Tom Kirnan, assisted by Bob Calen, Chester Byers, Bryan Roach, Buck Lucas, Bea Kirnan and Ruth Roach, were the Wild West attraction at the Brockton (Mass.) Fair and gave a high-class exhibition.

Billy Binder, formerly of the Young Buffalo Show, is located on a farm near Hudson, N. Y. Recently received word from Miss A. VonOhl (Mrs. J. Parker), of Buffalo Bill and Cheyenne Days Co. Jim has taken up a homestead claim near his dad's ranch in Montana.

The Ahearns, in a novelty rope spinning act, played the Keith's New England Circuit recently.

George Morin, who hails from Itawins, Wyo., and says he was a cowboy for thirty-five years, recently arrived in Lynn, Mass. He states that he made the trip from Itawins on horseback in 124 days.

The Baldwins, Tillie and John, exhibited at many New England fairs last fall, doing trick and fancy riding.

Dear Rowdy—Kin you tell me why trick ropers are alus kickin' about the honda in their rope? A hotel man in South Dakota ast me this question, an' said that it seems to be a great kick with lots of 'em he's listened to. How the dooce he ever herd trick ropers argerin' in Dakota, I don't know, 'cause I alus thought that Oklahoma wuz the native range fer that crop.

Now that Leonard Stroud got a feller from his home town to write a poem about him, I suppose we'll have to listen to the poems on the rest of the champions. If you play fair with all the fellers that's got a champeen handle, Rowdy, we're sure goin' to git some poetry.

I jest got a letter from a boy that's well known in the contest bizness an' he says that The Billboard has sure caused a rumpus among a certain contest committee. Sum of 'em say the Association is the real thing an' fer this contest to step out an' do their share to put it over. Other members are holdin' out, to see what the other contests are a-goin' to do. Bet you anythin' you like that that is about the shape the majority of 'em are in.

The way some of 'em will write in their views on the matter will tip the hull world off, as to how sincere and how honest each an' every contest is in letterin' the bizness. These are times for strong men to cum to the front. It's no place for a weaklin', or a man or outfit that ain't on the level. Any of 'em that's a hotst an' capable will be herd from an' their letters will tell how good they are. Wait an' see.
SOBER SAM.

Cincinnati theatergoers patronizing the Grand Opera House, week ending January 6, to witness the McIntyre and Heath (Shubert) "Red Pepper" show, proclaimed with hearty applause their appreciation of the specialties introduced by Bee Ho Gray, assisted by Mrs. Gray (Ada Summer-ville) and their beautiful white horse, Onion. The ensemble appeared in a (tied-loop) "rope-circling" number, and Bee Ho made his entrance atop a set stump and did rope spinning, closing with some nifty work on the floor. Ada, mounted on Onion, then entered and Gray's classy horse-act was presented, concluding with his three-rope catch with one swing. He kept up his dry comedy gagging and each trick drew a good, long hand. He again stepped into the limelight of the show in the second act, and during a complete lineup of the company, with bullwhip manipulations and novelty knife-throwing (not exactly impromptu), cutting strips of paper, held by an assistant, with the knives just before they struck the upright board. Their daughter, Dorothy, is with them, but did not work in the show proper. The Grays met several old friends while in Cincinnati, among them being Al and Lena Faulk, the latter having ridden for Bee's roping some ten or fifteen years ago.

Bee Ho was a pleasant and interesting caller at The Billboard and informed that since the "Red Pepper" show is scheduled to remain on tour until late in June, he would devote his spare time in the interim to the organizing of a combination of acts and shows and the securing of paraphernalia to play free attractions and exhibits at fairs, carrying about twenty-two people. He intends to have two shows, Variety Circus and Animal Show, and four acts in front of grand stands.

BIG MID-WINTER ROUND-UP AT MIAMI, FLA.

World's Cowboy Championships

HELD UNDER THE AUSPICES OF MAHI TEMPLE SHRINE.

SIX BIG DAYS—FEBRUARY 5th TO 10th

For information regarding Prize Lists, write SID MARKHAM, Manager and Director; MILT HINKLE, Arena Director. Headquarters: 126 N. E. 1st Avenue, Miami, Florida.

Smoky Rea sends the following from Kansas City: "The contest game is a sick 'hombre'. It will take more than the prescription of a 'hand' to cure it. It is claimed that the contestants about killed the sport when they forgot the true meaning of the word competition. This occurred when the patient was first showing signs of illness. As I have made many of the greater and lesser contests, I believe I am capable of applying a tonic that can by no means cause injury. Use the wonderful powers of The Billboard to expose the unscrupulous promoter. I saw a circular advertising a Rodeo in a Western Oklahoma town and 'pushed' a 'lizzy' auto over 200 miles of rough roads to be 'among those present'. On my arrival I found that the only Wild West attraction was being held in a tent and the only competitive event was goat roping (inside the tent), the ring being so small the ropers were afoot. The promoters announced that the roper making the fastest time would win two bucks and a half—luckily, there was no entrance fee. I merely mention this to prove that if there

folks part of the time' you know. During the season past I've been to shows where a top program had been provided; and many capable and efficient hands participated, only to be greeted by empty seats, simply because a fake 'em promoter had staged an event nearby and burnt 'em up. In The Billboard's head office it is hard to see and hear of a dozen or two so-called contests being staged, but it is easy for you to broadcast a warning to unsuspecting citizens. The power of the press has been felt all over the land this year. Your warnings along other lines of amusement have made a mighty hard row for the illegitimate concessioners and shows to be on now on.

"Why not as in base ball, 'for the sake of the America youth,' as Juice Landis said when he took over the reins in organized base ball? They say he's been eagle houndin' it every jump since he took his seat. In the West there's herds of youngsters—thousands of 'em—who don't give a whoop who wins the base ball pennant, but who are sure keen to know who is the

CIRCUS ARTISTE AND HORSE GIVEN HER BY LORD LONSDALE



Madame Schreiber, one of the stellar artistes in the circus now going on at Olympia, London, is a favorite of Lord Lonsdale and other British sportsmen, who presented her with this beautiful white horse on behalf of their admiration for her performances. —Wide World Photos.

happened to be fewer fly-by-night promoters the public would have a more friendly feeling toward cowboys and their sports.

"Stanch organizations, like several that could be mentioned, are to be praised, but the 'First Annual Big Doings' at 'Gobblers Knob', etc., are to be discredited. This latter type outfit floods the countryside with cheap paper and of course, every individual is a 'champion', and when the gala day arrives no wonder the 'hombre' is sick. A cowboy of the nearby range will not associate with the bunch of would-be who wear sambros of the 'please send no showers' variety and a costume that would outdo the worst hairbrained child that Nick Carter ever sent scamping aboard a pinto. The real hand, not 'novice', will not enter because he knows there will be a tale of woe so familiar, usually brought to an end with these would-bees and 'I'm sorry we can't pay off', etc.

"At a contest not many moons ago in Western Texas a novice in attempting to rope a calf on the third loop busted the animal in such a manner that caused the audience to yell its disapproval. From the sidelines came this from a Negro tenant farmer: 'Boss, yuh all 'ud have no 'luck if yuh used a 'pick sack'. ' Everyone present knew by this remark that the 'contestant' as a cowboy would make an excellent cotton picker.

"No wonder the fans have ceased to listen to the band's hallyhoo and no longer flock to the fields to see the feats accomplished by the American cowboy. Without well filled grand stands no event is a success. Barnum may have been right, but then again Lincoln spoke of 'fooling

recognized best bronk rider, roper, etc. Whether 'Yak' or 'Strick' finished in the 'mooey', or whether Montana Jack's keister arrived in time for him to spin his loops and loops.

"Uniform rules, or as near uniform as possible, would help. Not use freak trees in one contest, 'Association' saddles in another. And, above all, eliminate the fakery in promotion lines by an organization of the many real contest committees and the 100% individual promoters. When a contestant, judge, committee or promoter is found guilty of crookedness, bar him from the organization with a bunch of real men. I could enumerate a half-hundred ways of cheating, but space forbids. When the cheating is done away with, both by contestants and committees alike, there will be far larger admissions paid and fewer prize payments pro rata; less fights, fewer 'strikes', and less ratcheting (at a great many 1922 contests it was difficult for an audience to distinguish whether it was witnessing the semi-finals in a bronk riding contest, a Shakespearean debate, or the third round of a prize fight).

"The honest co-operation of contestants and committees must be an accomplished fact. The contest committee or promoter sells the public seats. The contestants sell their exhibitions of skill. The PUBLIC is expected to PAY for BOTH. As the public pays the bill, its privilege is to express its likes or dislikes, knock or boost, and its decision rests alone on what the committee, or promoter, and the contestants present in return for the paid admission.

"There is no doubt that the Frontier Contest Business is sick. Will it recover or suffer a re-

lapse? Should the latter be the case, as 'Sober Sam' would no doubt predict, contestants could go back to work on the section, as most of 'em would show at long backs and weak minds."

THE ONE-RING SHOW

By GEO. H. (PUNCH) IRVING

I wonder how many of the readers of The Billboard today remember the circuses of fifty years ago. There must be some left of the days of long ago and they will no doubt recall the one-ring show with its many pleasant memories and happy family of contented people—clever artistes, superb riders, artistic aerial artistes, comical clowns, leapers and tumblers and everything that went to make up a genuine circus. I recall, when I was a little boy, my father taking me to see this, the greatest of American amusements, and the free outside exhibition was really worth witnessing. It was what is called nowadays an "aerial return act" or flying trapeze (done by one man on the outside), and to see him swing from one trapeze to another, thru the air, was at that time truly marvelous. Most of the shows these days all traveled by wagons. It would look queer for a fifteen or twenty-car show today to exhibit in only one ring, but one of the best shows I ever saw was a fifteen-car show and it only had one ring. It was the Ryan & Robinson Show in '82. Among the artistes were: James Robinson, Clarence Robinson, Linda Jeal, Eleanor Jeal and O'Dale Stevens, all expert equestrians; the Bolssette (5) Family, bar performers; Mrs. Venoir and Mrs. Fritz, menage act; Nestor and Venoir, aerial return act; Henri Nygard with a marvelous troupe of trained stallions; Joe Wilton, Jim Campbell, Hugo Bolssette, Fred Bolssette, Joe Lafour, Ed Fritz and a number of others, all double-somersault leapers and superb tumblers; Sig Franti, contortionist. Pete Conklin was principal talking clown, assisted by half a dozen others, including, I think, Bonny Runnells and Pico, French clown. The concert included Dolly Sharp, jig dancer; McElroy and Devere, musical act; Irving and DeLuco, song and dance; Leslie and Gentry, grotesque comedians; Madam Lavelly, strong woman; Wiley and O'Brien, Irish tara, and Sarcant, Smith's lightning Zouave drill. Some concert! Among the attractions in the side-show were: Lottie Gibson (the original) as circusian girl; Prof. Smith's trained goats; Punch Irving, Punch and Judy; DeLuco, tire act; Miss Williams, fat lady; Little Miss Muffett, midget, and Fifi Joe, cannibal. Senator Frank Stanley was principal orator and made the opening. This show opened at Bridgeport, Conn., and closed at St. Johns, N. H. It also carried a menagerie. It would be hard to surpass this show today for a one-ring outfit, as it would cost three times as much to produce it and the canvas would necessarily have to be twice as large, and one ring would be lost in the big tents of today, but I would give a "sawbuck" to see that same show once more—"gone, but not forgotten."

A funny thing happened with this show at the opening stand. After the show was loaded at night they had no place for the working men to sleep, so they made the artistes and principal people who occupied one of the sleeping cars get up and go to a hotel and put the working men in a Pullman sleeper. This, however, was remedied the next day, the manager purchasing a Connecticut River R. R. car and transforming it into a sleeper for the working men. This was a funny oversight. The Nathan Show was another one-ring R. R. show in '82, of fifteen cars, and also carried a menagerie. Mme. Dockrill was principal lady rider and R. R. Dockrill (who I read in The Billboard has just passed away), equestrian director. Dan Rice was featured that season. They opened in Geneva, N. Y., in a snowstorm and closed in Garnet, Kan. This show was a fine one-ring outfit, but was not a financial success. They only ran two seasons. In fact, there was quite a number of first-class circuses years ago, all one-ring shows and all opening with a grand entree of ladies and men on richly caparisoned horses and presented a nice picture.

P. S.—For sale, cheap, 20 tons of good, white snow in my back yard!

FROM THE WEST COAST

Prince Elmer, press agent of Tom Alkinson's Dog, Pony and Monkey Circus, submits the following news from Hollywood, Calif.: "There are a number of carnival, circus and burlesque people in Los Angeles this winter. Quite a few circus artistes are being employed by some of the motion picture studios. J. E. Henry & Sons' Wild Animal Show is wintering in this vicinity and is getting ready to go out in the spring with a carnival company in the eastern part of the State. I was entertained recently at the Itasslyn Hotel by my old friends, Jerry Carr and George (Chief) Watson. Carr and Watson have been with most of the big circuses and will again be found under the white tops next season. At present they are with the Jackie Coogan Company, which is putting on a circus photoplay. Rollie Rollins, formerly horse trainer for the Al G. Barnes Circus, is working for Curly Eagles, of Edendale, Calif., who furnishes all the draft horses and some equipment for all the big pictures produced here."

FULTON (MO.) SHOW LOT

May Be Used for Building Purposes

Fulton, Mo., Jan. 10.—Fulton's show grounds, at the foot of Jefferson street, on which scores of circuses and carnivals have been exhibited in the past, are in danger of giving way to the march of progress and being given over to town lots and buildings. The tract has been purchased by Warren W. Coe, who is planning to have the street extended thru his property to the near future and then divide the "show grounds" into city lots.

MOYERS GONE TO ROCHESTER

Chicago, Jan. 11.—Mr. and Mrs. George Moyer, accompanied by Fred Gollmar, left Sunday for Rochester, Minn., where Mr. Moyer will consult Mayo Bros. Mr. Moyer has been in poor health for several months but has shown considerable improvement of late.

INVENTORS' ROUNDUP AND CONVENTION

Send photo contribution. ROUND-UP, care Billboard, Cincinnati, Ohio.

CIRCUS PICKUPS

And Notes About People You Know By FLETCHER SMITH

That globe-trotting bill sticker, who is here, there and everywhere, Billy Cartwright, who has been with them all and still drives a Ford, has reached San Jose, Calif., in his little old diver and will spend the winter around the California resorts. The next time you hear of him he will be in Eastport, Me.

Jack Weaver, who was formerly with the Main Circus, but who has developed into a honest-to-goodness advance agent, just season with the Mathew J. Riley (Carnival) Show is taking time around New York City and waiting to open up with the same show in the spring. He was recently in Atlantic City, where he and Frank B. Hubin put in a great day. The Pleasantville Press says that Weaver is thinking of buying a home in that Hubnized city.

George Valentino and wife, his son and his wife, who were formerly with the Sparks Circus when it was a five-car show, now have a big casting act and are making a big hit with the Hopper Indoor Circus.

Harry Willis, who is some calliope player and a fixture around the Sparks Circus since he left the Seelye-Floto Show, writes that he had a great Christmas at home with the Mizana and the kiddies and will be back with Sparks in the spring. He is keeping warm despite the cold famine at Eau Claire, Wis.

Ed Brown, who has been everything up in Bath, Me., from chief of police to keeper of the town poor farm, now has blossomed out as the city tax collector. There are three folk up there that Ed will not bother very much: Al Mason, the first man who ever played the Keith Circuit with shadowgraphs; George Coleman and "Doc" Wagner. When the business gets slack in the spring Ed will put out his wagon show. He writes that Vic Delmer, a well-known Eastern showman, is very ill at his home at North Gray, Me.

Charles S. Hall, a real oldtimer, is floating down the Mississippi River in a canoe this winter and calls at the various ports as representative of a Chicago weekly paper. He hopes to reach New Orleans in the spring. Charles was formerly from the East and broke in with the Sig Sautelle Circus. Since then he has been with the Ringlings, Andrew Downie and the Robinson Circus last season, closing with that show at Wichita, Kan. Years ago he was a member of the famous second U. S. Cavalry, stationed at Fort Riley, Kan. He was a corporal and was in charge of the first guard placed over the monument erected to General Custer on the famous battle ground on the Little Big Horn River. Last summer Charlie made up his mind to make the water trip to New Orleans and so closed with the Robinson show, bought a canoe and with Old Glory flying in the stern started out. He has met with no mishap as yet. Charlie says he was born in East Boston, Mass., and worked for a time in Lynn.

The Wright & Lombard Show is stored away for the winter at Bradford, N. H., and Charlie Wright is out with a little vaudeville show playing the small towns in the northern part of the State. J. G. Lombard will promote several indoor circuses and bazaars during the winter. Before the cold weather set in Charlie had time to build himself a garage and put in the foundation for his new house. Mrs. Wright will remain at home this winter. He also writes that Johnnie Mack, an old-time trouper, is recovering from a shock. Johnnie Mack, known as the original one-man band, who was with all of the old-time circuses, as well as Austin & Stone's Museum in Boston, is still alive and living at Lewiston, Me.

George E. Caron, special agent of the Main Circus, is now stage manager of the Elsie Ryan "Intimate Strangler" Company. He has been thru the Northwest and Eastern Canada and says that business has not been the best. He will be back with the Main Circus in the spring.

George Valentino and family, including the Fisher Sisters formerly of the Sparks Circus, are this winter dilling a series of indoor circus dates and will be around New York City the month of January. With them are the Mangsons, with the Main Circus a portion of last season.

Hoy Barrett, who has made rapid strides since he left the Sun Show, where he was principal clown, and who was with the Ringling show last season, is spending the winter in Philadelphia, playing an occasional vaudeville date. He will leave for New York City in March and rejoin the Ringling Bros.-Barnum & Bailey Circus.

L. C. (Shorty) Whorley, of Walter L. Main clown alley last season, is clowning in Baltimore department store during the holidays and will remain in Baltimore for the remainder of the winter. He will be back with the Main show in the spring.

George Gregorie and family of the Main Circus, who were the originators of the act known as "The Furniture Movers", are now playing over the Keith Time with a new act known as "Moving In", in which they introduce the balancing act that made them famous. Minnie Gregorie, now crowned to a beautiful young lady, is appearing in the act, and the family bill themselves as The Parisian Trio.

Ralph Somerville has developed into a regular manager. He has established a circuit of one-night towns out of Havre de Grace and is meeting with good success now that shows have learned of the good towns that have not been touched.

Remember Guy Hilderbrand? Well, he and Clifton Sparks ran the fastest foot race at Kissimmee, Fla., that was ever pulled off around the Sparks show. Guy left the show business to tickle a cash register on the Buffalo street car line, but is back in the

WANTED AL. G. BARNES BIG 4 RING WILD ANIMAL CIRCUS BILLPOSTERS—BANNERMEN—LITHOGRAPHERS Contracts are now ready under the new Alliance Agreement. We do not feed billers on cars, but give you your meal allowance money each morning. MURRAY A. PENNOCK, General Agent, Palmer House, Chicago, Ill.

circus game again. He was 24-hour man with the Sparks shows the past season. B. G. "Peck" Amsden, writing from his home, Litchfield, Ill., says he enjoyed a great hunting season, but met with a serious loss in the death of his favorite hunting dog, Mr. Peck, who was highly pedigreed and very valuable. It had won first prize at many dog shows and was well known among dog fanciers.

SUNDAY SHOW APPROVED By Mayor Kohler for Hagenbeck-Wallace Indoor Circus in Cleveland

Cleveland, O., Jan. 11.—Mayor Fred Kohler Wednesday approved the circus performances to be given in Public Hall Sunday and which had its first performance on the night of January 8. Later in a letter he scored an anti-blue law organization which had asked him to take that view. "And you will oblige me by not interfering with my business," the Mayor wrote to F. C. Dalley, executive secretary of the Anti-Blue Law League of America. Dalley had opened Cleveland offices for the league at 208 Euclid Arcade Annex upon his arrival here from Washington, the national headquarters, and had asked the Mayor not to ban Sunday performance of the circus as requested by the Cleveland Ministers' Union.

"I have no letter from the ministers or any other union," the Mayor wrote. "I wish to advise you here and now that any letter received from them or anyone else will receive the same consideration that yours will receive. Furthermore, I am not paying any attention in my work to meddlers, and you will oblige me by not interfering with my business." At the same time the Mayor has decided to refuse a permit to the Kokoon Klub, the Cleveland artists' social organization, for its annual party scheduled for January 26. This affair last year was the hottest thing as to costumes ever staged in this city. The Cleveland News prints the following editorial under the caption "Circus Season": "Long ago, it is said, Clevelanders could go to a circus, when opportunity offered, without going outside what is now the down-town district. Then civic growth forced the circus grounds further out, to 'Payne's pastures', now bisected by Payne avenue. For years the customary camping ground of tented entertainments was at 'Stone's level' in the Cuyahoga valley. Again for years citizens led their children to circuses held on a bare space near the intersection of Cedar avenue and East Seventy-ninth street. Later those who would rejoice in a circus or Wild West show had to travel to Luna Park's vicinity or to Scranton road, under the viaducts. For some years now the place appointed has usually been the lake front, hard by Suleide pier and Tin-Can plaza. But never until this week did circus-going Clevelanders have a chance to circus-go under a glass-paneled roof, in winter, well above the water level, in the central business district, in the \$10,000,000 public hall, right in the \$40,000,000 group plan. That the present opportunity to see elephants perform and acrobats defy death and bar-back riders ride around rings, to gloat over the wonders of a modern circus in ease and comfort regardless of winter weather, is a special privilege well worth grasping need not be pointed out to residents capable of remembering the difficulties of reaching some of the circus lots formerly used, or the discomforts of being drenched by rain and having to wade thru mud after getting there. "New York, with its indoor circuses at Madison Square Garden, no longer has anything to crow over in Cleveland ears. The engagement of the Carl Hagenbeck-Wallace Circus, arranged by Al Sira Grotto, adds one more usefulness to the public hall's repository—a most becoming function we should say, because it offers innocent enjoyment to all who enter, irrespective of age, sex or educational qualifications. We strongly favor having fun, which is none too easy to do in winter. The more modern improvements can manage to carry summer pleasures over into the winter season the better, say we."

UNDER THE MARQUEE (Continued from page 75)

Signor Chiarini's Italian Circus and the menagerie of the former and the circus of the latter appeared in Zanesville Sunday, in a mammoth pavilion on July 27. The circus was to consist of "grand Italian carnival", wonderful performances of trained horses, etc."

With the Great London Circus, Jack Parks, owner, season 1878, were R. H. Dockrill, equestrian director; Eleisa Dockrill, principal rider of four and six horses; James Robinson, headleader; Byron Rose, muster of transportation; Lewis Hedges, general superintendent; Albert Still, boss animal man, with two assistants, Theodore Ferris and Stan Carl; Homer Sitter, boss canvasser; Andy Bryan, boss hostler; Geo. Arstingstall, boss elephant man; Billy Homer, side-show boss canvasser; Homer Davis, in charge of the cookhouse. So T. O. Hubble of Southington, Conn., recalls.

F. O. Gold writes Solly: "For the most versatile man about a show I nominate Frank A. Goldie, who has had the kid show with Cole Bros.' Shows these many years. Of course, Goldie makes the big show announcements, as

well as working the 'kids' out in front and doing a little magic on the inside of the kid top. Goldie can put it up and take it down, take the tralmsmaster's place or, in a pinch, drive an eight-horse team. There isn't much about the 'bulls' that he doesn't know, and he can handle any cat. He is one of the real oldtimers, having been identified with most of all them, big and small, for the past forty years. He formerly worked the old fair ground lots with various kinds of shows years ago, as well as having seen life as a minstrel. He can and has put out an entire act of magic in vaudeville and at one time—in the days of the independent traveling side-shows—had a show of his own playing small town lots."

Claire Hllington, female impersonator (Zaleski), of Oriental fame, tells of an interesting occurrence at a Bal Masque in the Coliseum, Diverson, Ill., New Year's Eve. As the general announcer at the door called "Sal of the Circus" a slim figure in pink tights and slippers, a pink satin body dress trimmed in iridescent spangles, a large pink rose over each ear and a half mask of black silk, tripped lightly to the center of the large hall. Immediately the trim figure was surrounded by young men and the lady's (?) dance program was soon filled. At midnight when the masks were lifted, just imagine the surprise of the young men who had been so attentive all evening to find they had been flirting and dancing with one of their own sex, and also their old schoolmate. After a spirited fox trot, one young man was heard to remark: "Well, even if he was a man, he had it all over some of you dancers." Hllington received a letter from Max V. Akers, an old trouper, who states he has left the road and settled in Santa Ana, Calif., where he has a thriving tent and awning business. Mr. Akers was at one time personal manager for Mr. Hllington when this dancer toured the Pacific Coast, billed as "That Girl Viola, in the Dance of a Thousand Scandals".

From John B. Estelle: "The Big Show today, the Ringling Bros.-Barnum & Bailey Shows Combined, does not put on any better show, and I doubt if there ever was a greater circus performance than was given in the old Madison Square Garden, season beginning March 12, 1882. The company consisted of the following people as near as I can remember: Riders, Miss Elsie Dockrill, queen of them all for grace in a principal act, and a dashing four and six-horse rider; Romeo Sebastian, Wm. Dutton, Geronimo Bell, Elena Jeal (Mrs. E. F. Ryland), Linda Jeal, queen of the flaming zone; Onzato, demon of the air; Nestor and Venoa, return act; Hawley and Buisley, another return act; Dave Hawley, who was killed a few years later doing his act; Lulu, the man-bird; Prof. D. L. Dowe, perfect man; Emma Jutaw, assisted by George Brown, flying rings and iron law, concluding with web, performing stunts by R. H. Dockrill (six blacks) and Ilver Carl Nygaard with two boys; Mattie Jackson, niece of old P. T. and Mimi, Martha Buisley) manage acts; Hassabura Sam, Jap perch act; May Antonio, slack wire; fifteen elephants, five in each ring, worked by H. Morgan, Geo. Arstingstall and Wm. Newman; trained oxen, four whites, two boys and two Nubians, worked by Charley White and Alex. McKinstry; ponies and monkeys, by Charley White; principal clown, Whimsical Walker, who worked a pair of donkeys; Billy Bachelior, Geo. Francis, Jimmy Murray, Tom Walton, Lew Snow; James Donovan, Frank Morgan and Hunterston, leopards and tumblers; Bonnie Rannels, clown. R. H. Dockrill was ring boss, assisted by Carl Nygaard. The oldtimers, especially the former Mrs. W. O'Dale Stevens, if living, will recall they began the season in the Garden as a preliminary to the opening of the new P. Ryan's Circus and Menagerie, which made money and had a splendid lot of performers, but went out of business in St. Johns, N. B. Can., thru a row with the principal backer, old man Amsdell, the brewer of Albany, N. Y. The show the Barnum people put out that season was one hard to equal today. They had 'Jumbo' and 'Queen', with her baby, 'Bridgport', and carried, all told, leaving the first stand under canvas in Brooklyn. If my memory serves me rightly, thirty-three 'bulls'. I remember the first time 'Jumbo' ever entered his 'private' ear in the Jersey City yards. He went in like a lamb. His ear looked like a cross between a two-story house and a grain elevator. Saw him landed Easter Sunday, April 9, 1882, at Jersey City from S. S. Assyrian Monarch. Some bull-nose like him today. He was tied out of the hold in a box that looked like a small house, was cased down upon a float and towed to Pier 1, North River. G. A. Farini and 'Elephant Bill' Newman and little Scotty, his keeper, were the chiefs in seeing that he was gotten off the steamer, put on shore and taken to the Garden. He was some attraction. Most of the leopards of that day were men capable of doing double over at least three 'bulls'. I can't see why the Big Show ever discontinued this feature. Maybe they can't get the men able to do it. Ask Bob Stickey, Sr.; Frank Gardner, if living; Johnny (Comash) Worland and Danny O'Brien. I wonder in Danny Newman's when he was the second man of Nathan Jackley's Wonders. Back from table, was up in the wings, in one and then a series of tips across the stage. Some act."

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

KANSAS CITY IRENE SHELLEY 226 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone, 0978 Main

We are advised by F. B. Smith, assistant secretary of the Heart of America Showman's Club, that he has been instructed by the club to write me each week a few lines to be published in The Billboard. The first note is as follows: "Hello, Billboard! Hello, Miss Shelley! Hello, everybody! Just a little greeting from the club in Kansas City. What club? Why, don't you know? The Heart of America Showman's Club, of course. Did you all have a nice Christmas and New Year? We hope you did, 'cause we sure did—great big Christmas tree and Santa Claus and everything; and did we dance the old year out and the new year in? I'll say we did. Pizzie Hoffman was in town last week and brought a new member with him, and we are glad to have you with us, Jack Dillon. Harry Noyes has been around for three or four days, acting very 'mysteriously'."

A letter from Jake Vetter, dated Pensacola, Fla., states that he left C. C. very hurriedly December 26 for that part of the United States. Mr. Vetter arrived here the first of December from a very successful tour in Texas and had expected to be in Kansas City for the winter, but a very good opening for him presented itself and he left.

Onal the Great, magician, arrived in town just before Christmas and called at the office. Onal said he would winter here and would perhaps take out a show of his own in the spring.

John Joager, formerly of Leavenworth, Kan., and J. C. Craver, of Kansas City, have formed a company known as the Craver Oil Company of America, with main offices in Kansas City, Mo., for the purpose of putting on the market "Craveroll". Both were formerly papermen, we are informed.

Marjah, of the Great Marjah Company, and his sister, The Great Zenith, were delightful callers at our office January 6. Marjah was on his way East for a brief engagement and expected to return this way soon, en route for Chicago. The Great Zenith came in from Miami, Ok., to enjoy a brief visit with her brother, altho she thought she might locate in this city.

Tracy C. Hicks, president of the Pan-American Doll & Novelty Company, manufacturers, dealers and jobbers in carnival supplies, one of the largest houses of this nature in the West or Southwest, is planning on a brief business trip to New York between January 10 and 15. "Jimmy" Hicks (as he is affectionately known here and to all his customers) told us this trip was necessitated to select a larger stock of goods, new and different novelties, for his house, occasioned by its steady and continual growth. Mrs. Hicks, who went to her former home in Chicago for a visit, will join Mr. Hicks there and accompany him East.

C. C. Thomas informs us that he has the orchestra with the Toby's Comedians, playing circle stock around Pittsburg, Kan., and that they are doing fine.

Mr. and Mrs. E. L. Paul (Mrs. Paul known professionally as Mamie Sheridan Wolford) write us from Cherokee, Kan., where they went to spend the holidays, that their return to Kansas City is a little bit uncertain, as they are enjoying themselves on their visit to Cherokee.

Lillian Murray visited, during the holidays, her brother, Andy Carson, and Mrs. Carson at Leavenworth, Kan., where they are wintering. She was here January 6 on her way South.

Mrs. Rodney Krall ran in for a few minutes' visit shortly after Christmas, accompanied by her sister. She was here for the holidays with her folks. Mr. Krall remained in Leavenworth, where they are wintering.

Oscar V. Howland is with the Coburn-DuVoyle Players, showing Iowa.

Karl Simpson, of Karl Simpson's Comedians, returned to his home in this city from a short business trip to Chicago, right after the first of the year. He has his company completely rehearsed in a good many new bills and will play houses this winter. Mr. Simpson has just purchased from the Baker-Lockwood Mfg. Company a beautiful, brand new outfit (canvas and everything) for his summer season.

William Terrell, manager of Terrell's Comedians, was in town January 6 and while here bought a dandy new outfit from the Baker-Lockwood Mfg. Company. Mr. Terrell left January 7 for his home in Sedalia, Mo., for a visit.

Millard Turner, "the armless wonder", closed the season with T. A. Wolfe's Sarclo Shows and is here for the winter. Kansas City is home for Mr. Turner, as he owns property here and always comes in at the summer season's close.

Alda Bertenn, late character woman with the Karl Simpson's Comedians, is working in circle stock at Pittsburg, Kan.

Richmond Ray Company, touring Kansas, reports good business and getting "better right along".

Mr. and Mrs. A. N. Rice and small son, Gerald, entertained us at dinner in their new apartment, situated on one of the prettiest boulevards of Kansas City. The apartment is elaborately and tastefully furnished with every convenience and luxury and never was served a finer, more homelike dinner than that prepared under Mrs. Rice's guiding hand. Mr. Rice is the owner of the Mid-West Hair Doll Factory which, by the way, has just moved into newer and much larger quarters at 120-22-24-26 Cherry street, just a half block east and a block south of their former location on Locust street. Mr. Rice is often spoken of

(Continued on page 93)

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

DEFINITE PLANS FOR SESQUI-CENTENNIAL

Great Exhibition To Be Held In Philadelphia
Will Open April 30, 1926, and Close
in November

After many months of discussion, appointment of committees, considering sites, and the thousand and one details connected with the inauguration of a great world's fair, the directors of the Sesqui-Centennial Exhibition Association have made a definite announcement of plans for the big Sesqui-Centennial Exhibition to be staged in Philadelphia in 1926.

The plans have had exhaustive consideration by the association's various committees, by able and reliable engineers and architects, by those who have had wide experience in a practical way in various expositions and by business and professional men and citizens generally. While definite, they are not by any means final, and it is announced that such modifications and additions as may seem advisable will be made.

The announcement of the association says: The plans call for a modern exhibition of inspiring grandeur cast upon new and practical lines and fully capable of being translated into reality. In their preparation careful consideration has been given to insuring for Philadelphia, as the city in which the exhibition is held, many permanent buildings and municipal improvements and enduring betterments of the park that the contributions of city, State and Federal governments will in fact be an investment with manifold direct returns, that as the financing is worked out it will put no special tax burdens on the people nor load the city with debt for which nothing of material value remains.

This exhibition can be developed at a cost to the association of \$15,000,000, and this advance will be repaid by the visiting throngs in addition to the world-wide prestige and invaluable publicity accruing to Philadelphia.

The Sesqui-Centennial Exhibition shall be a World Festival of Peace and Progress, under the auspices of the President and Congress of the United States; the Governor and Legislature of Pennsylvania; the Mayor and Council of the city of Philadelphia.

Its purpose shall be threefold: To mark the 150th anniversary of the signing of the Declaration of Independence; to portray the progress of the world, particularly in the 50 years since the centennial exhibition held in Philadelphia in 1876; to create a closer understanding and foster the good will of the peoples of the world.

The exhibition will open in Philadelphia at 12 o'clock noon, Friday, April 30, 1926, and close Saturday, November 13, 1926.

The grounds will commence on the Parkway at a point east of the Art Museum and extend into Fairmount Park, occupying an area ample

for all requirements for an attendance of more than a million a day for the proper perspective of grounds and buildings, yet using such locations only as will in no wise mar the present beautiful landscape of the park or interfere with the traffic thru it to and from the city.

A single concourse will be provided to accommodate hundreds of thousands of persons gathered to listen to the President or other distinguished speaker, or to witness ceremonies. (Continued on page 84)

NORTH PACIFIC FAIRS

To Hold Annual Meeting in Vancouver, B. C.—Representatives of Fifteen Fairs Expected

The twenty-second annual meeting of the North Pacific Fair Association will be held in Vancouver, B. C., January 29 and 30, and H. C. Browne, secretary of the association, states that the meeting promises to be the largest in the history of the organization.

It is expected that fifteen fairs will be represented, as well as several honorary visitors.

"The fair question in the Northwest," says Mr. Browne, "seems to be just about the same as in the East, judging from the report of the meeting in Toronto recently. The amusement question is a serious one and slowly but surely the game side of the carnival is being eliminated or regulated more each year. I am inclined to believe that the majority of the fairs out here would be inclined to listen to a diversified program this year, special acts and special features, but as we are so far from the thickly settled States, where these amusements draw so much more from a congested population, we are not able to pay the prices asked for the best of these shows."

BARBECUE INSURED

A policy for \$100,000 insurance for the period of the barbecue and other ceremonies attendant upon the inauguration of Gov. J. C. (Jack) Walton, of Oklahoma, was placed with the Home Insurance Company of New York. The policy covered destruction of the fair grounds buildings, where the big barbecue was held, by fires starting directly or indirectly from riot, strike, civil commotion or explosion.

WOMAN MEMBER

On Hamilton (O.) Fair Board—Fair Had Good Year in 1922

The first woman member of the Montgomery County Fair Board, Hamilton, O., and the second member of such a board in Ohio, was sworn in at the annual reorganization meeting of the board January 7 by Secretary I. L. Holderman. She is Mrs. Hamilton Shaffer.

At this meeting R. C. Hanes, of Centerville, was chosen president of the fair association; W. O. Faulkner, Phillipsburg, was chosen vice-president; J. Finley Marshall, Centerville, treasurer. Mr. Holderman, Dayton, was elected secretary a year ago to serve two years. E. Kirby was appointed superintendent of grounds for another year.

Profits of \$8,531.59 were made on the 1922 fair according to the annual report read by Secretary Holderman. Total receipts during the year were \$47,861.74. Disbursements were \$39,682.93, leaving a balance in the treasury of \$23,686.32.

During the year the board spent \$10,352.78 on improvements and repairs, according to the statement, of which \$501.50 was used for resurfacing the race track.

Plans were made to go ahead with the distribution of 40 calves to boys or girls in the county between 10 and 15 who will undertake to fatten them for exhibition next fall at the county fair.

The board adopted an amendment to its constitution whereby if any member remains absent for two consecutive meetings without an excuse acceptable to the board he will be automatically removed.

The question of buying 2,500 seats for the new auditorium exhibition building at the fair grounds came before the board with the announcement by Secretary Holderman that the seats would cost not less than \$3 each. This aroused a storm of protest. The building will seat 4,000.

Holderman said he had already received requests for information regarding the probable charge that would be made for renting the building for convention or entertainment purposes. One letter was read asking if the building could be used for boxing exhibitions. This was postponed to the next meeting for consideration.

COLORADO FAIRS

Will Hold Annual Meeting at Rocky Ford February 16-17

The sixth annual convention of the Colorado County Fairs Association will be held at Rocky Ford, Col., February 16 and 17, and from the present outlook it will be the best attended convention ever held. The program so far includes some of the best fair men in the State, as well as prominent State officials. The special committee from the board of the Arkansas Valley Fair at Rocky Ford promises an interesting and entertaining program. This is the home town of Leonard Stroud, White West rider, who is planning on furnishing part of the entertainment.

The officers of the Colorado County Fairs Association are: Harry E. Niven, Longmont, president; J. L. Miller, Rocky Ford, vice-president; J. L. Beaman, Pueblo, secretary, and C. J. Funk, of Sterling, treasurer.

WOMAN SECRETARY OF OHIO FAIR BOYS

Mrs. Helen Maher Is Honored

High-Water Mark for Attendance and Enthusiasm Is Touched at Meeting in Columbus

A well-deserved honor was tendered Mrs. Helen Maher by the Ohio Fair Boys at their annual meeting in Columbus, O. January 19 and 21, when Mrs. Maher was unanimously elected secretary of that live-wire organization.

Myers Y. Cooper, who has been president of the organization for six years, was unanimously re-elected. H. Y. White, of Zanesville, was chosen first vice-president, and Ed S. Wilson, of Canton, second vice-president.

The meeting, which was the seventeenth annual gathering of the Ohio Fair Boys, set a new mark for attendance and enthusiasm, and it will be a long time before this year's record is surpassed. There were almost eighty fairs, members of the association, represented, with close to four hundred delegates. In addition there were representatives of a number of independent fairs, several prominent fair men from neighboring States, many horsemen, showmen, riding device men and concessionaires. In all there were probably six hundred people attending the convention.

The Wednesday morning sessions were devoted to group meetings of the fair secretaries, the fair presidents and the fair treasurers. Each group considered problems pertaining principally to its own department and formulated suggestions to be presented to the resolutions committee. The suggestions that were the outcome of these conferences are epitomized in the resolutions adopted, which are given in full in another column.

The Wednesday afternoon session opened at 1:15 with President Myers Y. Cooper in the chair. After the minutes of the previous meeting had been read the roll was called and reports were presented for the State Department of Agriculture. Then followed the report of the treasurer, Lamar P. Wilson. It showed the association had more than \$400 in its treasury after all expenses had been paid. Mr. Cooper remarked that that was \$300 more than the association had a few years ago.

Mr. Cooper then gave his annual address in which he pointed out the great work that has been done by the fairs of Ohio and by their organization, pointed out some of the needs of the fairs, re-emphasized the necessity for clean, wholesome entertainment and recommended that a conference of secretaries, similar to that held in June, 1922, be held next June. He pleaded for better conditions in the racing game. Too many races are being (Continued on page 80)

INDIA

Positively the
Fireworks
Spectacle
Supreme

The Sensation for the Season of 1923

The most magnificent fireworks spectacle ever produced in America. Prodigious in size, dazzling in splendor, mammoth in scenic effects—a wondrous thing of beauty, action, sensation.

Transporting you on the wings of fancy to the Far East for
"A NIGHT IN THE ORIENT"

Now Booking with America's Great State Fairs.

THEARLE-DUFFIELD FIREWORKS CO.

36 So. State St.
CHICAGO

Standard of the World

1 Park Place
NEW YORK

The Season's Biggest Fair Attraction Achievement

I regard with pride the privilege of publishing the ensuing tribute from The Two Eminent Deans of American Comedy, THE MESSRS. McINTYRE and HEATH. BEE HO GRAY.

Detroit, Mich., December 30, 1922.

Dear Bee Ho Gray:—Upon this, the dawn of the New Year, it has been most gratifying to know that universal criticism has pronounced our present entertainment our very best effort, and it is a pleasure to testify that in one of its BIGGEST SCENES YOUR UNDISPUTED WORLD'S GREATEST LARIAT SKILL and ADA SOMERVILLE'S SUPERB HORSEMANSHIP has proven a SENSATION and one of its OUTSTANDING ATTRACTIONS.

Sincerely,

JAS. McINTYRE—THOS. K. HEATH.

TO ALL FAIR MANAGERS BOOKING INDEPENDENT SHOWS

THIS IS OFFICIAL NOTICE that I am offering for the 1923 Fair Season two distinctly high-class attractions

BEE HO GRAY'S VARIETY CIRCUS and ADA SOMERVILLE'S TRAINED AND WILD ANIMAL EXHIBITION

THE ONLY SHOW OF ITS KIND IN EXISTENCE A STADIUM PROGRAMME OF FREE ACTS FURNISHED

A Variety of the World's Best Western Entertainment arranged so as to fit in on the track between your races. ALL OF HIGHEST CLASS—ALL WORK ON TRACK. The Sterling Worth of Excellence and Integrity is the watchword and slogan of these shows.

Another tribute from a showman of large experience and unblemished reputation:

My Dear Bee Ho:—I have with pleasure learned of your New, Big Enterprise. Its unbounded success is absolutely assured. During your two years with McIntyre and Heath's big success, Red Pepper, I have been constantly interested in the breadth and scope of your versatility and finesse, as well as originality. From strumming the banjo in harmony to the quaint Western folk songs of pep and vivacity to your daring horsemanship, and last word in roping dexterity, I have been deeply impressed that you embody an original gift of breezy amusement, droll character personality and the apex of educational American Sport of the Plains.

Truly yours, DAN QUINLAN.

For full particulars and all information address

BEE HO GRAY, Box 148, Ironton, Mo.

STILL IN THE LEAD

Minnesota State Fair Shows Greater Profit for 1922 Than Any Other Fair

The Minnesota State Fair made a profit of \$82,501.97 on the 1922 fair, according to the report of Thomas H. Canfield, secretary-general manager, filed with Governor J. A. O. Prens at the capitol.

The total receipts of the fair from all sources for the year were \$649,720.33. The total disbursements for the year were \$567,218.36, which leaves a cash balance on hand of \$103,418.04. This is \$12,142.76 less than was on hand at the close of the last fiscal year.

Land, buildings and personal property of the fair are valued at \$2,361,543.38, an increase in valuation of \$75,938.57 over that of 1921. The increase is due to the reinvestment of profits in permanent improvements and additions to the fair grounds plant.

Cash receipts from ticket sales at outside gate, grand stand and horse show were \$292,650.50, a decrease of \$19,258.50 from 1921. The attendance at the outside gates was 393,444, a decrease of 37,461 under that of the preceding year. The attendance in the grand stand showed an increase of 4,703 over the previous year, the total being 168,236.

A new record for exhibitors was made, 4,720 participating, which was 314 more than a year ago. This increase was partly accounted for by the greater number of boys and girls who participated in the contests in the new Boys' and Girls' Club Work Building, more than 800 children being present.

But for the excessive heat the early part of the fair, especially Labor Day, the attendance record of 1921 would have been exceeded. Mr. Canfield pointed out despite the adverse weather and other conditions that militated against its success, the fair shows a greater profit for the year than any other fair held in the United States, thereby retaining its title of "The World's Greatest State Fair".

SEVEN DAYS FOR THE 1923 SOUTHERN IA. FAIR AND EXPO.

Oskaloosa, Ia., Jan. 10.—The 1923 Southern Iowa Fair and Exposition will be a seven-day affair.

The executive committee of the district fair association at their first meeting at the office of Secretary Roy E. Rowland voted to lengthen the show.

The dates chosen for next fall are September 8 to 14, inclusive, the exposition starting on Saturday and extending until Friday night of the following week.

Saturday will be entry day. An attractive Sunday program will be presented and a state admission charged Sunday. Judging of entries, harness racing, free attractions, night performances, etc., start Monday and continue thru the week.

The continued growth of exhibits at the

NOW BOOKING 1923 FALL SEASON OF FAIRS AND EXPOSITIONS FOR

THE THAVIU BAND

AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES.

This is my best offering of high-class musical entertainment during eighteen years before the American public.

A. F. THAVIU, 805 STEINWAY HALL, CHICAGO
64 East Van Buren Street.



ROCHESTER FAIR N. H. Sept. 25, 26, 27, 28, 1923

Carnival Companies and Concessionaires wishing to contract for Midway Space communicate with E. H. NEAL, Secretary.

Oskaloosa fair has made necessary the extension of the fair dates. The seven-day fair was tried out a few seasons ago and in spite of rain proved successful. Gate receipts were the largest in the history of the exposition and attendance throughout the week was record-making.

One or two bad days interrupted the week's program, however, and discouraged the continuance of the plan at that time.

Rowland Is Re-elected

The fair executive council re-employed Roy E. Rowland as secretary of the fair. Secretary Rowland's work has been most satisfactory, the fair showing a consistent advancement under his direction and attaining a high place in Iowa fair circles.

Members of the new executive committee include President W. A. Hoover, J. M. Timbrell, G. C. Cox, Lester Butler, Charles Oldham, J. G. Lytle and R. W. Hoyt.

FAIR TO BE BEST YET

Tampa, Fla., Jan. 11.—With exhibits from scores of Florida counties and amusement attractions of the highest class planned, the South Florida Fair and Gasparilla Carnival at Tampa, Fla., February 1 to 10, promises to be the biggest, best and most comprehensive exhibit manufacturers ever held in the State. Additional room has been provided for the vast array of exhibits; the new buildings, including a \$35,000 concrete and steel grand stand, to accommodate more than 4,000 people, assure less crowding and more advantageous display room than ever before, and the myriad new features prove that the fair management is leaving nothing undone to insure the comfort and pleasure of visitors to the fair.

GRAND CIRCUIT STEWARDS ELECTED

Grand Circuit Stewards held their annual meeting at Toledo, O., January 9, and elected the following officers: President, Harry K. Devereaux, of Cleveland; vice-president, E. W. Fisher, of Columbus; secretary, Winn Kenan, of Cleveland.

The following schedule was approved: July 2-6, Cleveland; July 9-13, Toledo; July 16-20, Kalamazoo; July 23-27, Columbus; August 1-3 and 6, 7, 8, Windsor; August 11-17, Toledo;

August 20-24, Cleveland; August 27, September 1, Readville; September 3-7, Hartford; September 10-14, Syracuse; September 17-20, Columbus; October 1-13, Lexington.

NEW MANAGER FOR THE DELAWARE STATE FAIR

L. P. Randall, for many years connected with the Inter-State Fair at Trenton, N. J., has been engaged as general manager of the Delaware State Fair at Wilmington.

It is announced that Mr. Randall will make some radical changes in the fair, and further interesting announcements are looked for.

TO PAY OFF INDEBTEDNESS

Arrangements to pay off indebtedness were made at a recent meeting of the Opelika (Ala.) District Fair Association, held at the Chamber of Commerce. It was brought out at the discussion that the fair association still owes about \$3,300 on the investment. The property is worth much more. I. J. Dorsey offered a motion, which carried, to the effect that the indebtedness be paid at once.

WAS FAIR HEAD

Anburn, N. Y., Jan. 9.—Justice Claude B. Alverson, who died at his Watertown home a short time ago, was president of the Watertown Agricultural Society for a number of years. He recently held a term of Supreme Court in this city.

The bulk of the estate of \$70,000 left by the late Justice Alverson is to be divided equally among his widow and his two children.

TO CONTINUE FAIR

Roanoke, Ala., Jan. 6.—At a recent meeting of the local Chamber of Commerce it was definitely decided to hold another fair next fall. Committees on forming a stock company and to sell stock were appointed.

WASECA FAIR TO BUILD

Directors of the Waseca County Agricultural Society, Waseca, Minn., plan to erect three new buildings at the county fair grounds—a boys and girls' building, a merchants and mechanics' building and a live stock structure.

ANNUAL MEETINGS

Of State and District Associations of Fairs

Nebraska Association of Fair Managers, Lincoln, Neb., January 19; E. R. Danielson, secy., Lincoln.

New York State Association of County Agricultural Societies, Albany, N. Y., January 18 and 19. G. W. Harrison, secy., Albany.

New York State Association of Town Fairs, Albany, N. Y., in the new Court-house, January 18.

Western Canada Fairs Association, Pal-mer Hotel, Calgary, Can., January 23 and 24.

West Virginia Association of Fairs, Kanawha Hotel, Charleston, W. Va., January 11; Bert H. Swartz, secy., Wheeling.

Pennsylvania State Association of County Fairs, Western meeting, Seventh Avenue Hotel, Pittsburg, January 31 and February 1; J. F. Seidomridge, secretary, Lancaster, Pa.

Pennsylvania State Association of County Fairs, Eastern meeting, Hotel Lorraine, Philadelphia, February 7 and 8; J. F. Seidomridge, secretary, Lancaster, Pa.

International Association of Fairs and Expositions, spring meeting, Auditorium Hotel, Chicago, February 21 and 22; Don V. Moore, secretary, Sioux City, Ia.

International Motor Contest Association, Auditorium Hotel, Chicago, February 19.

American Trotting Association, Auditorium Hotel, Chicago, February 20; W. H. Smollinger, secretary, Chicago.

Ontario Association of Fairs and Exhibitions, King Edward Hotel, Toronto, Can., January 30 and 31. J. Lockie Wilson, secretary.

Maine Association of Agricultural Fairs, Lewiston, Me., January 23 and 24; Androscoggin Electric Co. Building, 134 Maine street.

North Pacific Fair Association, Vancouver, B. C., January 29 and 30. H. C. Browne, secy., 373 Yambill street, Portland, Ore.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings, to be included in this list.

Business will be better during 1923. So will fairs—in many ways.

WOMAN SECRETARY OF OHIO FAIR BOYS

(Continued from page 78)

won in the barns, he said, and he urged that firm action be taken to eliminate suppression of time.

Mr. Cooper gave some interesting figures on the attendance at fairs in Ohio during 1921, he said, the attendance at fairs that are members of the Ohio Fair Boys' Association was 2,168,000, at independent fairs 135,000 and at the State fair 250,000. He predicted the 1922 records, not yet available, would show a total attendance of two and a half million. Concession receipts in 1921 were: County fairs, \$195,000; independent fairs, \$11,000; State fair, \$22,000. An estimate of \$10,000,000 was made of the value of properties in Ohio.

Myers Y. Cooper's Address

Mr. Cooper's address was as follows: Members of the Ohio Fair Boys' Association: It is indeed an honor and a pleasure for me as your chairman to convene this body on the occasion of the seventeenth annual convention of this association. I have personally been attending these conventions for a good many years and I have had the distinguished honor of being your president for six consecutive years.

It is most gratifying to note increased attendance and increased interest covering this period of years, which in large part has made possible the front-rank position of the various units throughout the State which make up our organization.

We have seen a new order of things come to pass in that fair men are recognizing today as never before the great responsibility imposed upon them by the public which they serve.

Somewhat we have been brought face to face with our own problems and thru unity of action, thru harmony of purpose, we have been able to challenge many difficulties and overcome them by virtue of combining the best thought in the solution of important questions.

Certainly there is no finer group of organized public officials than is found in our body, and the accomplishments are such that we can all take pride in the broad field of usefulness covered by the county and independent fairs of Ohio, as well as our splendid State fair.

The year just closed will reflect in the main high-tide attendance. Never before in our history were premium lists so tested by exhibitors as in the year 1922. Never was there such a display of live stock, and, it may be added, of such high order.

If anyone had a suspicion that the race horse was soon to become a memory he need but visit a county fair to become disillusioned. For not only were the entry lists filled, but in many cases the racing programs increased to give the numerous entries a chance.

Thus we might go on thru the various departments of the fair finding virtually every exhibit hall with its capacity tested in which the public found both pleasure and profit.

The fact that the fair was unusually full rounded was not a mere accident. It did not just happen. It emphasized that the fair managements of Ohio were assuming the responsibility placed upon them with just pride and with capacity to put their departments over in a big way.

An innovation on the part of our State organization was carried out in June when a conference of fair secretaries was called to meet at the Deshler Hotel in united conference to consider a number of questions relating to the conduct of the fairs just prior to the opening date. This meeting was a fruitful one because it emphasized many economies that could well be made.

It also pointed out co-operation and co-ordination with directness and accuracy and it gave opportunity to re-emphasize the importance of clean fairs as one of the responsibilities imposed upon managements. There are many other questions covering the range of management were discussed with profit. It was unanimously voted that such conference should be held again in 1923 at about the same time as the 1922 conference, and I commend such recommendation to the resolutions committee as being worthy of consideration and adoption.

There has been some serious criticism on the part of well-known magazines, particularly The Country Gentleman, directed against fair managements for permitting immoral shows and unlawful gambling devices on fair grounds. The criticisms were of such a nature as to call forth many protests from representative fairs in Ohio. Knowing the fair managements as I did, I felt that in large part such criticism was unjust if aimed at our organization and in due course of time I wrote to the editor of The Country Gentleman, voicing my convictions that this article did not refer to the Ohio fairs and emphasizing the viewpoint that practically all of the laws of Ohio governing the conduct of fairs in which clean fairs have always been emphasized were written by fair men. It was a source of great satisfaction to receive a letter from this great magazine stating that it had always contended Ohio fairs were the best in the Nation.

No one will contend that Ohio fairs have been 100% free from objectionable practice. It must be evident to all that it is unfair to the great majority of our membership, which are conducted in such manner as to meet public approval, that some few should go from these meetings with at least the implied expression: "Let them resolute and we'll do as we please."

It is my firm conviction, and I am not alone in this viewpoint, that if the bars were actually let down in every fair in Ohio they could not live thru the next season, as fair managements everywhere would find their backs to the wall fighting for their very existence as some few have done because of open defiance of public opinion, which rightfully has a jealous eye on the conduct of this great family institution.

You are proceeding with great wisdom when you propose a law which, when enacted, will license concessionaires thus governing this situation from a central power house and at the same time absolving fair managements from imposition, whether from within or without.

A situation of rather serious consequence is already apparent in relation to the speed ring. Improper timing which received so much attention at the Canton convention deserves serious consideration on our program.

Now is this the only question in this department of concern. It is my conviction that too many races are being won in the barns.

If you take the spirit of competition out of horse racing, and there certainly were alarming instances of this sort of thing last year, you will need another \$40,000 judge to restore confidence in this sport just as they had to have in organized baseball.

I run for clean sports, a clean fair and a square deal. This is exactly what this organization stands for, and if we go back home from this convention determined to run our own fairs as they ought to be run we can correct or stop abuses about which we find cause for complaint.

I have full faith that you will meet this situation, and when we get to the discussion of some of these outstanding problems it will be a free-for-all where the man with an idea may express himself on these important matters.

The group meetings have been of great interest. No more important matter has been considered than the BUDGET SYSTEM. It is well to determine in advance as far as possible your expense problem. It is too big an institution—there are too many leakage points which, if not safeguarded, will plunge you into debt from which you may be years in recovering.

Every fair has an expectancy of attendance. It has an expectancy of rentals, and on this it predicates its expenditure, and then if a thorough-going and well-developed advertising campaign is employed it will beat the expectancy of earnings and have a nest egg for next year.

We have given a place on our program to five well-known publicity men. Their message alone will be worth your trip to this meeting in new ideas worth building into your advertising program for 1923. I shall not transgress beyond the point of emphasizing the real value of a trained publicity man to get the word before the public, not the day before the fair, but from now on until fair time.

Our appreciation is due county agents and county school superintendents for the splendid co-operation in the development of boys and girls' club work. The fine spirit of contest, both as individuals and in teams, thru this helpful source, has brought a new interest to the fair of increasing importance each year.

BETTER SPORT AT COUNTY FAIRS

THE county fair has long been regarded as a potent attraction in the rural communities, and not the least of its pleasures has been the racing of trotters and pacers to sulky and an occasional dash for thoroughbreds which had outlived their usefulness on the courses devoted exclusively to that breed.

When the breeding of light harness horses was more general than it is today every farmer's boy had a buggy horse, usually pressed into service when the young man was contemplating matrimony. A fast horse was highly desirable as a courting aid, and the more speed the animal had the better the youth's chances of getting the girl of his choice were reckoned. These buggy horses frequently were graduated to the race circuits and the preliminary step was thru the medium of the county fair. Many a plough horse pressed into service to these Sunday forays showed unexpected speed and won positions among the elect of the trotting brigade. The history of Orange County, in this State, popularly known as the "home of the trotter", where Rysdyk's Hambletonian lived and died and where his memory is honored by a granite shaft, is full of such instances, but it must be remembered that every horse in that region had the best of trotting blood in his veins. Opportunity was all that most of them needed to prove their possession of speed.

The most serious drawback to the racing at the county fair has been the long-drawn-out contests and the delays in starting the horses. Now comes the announcement that as a result of a convention of managers and secretaries of fairs in the Eastern district held in Philadelphia a few days ago the racing in the future would probably be confined to three heats, which means short, snappy contests and a pleased public. The engagement of capable officials and the enforcement of the rules would round out a policy which gives our rural communities a recreation which is harmless and popular.

—NEW YORK HERALD.

The expenditure of \$25,000 in this department is not only wisely distributed but has an assurance for the fairs of tomorrow of the greatest import.

It will be of interest to note that the actual attendance of county fairs in 1921 was 2,168,000, independent fairs 135,000, State fair 250,000, making a combined attendance of 2,413,000. Figures are never available until after this meeting for the previous year, but it is safe to predict the attendance at two and a half million for 1922. Concession receipts for 1921 for county fairs was \$195,000, independent fairs \$11,000, State fair \$22,000.

Nineteen-twenty-two will be in excess of this amount, due to the excellent work of our committee, which pointed out the inequalities existing and clearly stated the case in percentage terms of from 25% to 43% of gate receipts as allowed and necessary for maintenance. Some fairs, it will be remembered, were receiving as low as 10%, which no doubt is a thing of the past. Much depends upon our concessionaires. We ought to co-operate with them and have a definite and helpful interest in their success.

The association is appreciative of the splendid co-operation on the part of the good women of our State. Some fair boards now have the benefit of their advice as board members, and I am sure with great profit.

I commend for your consideration the value of advisory committees from farm bureaus, granges, chambers of commerce and women's organizations. Consult them in building your premium list. If possible establish departments in which such organizations may have a responsible part. It will bring a definite interest that will broaden the usefulness of the fair and greatly assist in the task.

The value of the property which the fairs own, control and manage in this is conservatively estimated at \$10,000,000. In the main you are the custodian of the people's property. Keep it in order as an obligation of your office and as good business as well. A bright and refreshed group of fair buildings is always in order on an opening fair date. The fairs in Ohio have the finest buildings in the U. S. A. More are to be built. Make them of a permanent nature and purposefully planned. I must of necessity make my report

brief. You have a great program. I know you are going to find much of value. Be it of all, here are real friends and in whose fellowship you will find real pleasure.

I think you for your attention. At the conclusion of his address Mr. Cooper announced that a communication had been received from Bertram K. Smith, of Arcanum, O., that he had been appointed postmaster at that place and was resigning as secretary of the fair association. It was voted to send him a wire of congratulation on his appointment and of appreciation of his services to the fair association.

Harry I. Hale, of The Newark Tribune, was the next speaker, his subject being "The Value of Newspaper Publicity and How to Get It". Mr. Hale said that while he believed in all kinds of publicity there was none so good as newspaper publicity. He urged fair men to make better use of their opportunities along this line. Newspaper men are ready and anxious to give the fairs their full share of publicity, he said, and if the secretaries will only co-operate with their local newspaper men they will get all the publicity they want.

Mr. Hale was followed by Fred Lou, farm editor of The Toledo News-Bee, who in a short address urged the fair men to give more attention to "selling" their fair to the people, and offering the co-operation of the papers which he represents.

R. S. Snyder, of Norwalk, was unable to be present.

E. L. Huffman, of Camden, O., publisher of Huff's Fair Guide, was the next speaker on "The Value of Magazine and Directory Publicity". He said there were just three mediums thru which the fair men of the country could reach the showmen and concessionaires of the county—Huff's Fair Guide, The Billboard and The Horseman. He gave some excellent suggestions. Nat S. Green, of The Billboard, spoke on the same subject, emphasizing the difference between magazine and newspaper publicity and offering the fair men the fullest co-operation thru the columns of The Billboard.

Don A. Detrick, of Bellefontaine, gave an interesting report of the legislative committee.

funds for its building program, and how other fairs may do the same.

Mrs. Harger, of the Ohio State Board of Agriculture, was introduced. President Cooper told her she had her choice of singing, dancing and making a speech. Mrs. Harger said: "Neither singing nor dance," and took her seat amid hearty applause.

President Cooper next called for all fair men who had been in the service for twenty-five years or more and almost a score responded. Quite a number had served in various capacities for thirty years or more, and one, W. T. McClanahan, had been a secretary for forty years. His record, however, was eclipsed by that of W. S. Ford, of Burton, O., who had been secretary of the Itaska County Fair for forty-four years. He was awarded the flag.

The Hour of Goodfellowship

The banquet Wednesday evening will live long in the memory of those who attended it. Seldom if ever have the Ohio Fair Boys listened to such a flow of oratory, and the entertainment program presented also was among the best the association has ever enjoyed.

The menu was as follows: Cream of tomato soup, braised sirloin of beef, St. Pierre potatoes, fine peas in butter, heart of lettuce with Thousand Island dressing, pineapple sundae, assorted cakes, demi tasse.

Hon. Myers Y. Cooper presided as toastmaster and as usual was most felicitous in his introductions. Judge Florence E. Allen, of the Ohio Supreme Court, was the first speaker. The object of all government, she said, was to protect human rights. She scored the courts for their delays and said that America in this respect is far behind England. Merely writing a law into the statutes is not enough, she said; it must be written into our hearts. She lauded the fine sense of loyalty shown by the Ohio Fair Boys. At the conclusion of her address she was the recipient of tremendous applause.

Hon. L. J. Taber, retiring director of agriculture, was the next speaker. The fact that he was one of the "lame ducks" did not impair his speech-making powers in the least and he gave a splendid and inspiring address. Mr. Taber has been appointed vice-president of the Federal Land Bank of Ohio and Pennsylvania.

Charles V. Truax, Mr. Taber's successor as director of agriculture, and hailing from Sycamore, O., proved one of the oratorical treats of the evening, and with a scintillating speech at once made himself solid with the Ohio Fair Boys, to whom he pledged his best efforts for the fairs of the State.

Hon. J. E. Russell, prohibition director, made a brief but interesting address, and he was followed by Hon. H. H. Eriswold, speaker of the House of Representatives of Ohio, whose talk was well received.

Next Hon. A. J. Sandies, without whom no Ohio Fair Boys' banquet would be complete, took the rostrum and in his well-known and well-liked breezy, intimate style gave a stirring address that implanted in the minds of everyone present something to take home with them and think about.

The last speaker was Hon. John Henry Newman, formerly State librarian. Mr. Newman is a wit and philosopher known far and wide and he fully lived up to his reputation in his splendid address to the fair boys. One of the thorough enjoyable features of the evening was the entertainment. The Leo Miller Trio, instrumentalists; Miss Lucille, soprano; Miss O'Neal, contralto; Benson and Moody, singers; Knight and June, in "Bits of Broadway"; the Knox Quartet, and a clown act made up the evening's offerings. The latter three acts were furnished by the Gus San-Wright Hummerford Fairs Booking Association, and the other four by Ed F. Carruthers, of the United Fairs Booking Association.

At the meeting Thursday morning there were addresses on many problems facing the fair men, the program being as announced in the last issue of The Billboard with the exception that Bertram K. Smith, of Arcanum, was unable to be present.

The resolutions committee reported the following resolutions, which were unanimously adopted:

Reports of Committee

RESOLUTIONS

We, the committee on resolutions of the Ohio Fair Boys' Association, in annual convention in Columbus, January 10 and 11, recognizing the growing prestige and influence of the Ohio Fair Boys' Association, declare:

1. That this convention is the high-water mark in attendance and enthusiasm and co-operative spirit in the history of this organization.
2. That we emphasize the needs of a sane license law covering amusements and concessions.
3. We proclaim that the fairs of Ohio are more free from the immoral influences that have tended to discredit the fairs in the eyes of the public opinion, and that this association intends to hew to the line until all objectionable features have been eliminated from all Ohio fairs.
4. We commend the action of our president, Myers Y. Cooper, in calling a mid-summer conference of secretaries and presidents at Columbus in 1922, to classify the program and the management of the coming fairs, to promote the uniformity of action, simplify methods and anticipate expenses and economy and efficiency in the management of all departments of the fairs, and to strengthen the grasp of each officer and director on the proper conduct of their expedition. And we recommend that such mid-summer conferences be continued.
5. We favor legislation and legislative appropriations of funds so that the live stock industry of Ohio may be fully protected against the ravages of disease and epidemic.
6. We emphasize the importance of all county and independent fairs adopting State fair classification in live stock departments in so far as same is practicable.
7. We recommend that fair boards employ a licensed timer, who has been approved by the parent association, and if there be suppression on the part of the timer's license he revoked and the parent association revoke the member's racing license, and that such fair be dropped as a member of the Ohio Fair Boys' Association and the Ohio Fair Circuit.
8. We recommend that both parent trotting associations adhere to uniform rules and co-operate jointly in enforcing same.
9. We recommend that each county agricultural society promote an annual boosters' meeting at which all agricultural interests may participate and co-operate with other civic bodies for the promotion, protection and general welfare of agriculture.
10. We recommend legislation and appropriations to fully protect Ohio farmers against

(Continued on page 85)

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

IMPROVEMENTS FOR RIVERSIDE TO COST QUARTER OF MILLION

Springfield (Mass.) Resort To Have New Motor-drome and Other Features To Satisfy Increased Patronage Expected With Better Local Conditions

Springfield, Mass., Jan. 13.—Stockholders of the Riverside Park Amusement Company have voted to spend \$250,000 for improvements at the resort. First mortgage bonds in amount of \$300,000 will be issued, but one-sixth of them are to be held in the treasury of the company. The rest will be sold and are to mature in twenty years, with a par value of \$100 and bearing interest at seven per cent. They are to be non-callable for ten years, after which they are callable in their entirety or in part at 105 plus interest.

Money derived from the sale of bonds will be expended in permanent improvements. The program calls for progressive betterments over a short term of years, but work on some of the larger projects will be started this spring. First will be a motor-drome, for which plans are already drawn. This will provide for motor-paced racing and, with a saucer complete to the last detail and with adequate seating capacity, some of the fastest racing in the country may be expected.

Development of the waterfront is another important item in the plan of the management. New docks and steamer landing are proposed. Boat and canoe houses will be built. There will be a suitable boardwalk and motor-boats; anchorage and it is proposed to supplement the service of the steamer *Sybilis* with express motorboat service between Riverside Park and Holyoke, Springfield and Thompsonville, Conn.

The athletic field will be enlarged, a theater is in prospect and larger permanent stages for outdoor attractions are contemplated. Park reservations will be fenced in. Concessions and midway will be enlarged by extension of the present area and a remodeling of several buildings.

Competent landscape gardeners will be engaged and the entire plant will be beautified. The natural advantages will be retained, but there is an opportunity for treatment of grove, isle and island that will be utilized under the new expansion plan. Much of the work that will be carried out in the next two years has been under consideration since 1917, but was held in abeyance during the war and until Springfield and the surrounding cities and

towns more nearly approached normal conditions. These, it is felt by the park management, have arrived, and the continued support and patronage that has been given Riverside Park has encouraged the directors to authorize the expenditures for permanent improvements.

Officers of the Riverside Park Amusement Company are: President, Henry J. Perkins; treasurer, Frank B. Perkins; clerk, Irving H. Quimby. These, with S. S. Jackson and Arthur H. Spaulding, of Peterboro, N. H., constitute the board of directors.

PREPARING FOR EXPECTED BIG SEASON WITH IMPROVEMENTS

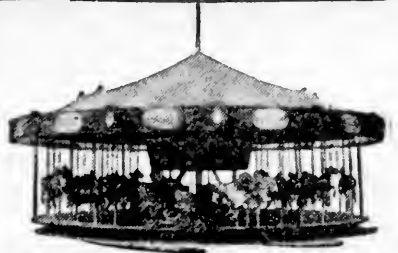
New Ride Added to Luna Park in Charleston, Where Reshaping Program Is in Effect

Charleston, W. Va., Jan. 12.—S. A. Moore, president, and Wally Fredericks, manager, of the Luna Park Amusement Co., anticipate a great increase in attendance and business the coming season for their resort, and to warrant such patronage a rather extensive improvement program is being pursued.

A contract has been let for the installation of aeroplane swings. In addition to this purchase the present rides, including a giant coaster, frolic and merry-go-round, will be repainted, decorated and overhauled for the summer, and marked changes also will be made in the appearance of the various buildings, concession booths and the dance pavilion and roller rink. The latter two attractions are said to be the biggest of their kind in the State.

The Cog City Band, a widely known local combination, will furnish concerts through the regular season and the management announces sensational free acts will be engaged.

Jack Broderick will have charge of the vaudeville and cabaret bills at Luna Park this season. Al A. Leichter, who was manager of concessions, no longer is connected with the enterprise, states Fredericks.



SPILLMAN ENG. CORP.

Manufacturers of
SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N.Y.

Cook House Burners and Griddles

Ham-burges Trunks, Jumbo Burners, Tanks, Pumps, Griddles and everything for the Cook House.

For complete catalogues and prices write the Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

RIDES RIDES RIDES WANTED TO PURCHASE

SECOND-HAND "Whip", "Frolic", "Dodgem", "Gadabout", or other modern Riding Device. Must be in excellent working order.

I would entertain purchase of complete BLUE PRINTS and full WORKING DRAWINGS on royalty basis.

No humbugs need apply.

Bedrock price, delivery and fullest particulars in first letter to GRAHAM PHILLIPS, care Luna Park, St. Kilda, Melbourne, Victoria, Australia.

BLOW BALL RACE

The lowest priced, highest group skill game, for Parks, Portable for Carnivals, Patented Nov. 7, '22.

E. E. BEHR, Mfr., 4015 Pabst, Milwaukee, Wis.

\$1,000.00 REWARD

to Concession Operators, Wheel Men, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, Ohio.

AMUSEMENT PARK THEATRES

For sale or lease (two). Situated in large New York Park. Both have always been big money-makers.

GEORGE ORTH, Elks Club, 108 W. 43rd St., New York.

FOR SALE—FERRIS WHEEL

85 feet high, all steel, perfect condition; reasonable. Apply CLEMMENT PARK, New Jersey.

NEW BUILDING AT THE CENTRAL STATES FAIR

Aurora, Ill., Jan. 11.—Plans for the erection of a modern Terrace Gardens, an amusement palace similar to the famous Palm Gardens in Milwaukee, are being formulated by officers and directors of the Central States Fair and Exposition. It is announced by Clifford R. Trimble, manager of the fair.

It is aimed to make the building, which it is planned to locate just outside the main entrance at Exposition Park, the most modern building of its kind in these parts.

The Terrace Gardens will be operated in connection with a modern amusement park which is to be built at the fair grounds. Rides and other Coney Island features will be operated during the summer months. This feature will be in addition to the annual Central States Fair to be held in August.

Building 250 Feet Long

It is the plan to erect a building about 250 feet long and about 175 feet wide. The center of the main floor will be used for dancing. Built up around the dance floor, in terrace effect, there will be a platform for tables, with table accommodations for about 500 people. At one end of the building a stage will be located. It is the intention to put on the best shows that money can buy. The management claims it will be the only place of the kind outside of Chicago.

TOBE WATKINS TURNS TROUPER

Davenport, Ia., Jan. 12.—Writing friends here from Tampa, Fla., under date of December 20, Tobe Watkins, manager of Forest Park, this city, says he and Mrs. Watkins plan to join the Johnny J. Jones Exposition and Play fairs at Largo, Tampa, Orlando and two other points. "The State Fair at Jacksonville was a wonderful event and it is a great life to be here for the winter," Tobe writes, "but I would rather be in the North where the contrast between seasons is such as to make one appreciate good weather."

Tobe, who was mighty proud of his tourists' camp in Forest Park last summer, says he visited twenty on his auto tour this winter, but didn't find one as excellent from either a sanitary or accommodation standpoint as Davenport's. He is spending his spare hours gathering moss and palm leaves for his Fairy-land dance floor.

MODERN GAMES OF SKILL FOR 1923

The Only Two Big Money Makers Last Season

THE BALLOON RACER Patented

THE CONY RACE Patented

WRITE For Our 1923 Catalogue with Description of Game and New Games for 1923

CHESTER-POLLARD AMUSEMENT CO., 1416 Broadway, New York City

THE DODGEM

The greatest repeating amusement ride on the market. Mechanical perfection guaranteed. Order now for early delivery. Write for testimonials and terms.

MILLER & BAKER, Stoehrer & Pratt Dodgem Corp.

3041 Grand Central Terminal Bldg. New York City. 706 Bay State Bldg. Lawrence, Mass.

CHANGE OF ADDRESS

MILLER & BAKER, Inc.

DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices and MILLER PATENTED COASTERS

Suite 3041 Grand Central Terminal Bldg., NEW YORK, N. Y.

FOR SALE NEW AND SECOND-HAND SHOW PROPERTY

7 Concession Tents for Wheels, 20x10, khaki, 13-ft. pitch. Used part of season. Cost \$90.00 each. Very good condition. Make us an offer.

RIDE OWNERS, we have TEN GOVERNMENT SEARCH LIGHTS, 500 WATTS, 20-inch lens, adjustable to any angle. Never been uncrated. \$20.00 each. Have number BRANDT COIN PAYING MACHINES. Standard size used in theatres and banks. Never been uncrated. Cost \$90.00 each. These machines are the latest type. Make us an offer.

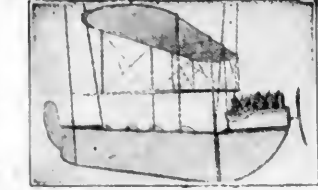
WALKER AMUSEMENT CO., Alliance Bank Bldg., Rochester, New York.

WANTED TO RENT SUMMER PARK OR DANCE HALL IN SUMMER PARK

References. Good Dance Orchestras write. H. E. MORTON, Alhambra Bldg., Syracuse, N. Y.

WANTED Party To Build Roller Coaster on a Percentage Basis For Liberty Park, Kansas City, Mo.

THE ONLY PARK FOR COLORED PEOPLE IN THIS SECTION. Also bookkeeping Concessions, New and Novel Ideas for 1923. Address G. C. LEA, 3037 Holmes St., Kansas City, Missouri.



H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks

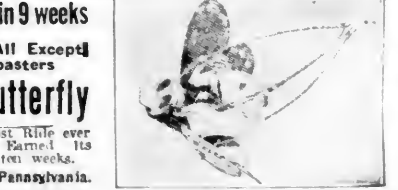
The World's Greatest Rides Have Beaten All Except the Biggest Coasters

The Original Tracer **SEAPLANE** JOHN A. FISHER'S **Joyplane** Butterfly

No Park complete without it. Carried \$952 in one day.

Greatest thriller yet devised. Often beat a built. Earned its cost in ten weeks.

TRAVER ENGINEERING CO., Beaver Falls, Pennsylvania.



NEW RIDES Included in Big Improvement Program for Springbrook Park

South Bend, Ind., Jan. 13.—Springbrook Park, this city's only summer amusement resort, will offer an entirely different appearance for the start of the coming season, according to Manager Geo. W. (Doc) Owens. The new dodgem building is rapidly nearing completion and in a short time ground will be broken, he says, for the installation of a caterpillar in the best location the park affords. A miniature railway also is being installed.

Plans are being drawn for the erection of a new Miller dome roof dance pavilion by Miller & Baker, Inc. This improvement calls for the remodeling of the old dance pavilion into a skating rink.

A swimming pool, 320 feet by 220 feet, will most likely be installed by Lynch Brothers, of New Haven, Conn., and, according to present intentions, will have seating accommodations for at least 1,500 people. Manager Owens intends to book spectacular water acts, which he figures will draw enough to keep the seats filled.

Other additions include a penny arcade, Ferris wheel and a photo gallery. Changes will be made in the game and refreshment concessions, which also call for additions.

The walks of the park are to be widened and generally improved and all of the buildings will be freshly painted.

DALLAS ZOO INCREASED

Dallas, Tex., Jan. 12.—The population of Forest Park Zoo, this city, was increased by a pair of tigers, a baby elephant, two twenty-foot pythons, an orange outang, two leopards and a number of smaller animals and birds with the recent arrival of a \$10,000 collection brought from India by Frank Buck, animal collector. This is approximately one-half of the collection he is to gather for the zoo. The remainder will be collected on his next trip to India in the spring. Mr. Buck, who is accompanied by his wife, also collected a number of animals for other American zoos and circuses. He had intended to spend the entire winter in India, but was so successful in the first few months of his trip that he decided to bring the animals already collected to this country rather than keep them there for several months. W. F. Jacoby is director of the local park and inspected the animals before accepting them.

NEW \$1,000,000 AMUSEMENT PARK

Now Under Construction By Central States Fair and Exposition, Inc.

AURORA, ILLINOIS EXPOSITION PARK

**TO OPEN
EARLY IN
MAY
1923**

Ideally located in the beautiful Fox River Valley on the Lincoln Highway. Drawing population of 5,000,000 PEOPLE within 35 miles of grounds. Three paved highways from Chicago to main entrance. Double track Interurban passes, connecting fourteen towns with combined population of over 900,000. C., B. & Q. and C. & N. W. Railroads to Park.

**TO OPEN
EARLY IN
MAY
1923**

Architecturally dominating EXPOSITION PARK and visible for miles from all directions, will be the \$150,000.00 NEW TERRACE GARDEN building, combining Theatre, Ball Room and Restaurant.

DANCE FLOOR CAPACITY OF 1,000 COUPLES.

MUSICAL REVUES AND VAUDEVILLE, AFTERNOON AND EVENING.

RESTAURANT WILL ACCOMMODATE 800 AT ONE TIME, WITH ALL TABLES IN FULL VIEW OF BOTH STAGE AND DANCE FLOOR.

Last year we spent over \$600,000 to produce the finest equipped Fair Grounds and Racing Plant in the country. We are now spending a like amount to create an ideal Amusement Park.

We aim to make Exposition Park the most pleasing and distinctive recreation center in the Middle West. A seventeen days' Running and Harness Horse Race Meeting in June and July and our nine days and nights' Fair in August are only two of the many extra attractions we will offer the coming season. Admission to Amusement Park, FREE.

We'll Get the Crowds—It's Up To You To Get the Money

—YOU'LL HAVE TO STEP IF YOU WANT A FRONT SEAT—

Address: Park Supt. CENTRAL STATES FAIR AND EXPOSITION, Aurora, Illinois.

IMPROVING CEDAR POINT

Sandusky, O., Jan. 13.—The G. A. Boeckling Company, owning and operating Cedar Point, is preparing for dock construction and terminal building that will cost between \$75,000 and \$100,000 on this side of Sandusky Bay and for operations that will necessitate the expenditure of at least half as much on the Cedar Point side. Furthermore, it is creating by the reclamation process many acres of land, which are to be developed for summer home and resort purposes.

The summer resorts, so important in the business life of Sandusky, report a good season for 1922. Cedar Point was patronized by more

The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer
CONEY ISLAND, - - - - - NEW YORK

than 250,000 persons and Put-in-Bay and Lakeside report increased patronage over 1921. Put-in-Bay's new Interlaken Hotel is to be realized as early as possible next summer, arrangements having been made by the institution of building operations as soon as the weather will permit this spring.

BLUE GRASS PARK

Blue Grass Park, Lexington, Ky., will open May 12, according to Manager Arthur R. Wilber, who states that city cars loop in the park. Space is provided for more than 1,000 automobiles in the resort, situated on the Jackson Highway, National Midland Trail and Boone Way.

FOR SALE AT PURITAS SPRINGS PARK, CLEVELAND, OHIO

THE FOLLOWING CONCESSIONS:

REFRESHMENTS (Lunch and Meals). Six locations. Sell all to one party or will split to two. SODA FOUNTAIN AND GRILL ROOM. One of the largest and finest in Ohio. EXCLUSIVE Pop Corn, Peanuts and Taffy. Exclusive Cigars, Cigarettes and Tobacco. Exclusive Novelties. Exclusive Waffles.

WILL SELL four Wheel Privileges, namely: Lamps, Dolls, Candy, Fruit or any other good concession line.

Hoop-La, Dart Gallery, String Game, Fish Pond, Devil's Bowling Alley, Pitch-Till-You-Win, Flower Stand, Corn Game.

Exclusive Penny Arcade Privilege. Building will accommodate 100 machines. Shooting Gallery, High Striker, one Ball Game, one Picture Studio. Have suitable buildings for above.

TERMS are one-half cash when contract is drawn, balance during season. No percentages. All Concessions on cash terms only.

Buildings and Park can be seen at any time. Have been running most of the above concessions myself but owing to its rapid growth the last few years, it is more than one man can handle properly.

Roller Rink, Dance Hall and Bowling Alleys open three nights each week, commencing April 1. Park will be open every day about May 1.

Now, boys, this is one of the best little Parks in Ohio and located just nine miles from the square. It has a million people to draw from. If you are looking for something worth your while, act quick.

Address all communications to J. E. GOODING, Proprietor and Owner Puritas Springs Park, Middlefield, Geauga County, Ohio, as I am at my country home at present.

CONCESSIONS FOR RENT MONEY-MAKING OPPORTUNITY

Bathing Beach—60 bath rooms. Large, popular Dance Hall; large Restaurant, Drink and Ice Cream Stand Combined. Candy, Cigars, Hamburger, Shooting Gallery, Penny Arcade, Palmistry, Candy and Doll Wheels, Ball Games and all kinds of Legitimate Concessions.

AT BLUE GRASS PARK, LEXINGTON, KY.

12th Season Opens May 12.

28 Acres of Lawn, Shade, Ball Grounds and Parking Space, with Giant Coaster, Carrousel, Seaplane and other features. Regular City Street Cars run around loop in Park; also Interurban service from all nearby cities.

WANTED—Cabaret Singers, Free Attractions, Shows, Novelties and Fun House. Past season very successful. Address

ARTHUR R. WILBER, Manager, Blue Grass Park, Box 727, Lexington, Ky.



WANTS FOR SEASON 1923 WHIP, FERRIS WHEEL, FUN HOUSE

All concessions open but candy and dolls particularly good opening for KENTUCKY DERBY. Write what you have. We can place you.

NOW BOOKING

SENSATIONAL ACTS AND FREE ACTS.

We use only the best. Unless you have a REAL ATTRACTION, save your stamps. This is the only Park within fifty miles. Quarter million population. Park is in heart of city's residential district. Write or wire. LUNA PARK AMUSEMENT CO., Charleston, W. Va.

FOR LEASE DANCING PAVILION AND SKATING RINK

BOTH FULLY EQUIPPED FOR BUSINESS. SEASON 1923.

Only park within fifty miles, with 75,000 drawing population. Excellent opportunity for a man who knows his business. Only those who can qualify financially and had practical experience need apply. Address

LUNA PARK AMUSEMENT COMPANY, Charleston, West Virginia.

MENTION US, PLEASE—THE BILLBOARD.

Venice Pier Ocean Park Pier Santa Monica Pier

LOS ANGELES

WILL J. FARLEY, Venice

Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Jan. 7.—The holidays are over and all that is left is the memories of the big days. The ending of 1922 was mighty good to all, especially in Los Angeles, with all the theaters doing capacity business, and with the trains bringing in in the neighborhood of 5,000 tourists daily. Outside of downtown theaters in this city there was the big celebration of Venice, a three-day carnival of fun. It began with sundown, December 30, and closed with sunup, January 10. Probably the largest crowd that the pier ever had was on hand the last day, and every concessionaire made money. Midnight shows were given at the theater, made up of what could be had and those that were tired rested at 55 cents apiece. New Year's Day the crowd flocked to Pasadena, where the annual Rose Pageant was held. Fifty 500,000 people jammed the streets of this beautiful city and were sitting on the curbstones waiting for the parade as early as 6 o'clock in the morning. However, they were well rewarded for one of the best pageants of the many held came before them in due time. The Tournament of Roses, as it was titled, was never in better weather conditions and a perfect floating garden of roses was in progress for two hours. The Glendale, Calif., float received first prize and well deserved it. A huge peacock done in purple and green flowers was a most imposing sight. Glendale has won many trophies in the rose tournaments and the one this year was easily the most perfect and elaborate in construction. The day wound up with the annual big East and West football match and the year was closed and another opened in a blaze of glory.

Sid Grauman, ever alive to advertising possibilities, has the prize float of the Rose Tournament stationed in front of his Egyptian Theater at Hollywood and all who have not seen it can witness its beauty and then enter and see Douglas Fairbanks in "Robin Hood", which is still drawing great business.

George Dyan and his car pulled out of Los Angeles via the Southern route, headed for Texas and then St. Louis. George made good at the recent Grotto Circus, and no doubt got homesome for his friends back East. Mrs. Dyan remained here.

Roy H. Klaffki, for the last three years laboratory superintendent for the Metro Studios, has signed a long-term contract to become head of the photographic department and laboratory of the Goldwyn Studios.

Robert Cavenagh has arrived back home and is again an able lieutenant for John S. Berger. Both will again be associated with the San Diego Pageant and Exposition, which is scheduled for Easter week.

Walter Israel, well-known costume designer, has been re-engaged by the Joseph M. Schenck Productions and will take charge of the wardrobe departments of both the Norma and Constance Talmadge companies.

Ernest Pickering is busy these days planning his summer festivities at the Pickering Pleasure Pier. Many features and novelties are under contemplation.

While working on location near Indio, Calif., Eleanor Boardman, leading woman of the producing company, was severely bitten on the arm by a vicious camel. Physicians still fear that amputation may be necessary. Miss Boardman is a Philadelphia girl, and appeared in the legitimate before entering the movies.

The Winterman Candy Company, of this city, has done so well the past year that it will in all probability enlarge its plant for the service of the amusement trade. The grade of goods has caught on and the demand has been such as to cause the above decision.

Albert Austin, formerly with Charles Chaplin and more recently director of several Jackie Coogan features, has been engaged to direct the next Bull Montana comedy at the Metro Studios.

Letters and photos are being received in Los Angeles these days postmarked "en route to Manila". Several consignments of photos have been received at The Billboard office, which show that "Bill" Rice and his aggregation are having the time of their lives. Hanging on the rigging of the ship seems to have been a favorite pastime.

Anchor has contracted with the Morgan Lithographing Company, of Cleveland, O., for 2,000,000 sheets of paper for 1923 supply, according to Morris Schliank, president of the Anchor Company.

AMUSEMENTS!
Great Opportunity
AT EDGEMERE, LONG ISLAND

Between Far Rockaway and Arverne.
On the Rockaway Coast, New York City.

To lease for a term of years, plot of land having 800 feet frontage along the Ocean, extending back about 500 feet to Spray View Avenue, approximately 400,000 square feet with riparian rights. The property is accessible at a five-cent fare to a summer residential population of more than 200,000 people and to 5,000,000 people within 30 minutes from Penn. R. R. Station, Manhattan and Flatbush Avenue Station, Brooklyn.

Admirably located and adapted for high-class Amusement Resort, without competition and with a bathing beach as fine as any to be found on the Atlantic Coast.

For particulars, apply by letter to
FRED. J. LANCASTER,
1133 Broadway, New York City.

S. H. Barrett, of Lincoln Park Amusement Company, Los Angeles, left last week for Calexico, where he will attend the inauguration ceremonies of the Mexican governor. "Shell", as he is popularly known, has always been a prominent guest at these festivities.

Today will be the first time in Southern California that the Elks, as a body, are to perform the ceremony of laying a cornerstone for the New Mission playhouse at San Gabriel. Because of the fact that the Elks were originally organized by actors, and still retain the spirit of the drama, the Alhambra Lodge 1328 has been asked to perform the ceremony.

H. W. McGeary will begin the construction of his many new features on the Venice Pier at once. He is contemplating placing Alexander and his Flea Circus as a feature in one of his stages. New Year's Eve and Day were big days for Harry and he is full of pep for 1923.

Work on the rebuilding and repainting of the Snapp Bros. Shows, wintering at San Diego, is progressing rapidly. The show must be ready to start about February 10. After one week in San Diego it will journey to the big Orange Festival at San Bernardino. Ivan Snapp has found it utterly impossible to spend his time anywhere but around winter quarters.

Thomas Wilkes has departed again for New York City. This time he goes to arrange for the presentation of "Climbing", the new Lee Huddy drama, which is going over big at the Majestic Theater here.

Charles Farmer, who is now custodian of the headquarters of the Pacific Coast Showmen's Association, is really working. His hours are from the first man in to the last man out, and

Charlie says let them all come and stay as long as they like, as the show is continuous.

Sam C. Haller is all enthusiasm over the showmen of Los Angeles. The last ball was such a success that Sam is taking dancing lessons and states that he will be on the floor every minute when the next hall arrives.

Ground was broken January 4 for the new \$50,000 motion picture theater on San Fernando road, near Brand boulevard, in Glendale, Calif. Fred A. Miller, owner of the California Theater, Los Angeles, is building the new theater. The building will be 70x130 feet, mission style, two stories, and a \$20,000 pipe organ will be installed.

A. Warner, of the Warner Brothers' West Coast Studios, departed last week for the East, and made the announcement that Clyde Fitch's "Beau Brummel" and "Cornered" are to be produced by his studios as part of the program of Warner Brothers' Features for this year.

W. A. (Snake) King, of Brownsville, Tex., is still visiting in Los Angeles. His youngest sister, an accomplished musician, is very ill in the hospital here, and until she is entirely out of danger he is not anxious to depart.

James W. Horne has been engaged by Emil Offeman, general manager of the Powers Hollywood Studios, to direct Ethel Clayton in "The Greater Glory", her third release for F. B. O. company.

George Donovan is coming Long Beach for members in the Pacific Coast Showmen's Association, and is sending them in bunches of threes. George has been rewarded for his

work with a place on the board of governors of the association.

A. Corenson, the popular manufacturer of napper doll dresses, will leave this city for New York January 15. He goes in search of ideas and novelties for the coming year. His factory is undergoing many improvements and will be equipped to handle perfectly his increasing trade.

Altho frightened away before they could crack the safe of the Egan Theater, here, last week, the bandits succeeded in stealing over \$8,000 worth of furs, clothing and jewelry from the actors' dressing rooms. They have not been caught as yet.

James Hathaway writes that he is on his way to California and, of course, Los Angeles. He is a member of the Showmen's Association and a royal welcome awaits him. He states that he will in all probability remain in the City of Sunshine, if proper arrangements can be made.

Col. Frederick T. Cummins was awarded \$10,000 damages against Al. G. Barnes, of the Barnes Shows, for the death of his horse, "Black Beauty", owned by him and exhibited by Barnes under contract.

Claude Lawes and George H. Harris, both fishermen of many years' standing, have bought homes in Maywood, Los Angeles. They state that it is common to find concessionaires and pitchmen in England owning their property, and that the same can be done here if they will work to that end.

Margaret Loomis is the latest addition to the stellar cast of Dorothy Dalton's latest picture, "The Law of the Lawless".

Walter Van Horne is again at it. He owns a lot in Venice and is now purchasing property in Los Angeles. Besides being active in real estate he is directing successfully the company playing at the Burbank Theater. Walter will be directing traffic here if he keeps up his pep.

Universal Studios have announced the twelve Jewel pictures they will release the present year. They include two of the caliber of "Foolish Wives", namely, "Merry-Go-Round" and "The Hunchback of Notre Dame".

Mark Hanna reports that the big Christmas and Holiday Carnival at the New Aloha Park, in Honolulu, was a great success financially and artistically. Mark will soon leave for the States to take up the task of finishing the booking of feature attractions for his park during the coming year.

An expenditure of \$1,000,000 on the motion picture interpretation of "Faust", in which Mary Pickford is to star under direction of Ernest Lubitsch, is being planned, according to announcement from the Pickford-Fairbanks Studio.

M. A. Moseley, business manager of Bruck's Comedians, now touring Southern California, was a visitor in Los Angeles last week. He states that there is a possibility of two troupes being formed by his company and that one will remain on the Coast continually. California has been very good to his company, but then we all know that Moseley once put out "Hooligan's Troubles" and made it go after several had failed with it.

Charles Keeran and George Hines, who are looking after the comforts of Fred Nau, who is in the hospital, for the Pacific Coast Showmen's Association, report that Nau is doing nicely and will recover shortly.

Shannon Day, who is climbing daily in motion pictures, has left Hollywood for a trip to New York City, where she will visit her mother. Miss Day began with the Ziegfeld company in New York and her fame in pictures will be a topic of conversation while she is visiting in the Eastern metropolis.

"Bella Donna" is finished. This is the first American-made starring picture of Pola Negri, the Polish actress. Nearly three months were devoted to the production work of this Paramount picture.

Showmen were startled in Venice last week at the arrival of Johnny Baker. Especially pleased at the sight of him were George Hines and John Miller, who knew him as one of the only three living that made the first trip to England with the late Buffalo Bill. He was more than welcome and the event of this meeting will be food for remembrance for many days to come.

Nearly a quarter of a billion people went to the theaters in the Los Angeles district during 1922, according to figures made public last week. The exact figure of the estimate is 218,128,250, or nearly twice as many people as (Continued on page 84)

HABANA PARK, HAVANA, CUBA
WANTED! WANTED!

Features and Attractions, right now and in the future; Wild West Show, with read Cowboys and Indians, Squaws, Papooses; Cowboys who ride, shoot and rope; no imitations. Indians who have the real wardrobe and who are not afraid to put on the paint in this connection. Would like to hear from Pawnee Bill, Verne Tatlinger, Joe Miller, Col. Dunn, or any others who can put on a ginger show. Dr. Coney, we would like to hear from you about your Infant Incubators; will make good proposition. Want immediately Pit Shows, Features, such as Frank Letina, real tall Giants, real Fat People and small Midgets. Any Act or Feature that will make people talk, not dependent on language.

TAKE NOTICE OF THIS FACT—Habana Park is the only Park in Havana. We have taken over the Palisades property. We all speak and write English. Others may have taken you on a wild goose chase, but we furnish the best of references. For instance: Johnny Jones, whose property and shows are now here, his Caterpillar alone averaging nearly \$3,000 weekly. Are operating Roller Coaster, Chute-the-Chutes, Old Mill, Dogem, Whip, Caterpillar, Aerial Swing, Butterfly, Carrousel, Wheel, Pony Track. Will arrange details for entrance and departure here, dispensing with all annoyances in passing customs, etc. Habana Park is located in the heart of the city. A Times Square location across the street from leading hotels and theaters. In fact the best location in Havana. Address all communications to **JOS. A. McKEE, Superintendent.**

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:

EARLY, JOE, R., Concessionaire, Complainant, N. W. Allread, National Casualty Company, Columbia, S. C.

GAINES, ROY, colored performer. Complainant, Coy Herndon, Stage Manager, Kay Daly's "Chocolate Town" Co., Care The Billboard, Cincinnati, O.

HAYNES, J. B., Cornetist, Complainant, J. R. Kinder, Madison Citizens' Band, Madison, Neb.

HOOGLIAN, GEORGE A., alias Geo. A. Houplau, Acrobat and Contortionist, Complainant, Boots Walton, Mgr., Walton's Dainty Dancers.

LOS ANGELES

(Continued from page 83)

there are in the United States. The Los Angeles district has smashed the national record in theater tax collection, according to Collector Goodell. The admission tax collected this year amounted to more than the entire receipts from taxes of all kinds in 1915.

The Pacific Coast Showmen's Association has set the date for charter members as February 1st. Get in now, as it will cost more later. The goal is now 500 members by the above date. The next big entertainment will in all probability be at one of the Beach theaters.

DEFINITE PLANS FOR SESQUI-CENTENNIAL

(Continued from page 76)

monials, pageants or electrical or fireworks displays.

Between the buildings will be gardens, lagoons, paths and roadways, and suitable facilities for easily moving about. While there will be an approach to the grounds from Logan square, in the very heart of the city, as many entrances as necessary will be provided for the throngs coming from all directions. Adjacent parking space will be reserved for the thousands of motor cars bringing visitors from near and far and a large tract, fully equipped for their needs, will be maintained for tenting automobiles. Aerodromes will be provided at proper points, special railroad stations will be constructed convenient to entrances, the river will be used for water transportation and easy movement will be afforded by an inner trolley or motor bus system with extensions to the motor parking and camping places, and by numberless wheel-chairs under conduct of the Boy Scouts of America, serving also as drilled informative guides.

Keystone of the Exhibition

The dominant aim of the Sesqui-Centennial will be to interpret the spirit of the twentieth century and to reflect it in beauty and happiness. New methods and original features will be developed, departing entirely from previous expositions, except for their practical lessons. It will be an exhibition of quality rather than of quantity, depending upon ideas and ideals rather than upon amount of money spent either by the association or by the participating States and nations. It will be to all who see it an inspirational and educational stimulus that will endure through their lives.

Permanent Buildings

The distinguishing feature of the exhibition will be its legacy of permanent structures.

The United States Government will be asked to construct on the Parkway a permanent building for its exhibit and for federal uses afterward.

The Commonwealth of Pennsylvania will be asked likewise to construct a permanent building to house later the State's activities in Philadelphia.

The Free Library, now in process of erection, will be used for a wonderful display of the growth of the nation's educational and literary forces as a prelude to installation of its collections.

The new Victory Hall will be completed in time for the exhibition with its various auditoriums in which will be given great musical and choral festivals by the best choruses and orchestras of all nations; organ concerts on the largest organ in the world to be presented and erected in the largest auditorium; a grand opera season by the world's most famous opera companies; drama by the most distinguished actors; great Sesqui-Centennial and foreign fairs and fests; and in its spacious dining hall to seat many thousands of people.

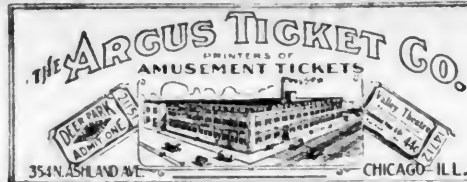
The contribution of the women of Philadelphia will be a splendid permanent and thoroughly equipped hospital, to be used during the exhibition and to be equipped after its close as the most complete maternity and general hospital in the world.

The Fine Arts

The beautiful new Art Museum, already

Just Designed, Gravity Glide

A World Beater for Speed, Sensation, Thrills and Capacity as Money Getter. Original. Write O. E. SCNEIDER, Paragon Park, Nantasket Beach, Mass.



ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL DIAGRAM AND ADVANCE SALE RACKS BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

"TANAGRA" THE SIDE SHOW SENSATION

ONLY NEW DEVICE IN TEN YEARS. NOTICE—The 1923 supply of Tanagra Theatres will be limited to an importation from Europe of only 20. Orders for this season will only be accepted up to this number, inclusive of those already sold.

TANAGRA CORPORATION OF AMERICA, 229 West 42nd Street, NEW YORK CITY

WHIRL POOL TO BE SOLD AT ONCE SETTLE ESTATE

Full Particulars, Ridgway, 11 Pemberton Sq., BOSTON

ACTS WANTED

Want good Jap Act, three people or larger, to play 1923 Fairs. Also use other big Acts. State full information first letter. Send photos. Same will be returned.

ASSOCIATED FREE ATTRACTIONS - Mason City, Iowa

rising majestically at the head of the Parkway, will provide an unsurpassed fireproof art gallery in which it is proposed to hold, with the co-operation of other nations, the most magnificent loan art exhibit ever gathered together, bringing to the United States for the benefit of the millions who cannot visit foreign capitals the choicest art treasures from each.

While foreign nations are invited to make exhibits illustrating their progress in industrial fields, they will be asked particularly to evidence their good-will by offerings of their most precious and far-famed art treasures to be added to loans of those already in galleries in this country. For example:

"Mona Lisa", "The Venus de Milo" and "The Winged Victory", from France; "The Sistine Madonna", the most beloved picture in the world, from Germany; Rubens' "Descent From the Cross" and the priceless Gobelin tapestries, from Belgium.

The finest examples of the paintings of the Turner, Reynolds and Gainsborough schools from Great Britain, as also the original "Magna Charta", to be shown with the original Declaration of Independence, the Gettysburg Speech in Lincoln's writing and the Constitution of the United States.

Thus, too, will all the nations of the earth be asked to offer their most cherished possessions hitherto undreamed of in a single assembly of art.

Characteristic Displays by Foreign Nations

From every nation will also be solicited distinctive exhibits in other lines which tourists cross oceans and continents to see.

Thus all the countries of the earth would join in unexampled testimonials of cordiality toward the people of the United States. For example:

From France, a wonderful Palace of Fashion, housing an unequalled display of most beautiful silks, gowns, millinery, etc. From Belgium, a House of Lace, filled with the most superb lace and the lacemakers at work. From The Netherlands, a Dutch Farm, serving as an outdoor restaurant along the Schuykill, where thousands could eat at small cost;

The Rosard Trio, comedy acrobats, are engaged for the South Florida Fair and Gasparilla Carnival February 1 to 10. They closed their regular fair season of sixteen consecutive weeks last November 11. They will spend the winter in Florida.

Altho M. E. Bacon, secretary of the Mississippi Valley Fair and Exposition, Davenport, Ia., had a number of offers to serve other fairs in the same capacity when his three-year contract with the Davenport expired recently, he chose to remain in Davenport—much to the satisfaction of the fair board, for Mr. Bacon has built up a successful fair from nothing and is the logical man to continue to direct its destinies. For the past seven years Mr. Bacon has been representative of the F.

showing the Dutch cows, the country's cheese, chocolates, etc., and the people in costume. And thus would be presented to each nation a distinct and characteristic idea. To secure participation along lines of such suggestions, commissions will be sent to reinforce the invitations of the President to foreign nations and likewise to induce the co-operation of the States of our own union.

Exhibition Buildings

Among the great exhibits buildings in which the foreign nations will be asked to display evidences of their progress during the past fifty years, along with American exhibitors, there will be:

A vast Automobile Hall, designed to portray the progress of the automotive industry and to present the greatest collection of the most highly perfected motor vehicles from every part of the world.

A great Aeroplane Building with an aerodrome for exhibition purposes, demonstrating world achievement in the navigation of the air.

An Electrical Palace filled with the amazing wonders of electricity; supplementing the brilliant illumination of buildings and grounds and the practical uses of telephone, wireless and radio through.

Halls of Commerce and Industry, in which the progress of the past fifty years will be dramatized by contrast; as, for example, the original Corliss engine in direct contrast with the modern turbine; the locomotive of 1870 and the electrically driven machine of 1923, the hand-plow of 1878 and the tractor of 1923, carrying out this method of visualization of contrast all thru the exhibits.

A Palace of the Press that will similarly pictorialize the growth of the modern newspaper and periodical and constitute a news center for visiting representatives of the press of the world and the issuance of a daily paper for the exhibition.

Adequate provision and necessary buildings and land for showing the marvelous progress in agriculture, which is the backbone of the nation, in mining, in fisheries, in transportation and shipping, continuing so far as possible the same method of contrasting the conditions

of 1876 and 1923; and to make these exhibits the most important and impressive ever presented, the co-operation of the United States Department of Agriculture, the Bureau of Mines of the Department of the Interior and the Bureau of Fisheries of the Department of Commerce will be enlisted.

Each of the Commonwealths of the United States will be asked to co-operate in working out the most suitable plan for participation, whether by erecting separate State buildings, or group buildings, or a single Hall of States.

Congresses and Conventions

In connection with the exhibition there will be numerous congresses in succession in which leaders of world thought will discuss the vital subjects in every important field of intellectual activity and moral development and all the patriotic societies, the American Legion, great business associations, associations engaged in humanitarian work, fraternities and national and international organizations will be invited to hold their conventions in 1926 in or near Philadelphia.

The Pleasure Part

The dominant note of the exhibition will be one of happiness, pleasure and education for the vast crowds of visitors.

Instead of the customary horticultural building an open-door garden will be presented thru-out the grounds by a wonderful display of millions of the choicest succession of spring blooms of the narcissus, the crocus, the tulip and the hyacinth, contributed by the Netherlands, followed in turn by the blooms of other nations, so arranged that from the moment the visitors enter the gates they will come into the most wonderful scene of floral beauty, continued thru the park, punctuated here by bowers of roses from Oregon, there by gardens of rhododendrons of England, again by beds of the fleur-de-lis of France, further by an avenue of flowering cherry from Japan and so on until the whole in its successive stages shall constitute the most gorgeous garden of the world.

The motion picture will be here upon a scale never before attempted, and also the actual filming of scenarios in which the most noted motion picture stars appear.

With Philadelphia's hallowed historic buildings in the background, each day's presentation of a great motion picture will be prefaced by a film portraying the Signing of the Declaration of Independence and the great events of the republic that will stamp the lessons of American history indelibly upon the minds of millions of people.

Bearing in mind the best of the "midways" of previous world's fairs, the Sesqui-Centennial pleasure street or section will eclipse all both in originality of amusement features and in high standard of attractive merit.

Athletics and aquatic will be prominent features by a constant presentation of contests corresponding to the Henley Regatta on the Schuylkill, the Olympic games, world championship series in baseball, football, tennis, polo and competitive automobile and aeroplane tournaments.

The exhibition as a whole will signalize a distinct advance in the evolution of expositions by setting a new and higher standard in its every feature and activity.

AMBITIOUS PLANS

For 1923 North Missouri District Fair

Bethany, Mo., Jan. 9.—At the eighth annual meeting of the North Missouri District Fair Association in this city, the following directors were elected: S. G. Arney, Martinsville; L. H. Russell, Mt. Moriah; G. D. Cramer, Eagleview; William Johnson and J. H. Vreden, of New Hampton; W. W. Tarkart, Harrison County; O. P. Tiley, Bridgeport; A. L. Chambers, W. C. Cole, E. H. Frisby, Olin Kies, W. T. Linkle, J. E. Noll, J. F. Slinger and W. T. Templeman, of Bethany. Officers of the association have been elected as follows: President, Olin Kies; vice-president, E. H. Frisby; treasurer, W. C. Cole; secretary, W. T. Linkle. Announcement has been made that the annual fair will be held September 4 to 8 and new features and better entertainment is to be provided this year than ever before. The fair directors believe that the attendance from several of the neighboring States will be heavier than ever before and special efforts will be made to induce the people of those States to have exhibits here and take part in the various livestock shows and other events that long have been features of the North Missouri District Fair, which is reaching such proportions that its reputation is becoming more than State-wide.

TO RAISE MONEY FOR BIGGER FAIR

The Skagit County Fair Association, Concrete, Wash., has taken steps towards a bigger county fair by starting a drive to sell stock in the fair association to the amount of \$5,000. If this amount of stock is sold the money will be used to retire an outstanding indebtedness against the fair and leave the association in shape to proceed with its plans for purchasing more ground and erecting additional exhibit buildings.

E. L. Wilson, treasurer of the fair association, issued an open letter to the farmers and business men of the county asking them to pledge their support and funds to the fair by subscribing to the stock of the association, stating that unless this is done it will be useless to proceed with the holding of an annual fair. The past two fairs have clearly shown that the Skagit County Fair has outgrown its present grounds and buildings, and before this deficiency can be corrected the business men and citizens of the county must show that they are behind the fair and are ready to support it to the limit.

PARK OWNERS AND MANAGERS

I have an up-to-date Penny Arcade. Would like to place same in some live park, on flat or percentage rental. L. C., care Billboard, New York.

THE BIGGEST and BEST IN THE SOUTH and THE WEST, SOUTHWESTERN EXPOSITION and

FAT STOCK SHOW Ft. Worth, Texas

8—Days and Nights—8

March 3 to 10

Carnival, Rodeo, Pageant—All Carnival Features Presented Exclusively by

J. GEORGE LOOS SHOWS

America's Foremost 25-Car Amusement Enterprise

Can Place Meritorious Shows and Concessions

For this Date or Entire Season. Have Outfit Complete with Wagon Front for High-Class Colored Minstrels. Also Want Big Circus Side Show, Platform Attractions, Fun Shows and

CIRCUS ACTS FOR HIPPODROME

All Concessions Open for Road Tour, Except Cook House, Jewelry Hoopla and Grab Joints. Want Help for Ferris Wheel, Merry-Go-Round and Sea Plane, also General Ride Foreman.

Note:

This show just closed a profitable season of forty-two weeks. For the year 1923 I have been fortunate in securing the services of George F. Dorman (formerly of Rice & Dorman Shows) to act as general manager, while the bookings will be handled by me exclusively, and feel assured that the coming season will surpass all expectations from a profitable standpoint, quality and decency predominating now as always. (Signed) J. GEORGE LOOS, Sole Owner.

SHOWS and CONCESSIONS,

Address J. GEORGE LOOS, Terminal Hotel

RODEO FEATURES,

Address F. H. CLANCY, Sec'y, Coliseum Bldg.

FT. WORTH, TEXAS

SUCCESSFUL YEAR DESPITE HANDICAP

Mississippi Valley Fair and Exposition at Davenport, Iowa, Passes Its Third Birthday

M. E. Bacon, better known to his many friends as "Pat" Bacon, secretary and manager of the Mississippi Valley Fair and Exposition, Davenport, Ia., isn't a man to let handicaps discourage him. If he was the 1922 fair would have been a flop. But it wasn't. On the contrary it was a success, and the Valley fair has passed its third birthday with bright prospects for continuing its steady growth during 1923 and the years to follow.

But to extreme heat the Davenport fair of last summer did not attract the attendance that was expected, although until Wednesday night of the first week of the fair, all former attendance records were broken. Total paid admissions at the fair last summer numbered 73,437, the fair in 1921 having a total of 82,000 paid admissions at the gate. The difference in attendance between the two years is accounted for by the extreme heat during the season, which kept many away from the grounds who would have attended had weather conditions been more favorable.

During 1922 the Mississippi Valley Fair paid out in premiums the sum of \$12,922.80. In 1921 the fair paid in premiums the sum of \$11,022.80, the first year of the fair, the total amount paid out in premiums during the three years of the fair amounts to \$31,117.80. In all departments of the fair last year a total of 501 exhibits were made, 280 exhibits alone being entered in the live stock department. W. J. Kennedy, of Sioux City, widely known cattle judge, in commenting on the cattle exhibit held at the Mississippi Valley Fair last year, said that the quality of the cattle shown there far exceeded the displays at five fairs in Iowa, not excepting the International Live Stock Show at Chicago.

Many Exhibits

Although the fair of 1922 did not show a financial profit, it by far eclipsed previous years in the advancements made in education, industrial, agricultural and live stock exhibits. The fair last summer will be long remembered by the people of Scott County for the excellence and growth displayed in the many and varied exhibits.

The principal improvement effected at the fair grounds last year was the moving of the grand stand ticket office to the main entrance of the grand stand, which served to facilitate the handling of the fair crowds. A change made in the auto gate also served to relieve the congestion experienced in former years, and in 1922 the hundreds of motor cars quickly passed to and from the fair grounds. Another marked improvement in the fair property was

Circuit of South Louisiana Fairs Commencing September Thirty, Ending November Seventeen,

Including LaFayette, Donaldsonville, Franklinton, Covington, Hammond, Jennings, Lake Charles. Want Independent Riding Devices, Tent Shows and Concessions. No Carnivals Wanted—Everything Must Come Clean.

Address A. A. ORMSBY, Sec'y, Florida Parish Fair, Hammond, La.

the devoting of the south half of the exposition building to exhibits for the agricultural department.

Bacon To Remain

M. E. Bacon, who entered upon his fourth year as secretary of the Mississippi Valley Fair, is now lining up attractions for the fair next summer. He has announced that on Sunday following the opening date of the fair next year a special concert will be given at the fair grounds grand stand to which a small admission will be charged. Exhibits will be open to the public on the date, although the regular weekly program will be dispensed with.

Expect Big Year

The board of directors looks forward to a highly successful season during the coming year. Exhibitors are taking a renewed interest in the fairs and exhibits, and with the improvement of agricultural conditions it is expected that 1923 will outstrip preceding years, both from point of attendance at fairs and in the number of exhibits entered.

Officers for the association will be elected at the annual meeting of the board of directors, which takes place in February. Present officers are: M. H. Calderwood, president; P. F. McCarthy, vice-president; Peter N. Jacobsen, treasurer; and M. T. Bacon, secretary and general manager.

WOMAN SECRETARY OF OHIO FAIR BOYS

(Continued from page 50)

the European corn borer, and any other threatened menace to Ohio crops.

11. We recommend that fairs adopt the suggestion of our president for the making of a budget which will anticipate the expectancy of income and the expectancy of expense.

12. We recommend the value of truth in advertising, and suggest the widest publicity possible of a well-developed program in all departments of the fair.

13. We commend our State auditor for his helpful suggestions and his insistence upon the keeping of proper and accurate records of the fair.

14. We pledge the Ohio Fair Boys to a continuance of their policy of full co-operation with the State Department of Agriculture for its conduct of the State fair and other activities.

15. We recommend that every fair in Ohio

recognize the educational value of junior club work, school exhibits, grange displays and farm bureau co-operation.

16. We recommend that fair boards recognize the splendid influence of women in building up a fair along educational lines.

17. We recommend the officers of the Ohio Fair Boys for their efforts and success in making possible the greatest meeting of fair managers ever held in Ohio. We ask Ohio fair managers to personally express to E. L. Huffman (Huff) their appreciation for his services in providing elegant badges for the convention.

18. We express our appreciation and thanks to Col. Carruthers of the United Booking Association and the Gus Sun Booking Association. Also the many courtesies extended thru the Deshler Hotel and Mr. Wilson, the manager.

Respectfully submitted,

A. P. Sandles,
I. L. Holderman,
R. Y. White,
Harry D. Hale,
Aetna Laymon,
J. W. Desyle.

The nominating committee announced the following as its choice for officers of the association for 1923: President, Myers Y. Cooper; first vice-president, R. Y. White; second vice-president, Ed S. Wilson; secretary, Mrs. Helen Maher. These officers were unanimously elected, after which the meeting was adjourned.

Many Showmen and Concessionaires Present

There were many showmen and concessionaires present and from their activities probably many contracts were signed up for the coming season. Gus Sun was at the meeting all day Wednesday, leaving Wednesday evening. His representatives, Charles L. Marsh and R. F. Trevelick, remained for the entire two-day session. Misses Meta and Edna Moorehead, representing the Moorehead Attractions, of Zanesville, O., were kept busy explaining their pageant proposition and at the Wednesday afternoon meeting they presented some of their young ladies in full pageant costume. The Moorehead Sisters are splendid girls, five wires and are surely bringing a refreshingly new note into fair attractions.

A. D. Alliger, Western manager of Palm's Fireworks, Inc., was meeting the boys and explaining his firm's various spectacles, etc. Mr. Alliger is a likable gentleman, a connoisseur of—well, anyway he's a very popular

gentleman and made many new friends. The Theatre-Duffield Fireworks Co., of Chicago, was represented by Charles Duffield and B. Ward Beam. Mr. Duffield was busy in his quiet, tho very efficient, way during the entire meeting. He stated that Sam Levy was representing his firm at the Minnesota fairs' meeting in St. Paul, while Charles Baldwin would represent the firm at the West Virginia meeting in Charleston. Mr. Carruthers at the New York meeting in Albany, and Johnny McGrail at the Nebraska meeting in Lincoln.

The Goodings were on hand and signed up their Ohio fairs for the season. There were J. E., F. E., R. J. and A. W. Gooding, all splendid fellows and well liked thruout Ohio and adjoining States, and J. L. Fussner, also quite well known among the fair boys, was also representing the Goodings.

King Perry was there representing the Schulz Motorized Circus and also booking his free act. Mr. Schulz, too, was present.

J. J. Evans, of the Evans Circus, Massillon, was meeting the boys. Said he had 16 fairs last season, and of these he has already booked seven for 1923.

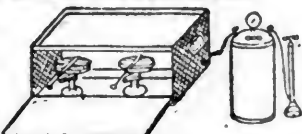
Others noticed, and of whom more mention will be made next week, were Curtis Brown, score cards, Greenville, O.; John Clark of the Harrison Company, advertising, Union City, O.; J. W. Knowlton, N. H. Cohen, and Frank Wittlinger, novelties, all of Columbus; C. H. Rose, Indianapolis, novelties; D. C. Wolf, H. H. Hoyer and W. C. Doolittle, of Wolf, Hoyer & Doolittle, Columbus, makers of the famous Wabodo brand of candy; Earl W. Kurtze, of the Earl W. Kurtze Amusement Co., Indianapolis; W. G. Wade, of the Wade & May Shows; Frank Repogle, carnival man; Wm. Dempsey, of the Greater Detroit Shows; Floyd Stewart, concessionaire, and J. H. Emrick, Lancaster, general concessionaire.

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

LET US HELP YOU "CLEAN UP" YOUR COOK HOUSE

HOT BOX STOVE—Griddles, All Sizes.

Write for Prices.
2-Burner, \$21.50.
3-Burner, \$33.00.



A new, well built Gasoline Pressure Stove, with a fine polished Griddle, an attractive Coffee Urn, a dazzling overhead gasoline pressure Lantern, will make your cook house a real eating place. We have the most complete line of Cook House Equipment in the country. Catalog will be sent upon request.

WAXHAM LIGHT CO.

Dept. 15, 550 West 42d Street,

NEW YORK.

RIDING
DEVICES
AND
CONCESSIONS

FAIR GROUND
EXHIBITION

CARNIVALS

EXPOSITION
MIDWAY SHOWS

BANDS
AND
SENSATIONAL
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

J. GEO. LOOS AGAIN GETS FAT STOCK SHOW CONTRACT

His Shows To Play Prominent Fort Worth, Tex., Event Eighth Consecutive Spring—Train To Be Comprised of 25 Cars

Fort Worth, Tex., Jan. 11.—The J. George Loos Shows have again been awarded contract for the Southwestern Exposition and Fat Stock Show, to be held here March 3-10.

The Loos Shows have been contracted to furnish attractions for this prominent event for the past seven years, and that the number of the engagements is now raised to eight in itself speaks very highly for Mr. Loos and his organization.

This company recently brought to conclusion a season of forty-two weeks and is again wintering in the Coliseum on the exposition grounds. Increased activity is soon to be the slogan among the members of the show spending the winter here, as well as those to join for the opening date, and the winter quarters will be a hive of industry, with the rebuilding, building and generally refurbishing the shows, rides, etc., that go toward making up the Loos Shows for their forthcoming tour.

The number of attractions is to be increased and the management advises that the show will be transported on twenty-five cars.

During their several winters of headquarter-

WORLD'S FAIR SHOWS

Rapid Strides Being Made With Preparatory Work

Work on the paraphernalia of the World's Fair Shows is progressing nicely, and from all indications everything will be in readiness for the opening early in April. Master Mechanic Ed Holmes and Painter Van Ault have worked wonders in their respective lines, and all visitors have seemed surprised at the amount of work accomplished in such a short space of time, since the closing date.

Many new wagons are under process of construction, all semi-steel and being built new from the ground up.

The Pertle Brothers have finished work on their Autodrome. The straight wall of it has been rebuilt to enable the automobile and motorcycle riders to pass each other while riding on this part of the drome. Earl Pertle assures Manager Dodson that many new thrills will be offered that were impossible before the rebuilding.

Bud Mensel writes from Chicago that he will leave there shortly for the winter quarters to thoroughly overhaul his war exhibit. He also advises that he is bringing some added features that he has picked up since the closing.

George Roy is working daily on his two mechanical laughing shows and they will no doubt line up at the opening, looking like new.

Manager C. G. Dodson and Mel G. Dodson have just returned from a Western trip of three weeks. Everyone connected with the show will be pleased to learn that Mel will again resume his position as general agent, and some mighty good contracts are anticipated. He will leave here February 1 to begin actual booking.

W. J. KEHOE (for the Show).

AMERICAN EXPOSITION SHOWS

Owner M. J. Lapp Purchases "Whip" and Show Paraphernalia From Cohen and Lagg

Ellenville, N. Y., Jan. 11.—Tuesday, January 2, Mr. Lapp bought the whip and show paraphernalia of Messrs. Cohen and Lagg, who owned the Great Empire Shows last season, which will greatly enlarge the American Exposition Shows.

Joe Fastano, of the Bernal Organ Company, is at the winter quarters of the shows here, tuning and repairing all organs.

Mr. Lapp will go to Milton, Pa., next week to look over some cars and wagons of the Polack Bros.' 20 Big Shows, with the intention of buying same. He will be accompanied by J. J. Polack.

JOHN RIPPERT (Show Representative).

STANLEY SIGNS WITH KENNEDY

Walter E. Stanley, who recently announced his severance of relations with the Wortham interests, now comes forth with the announcement that he has signed with Con T. Kennedy for the season of 1923. A rumor to this effect was circulated in New York recently. Mr. Stanley has not stated what his capacity will be with the Con T. Kennedy Shows, but it will most likely be as manager.

Information also reaches The Billboard that the Kempf brothers with their Model City have signed contracts with the Con T. Kennedy Shows.

ing here the Loos showfolks have made many friends among the citizenry of Fort Worth and the amounts of cash paid to local business men for construction and painting material, as well as for the subsistence of the attaches, has been a material asset to the vicinity, and Fort Worth appreciates their having this city designated as their winter "home".

K. F. KETCHUM'S 20TH CENTURY SHOWS

Gloversville, N. Y., Jan. 10.—At this writing all rides and practically all shows for K. F. Ketchum's 20th Century Shows have been contracted for the coming season, also some

very promising towns. Among the latest to send in for contracts were the following: Capt. W. O. Kelly, who is now wintering in Washington, D. C., and who will have his One-Ring Circus with the shows for 1923. Rex Ingham, wintering at North Wilkesboro, N. C., who will have the Snake Show and 5-in-1. George Seleris, wintering at East Liverpool, O., who will have the Athletic Show. Max Gould has contracted for exclusive juice and cookhouse. The show will open April 14, in New York State, and will play New York, New England and Canada.

RUTH DESCH (Show Representative).

WM. MAU IN CINCINNATI

Has Been Helping To Overcome "Discrimination" at Springfield, O.

William Mau, of the William Mau Greater Shows, passed thru Cincinnati early last week and was a visitor to The Billboard.

Mr. Mau, whose shows are wintering at Louisville, Ky., was en route from Dayton and Springfield, O., while on an extended business trip to Lexington, Ky. He stated that his presentation of an appeal for the removal of a ban against carnivals to the city Commission at Springfield, mention of which was made in last issue of The Billboard, had created no small amount of discussion among the "city dads", business men and citizens. He seemed to feel that his own and his supporters' plea in behalf of this popular form of amusement, and overcoming of "discrimination", since circuses and other traveling entertainment companies were not barred in Springfield, would result in a favorable decision being rendered.

WORLD AT HOME SHOWS

Plans Call for Beautiful Caravan—Moving on Thirty-Five Cars

Alexandria, Va., Jan. 7.—With the passing of the holidays at the winter quarters of the World at Home Shows here, the buildings and trackage have once more become the scene of hectic activity. Cars and wagons have been scrapped inside and out. New parts have been added wherever needed. The painting will be the final step in the preparation of what will probably be the prettiest carnival organization on the rails when the shows move out on thirty-five cars for the season's tour.

While Mr. Polack has not outlined for public information many of his plans he let it be known that I. J. Polack will at all times have absolute control of the midway, which will be free from any semblance of grift and without an immoral exhibition of any character.

One announcement was that the few concessions carried will be owned and controlled by the World at Home Shows, the only one to be sold will be the cookhouse and refreshment stores. All the remainder will be Mr. Polack's. Mr. Polack feels that thus there will be no temptation for the boys to "sneak" when his back is turned, thus giving the show a bad reputation. The concessions are to be carried solely as a secondary source of entertainment and will not be depended upon to produce the major part of the organization's revenue. The great deal of attention that has heretofore been diverted to the concession end of the business will be turned into the channels of entertainment and every exhibitor will receive the personal attention and censorship of Mr. Polack at all times.

Just what shows will be carried is not yet fully decided. Among them will be Joe Dotlich's Motor Autodrome, a mammoth Wild West Show, prominent Illusion Show and Syd Paris' Dixie-land Minstrel. Further announcements are not yet ready, but it can be said, without betraying Mr. Polack's confidence, that the midway will consist of twenty-four paid attractions when the shows move out of Alexandria, and will include six rides, the latest being a Caterpillar, just purchased by M. B. Golden and Louis Corbelle. Louis, a master in the building of clean entertainment features, also has promised a "sensation" for 1923 and will, in addition, have his Laughland on the midway. While he did not tell in detail the complete personnel of his staff Mr. Polack said that he had surrounded himself with capable men for every department.

M. B. (Duke) Golden will again be general agent, and Fred Pollett in charge of the office. W. S. Baldwin (Spud) will again be lot superintendent with Charlie Anderson in charge of rides and Ed Peyton in charge of the train. Billy Cain will be electrician—his fifth year under Mr. Polack. E. B. Walker will be on Mr. Golden's staff of special agents and the writer will have charge of the press and publicity.

No definite opening date has been decided, but the first stand will be Alexandria, probably the last week in April, or the first week in May.

Among the visitors Christmas were Jack Crane, formerly manager of the Rogers troupe of Midgets; several from the Polack Twenty Big Shows, whose names the writer failed to get, and Ben Pearson, of the porter staff, who will probably be head porter.

CARLETON COLLINS
(Press Representative).

BROWN & DYER SHOWS

Winter Quarters Work Under Way

Fitzgerald, Ga., Jan. 10.—Work now is going on in the winter quarters of the Brown & Dyer Shows and about all one can hear is the noise of hammers, saws and other implements for construction. Sailor Harris has ten men working on wagons, putting them in first-class shape. The blacksmith work is under the supervision of Frank Skinner, with three assistants. The canvas is being worked over by Dan White, who has had many years of experience, formerly with the U. S. Tent and Awning Company. Dan says that the canvas will be just as good as new when he gets done with it. In the electrical department David W. Sorg is "working over" 10,000 feet of cable and other electrical equipment. Dave is one of the best in his line and last season the show did not lose five minutes on account of electric light troubles. He has many new ideas for the coming season. The boss painter is due here in a few days, having left Miami, Fla., recently. W. P. Smith is the artist who is going to do the work. He went to Miami, Fla., to paint the rides while they were down there. The train is being all overhauled and put in fine shape, the work being done by Bob Polkunt, Sam Dernberger, Jim Sullivan and two carpenters from Fitzgerald.

A number of new shows will be with the outfit the coming season. Those spending the winter months in Miami are expected back in a few weeks and then the real work will commence, as a good start already has been made. The management has purchased two more flat cars and a berth car to be added to the train, making twenty-five cars in all, and they are now in winter quarters here. A large caterpillar tractor to haul the show and a five-ton truck have also been purchased. Tom Howard will have charge of this department for the coming year. The management is leaving no stone unturned to make this one of the best twenty-five-car shows on the road this year.

FRANK LABARE (for the Show).

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

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F3259A—LADY'S "INTERNATIONAL" BATH ROBE. Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Sizes 36 to 46. Boxed individually, with a clever enameled hanger **\$3.00 Each**

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TERMS: 25% with order, balance C. O. D. No robes at retail.

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Announcement

WADE & MAY SHOWS

Will Open Season 1923, April 23

Detroit, Michigan

We will open under the auspices of the American Legion and show four choice locations in Detroit, after which the show will take the road, playing manufacturing towns under strong auspices. The season will last into October and includes a circuit of Day and Night Fairs.

WANTED—One-Ring Circus or Animal Show to feature, also one or two other shows of merit. Will furnish tops and equipment for real attractions for capable showmen.

CONCESSIONS—All concessions open, including Cook House. We will sell some exclusives and carry a limited number.

WANTED—Eight-piece American Band, High Diver for Free Act (will furnish outfit if required), also Help in all branches.

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Wade & May Shows

84 Tyler Avenue, - - Detroit, Mich.
Phone, Hemlock 0646 M

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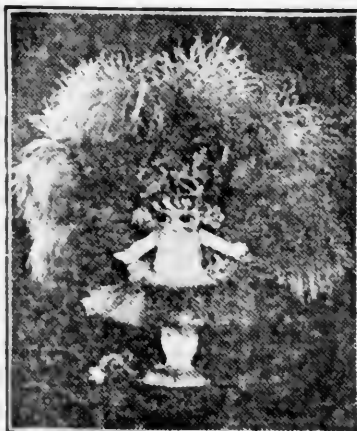
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Our proposition shows you how you can make more money than you ever made before in operating sales boards or similar work. Fits right in with your present work; less troublesome and far more profitable. Hundreds of Board Operators have added our proposition to their line, and are making two and three times as much money with only a little more work.

We have the largest business of its kind in the world; established 30 years; highest bank reference furnished. Let us show you. **WRITE TODAY** for full details of this proposition.

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SLACK BICYCLE CENTER
 Light, runs on Ball Bearings. 32 inches in diameter. Beautifully painted.
 60-Number Wheel, complete..... \$ 9.00
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 Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, High Kickers, Wheels and Games. Send for catalogue.
SLACK MFG. CO.
 128 W. Lake St., Chicago, Ill.

SAM SOLOMON IN CINCY
 Solls Bros.' Circus To Be Enlarged for Coming Season

Among recent showmen callers at the Cincinnati office of The Billboard was Sam Solomon, owner and general manager of Solls Bros. Circus.
 Mr. Solomon was on an extended business trip that he intended taking him to a number of cities as far East as New York. He had a few days previous left his headquarters in Chicago, where he spent the past season, exhibiting on his in various parts of the city, and had just come from Louisville, Ky., where he placed his order with the Beverly Company for new tops. Regarding last year and the novel idea he launched, in the way of booking features, a sort of combined exhibiting and playing two stands each week, he stated that while this arrangement did not come to his expectations, he laid the blame almost solely to practically continued rain and other bad weather during the early months, railroad and coal strikes, and other depressing conditions periodically affecting the business horizon in the territory in which his show mostly appeared in Illinois.

"We are going out with a larger spread of canvas and with a better equipment in every way, altho my rolling stock and paraphernalia were excellent last year. We will open in Chicago about the middle of April. Further than this regarding the territory to be played I cannot at this time make public. The train will consist of twenty cars, and there are thirty Maple Shade wagons, six motor trucks and two teams of horses, so it looks very much as tho they will move on time." In addition to the Big Circus plans are for the carrying of five rides, and one of Mr. Solomon's objective points on the trip is North Tonawanda, N. Y., to negotiate the purchase of a "Caterpillar" from the Spillman Engineering Corporation. Several side shows will also be in the lineup, with a few novelties, soft drinks, etc., concessions. Before proceeding to cities in New York State he intended stopping at Erie, Pa., to visit some old friends.

STILL WITH WORLD OF MIRTH
Larry Boyd Denies That He Has Disposed of His Interests to Max Linderman

Chicago, Jan. 11—Larry Boyd, part owner of the World of Mirth Shows, who is making his headquarters at the Sherman Hotel here, brands as false the item in "Circus Pickups", on page 76 of the January 8 issue of The Billboard. Mr. Boyd is now contracting with fair for the World of Mirth Shows for the season of 1923, and says an article of this kind is liable to cause him a great deal of trouble. He says there is absolutely no truth in the report that he has disposed of his interests in this show to Max Linderman, his partner, nor does he intend to, and requests that this correction be given full publicity with a good heading.

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TIME TO CHANGE
 Our Blankets and Comfortables will be the leaders this year
 Blankets in attractive plaids, size 66x84, each boxed.
 All new, white sanitary cotton filling, fancy scroll stitching, attractive sateen border. Packed in individual boxes.
 Write for our price list
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REPAIR DEPT.
 Most Complete in the Country
EXPERT REPAIRMENT
 All Work Guaranteed
NOW IS THE TIME
 to have your Band Organ completely overhauled by expert repairmen to get it in tip-top shape for the big Winter Season. Free estimates given at lowest factory costs.

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NEW AND USED BAND ORGANS FOR SKATING RINKS, DANCE HALLS, PAVILIONS, ETC.
 Send for Illustrated Catalogue with Prices.
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Wanted, Merry-Go-Round
 Will buy or place with our No. 1 show, or will advance you money if necessary. All rides are placed with the No. 2 show. Will book one Mechanical or Walk-Over Show or Ten-in-One Show with our No. 2 show. No exclusives on either show, except Cook House. No. 1 show will play coal fields of Illinois and No. 2 show coal fields of Kentucky. Winter quarters, 750 Wachtal Ave. All mail to St. Francis Hotel, St. Louis, Mo.
MARTIN GREATER EXPOSITION SHOWS.

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Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

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- Per Gross, \$16.50; per Dozen.....
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Send four cents for samples.
JOS. LEDOUX,
100 Wilson Ave., Greentree, N. Y.

CARNIVAL CARAVANS

Conducted by ALI BABA

Nineteen-twenty-three will be "newey". The new year has already produced several "unexpected" changes.

Credit to those who think and act to meet conditions.

A pleasing deduction is apparent—"Every day, in" anyway, shows will be much better.

The John T. Wortham Shows are wintering at Brownsville, Tex., which is not far from Harlingen, their closing stand.

Several persons sending "caravans" will doubtless be disappointed at not seeing them published. They were unsigned. Send 'em!

There are several good things to say about "Bill" Milliar's newspaper publicity. One is that it means something—constructive and progressive.

Why not more "stadiums" with circus acts—acrobats, acrobats, clowns, contortionists, vine artists, etc.—this year, under any good titles?

LARRY BOYD



Mr. Boyd denies the report published in a recent issue that he has disposed of his interest in the World of Mirth Shows to his partner, Max Linderman. He is now busy arranging for dates for the W. of M. caravan for the season of 1923.

Several out-of-the-ordinary ideas have already been announced for 1923. More will follow shortly. Some to be copied by others. Really, it's interesting!

Rumor had it last week that Hovsep De-Kreko was thinking of taking out a small winter show, as has been his custom the past couple of winters, to start within a few weeks.

Watch the Letter List in The Billboard—everybody—and have your mail forwarded promptly. Also, you can aid the Mail Forwarding Department greatly by furnishing your "permanent address" for the winter.

Recalling mention of Eastern showmen, will somebody please venture a reason why they have no social organization; for instance, like the Kansas City district and Los Angeles? What's that?

Ike Melin infers that he and Eddie Lilly are now in Massachusetts, booking bazaars. Expect to stay in that State a few months and then expect to take out a small show for the summer thru Canada.

A Bedouin says that any day one may see around Troy, N. Y., George Barnett, Jake Alfred, Hughie Hamill, Joe Freed and Earl Powers, and adds: "Tell us about the Frederick (Md.) Fair, boys—you were all there."

Carl P. Shades is playing small towns in Southeastern Ohio and Northwestern West Virginia with an illusion show, carrying six people, and reports a good business. He spent the holidays with homefolks in Springfield, O.

That full-page ad of the Greater Sheesley Shows, in last issue, headed "The Dawn of the New Era", carries much weight, and it comes from a prominent, long-experienced and very observant showman.

A Bedouin this winter made his first trip South. Seated at the breakfast table for was it dinner or supper) he politely asked: "Please pass the granulated hominy"—he really meant "grits". (Yes, he even asked for cream and sugar to go with it.)

With his spending Christmas Eve with J. A. Anderson, former owner the Cosmopolitan Shows, and family, J. A. LaVeer, concessionaire, says he met up with showfolk friends of years ago. He had not seen Mrs. Anderson, or the two sons, Earl and Vern, for thirteen years. Vern is married and J. A. is now a

proud "grandpa", and Mrs. Anderson a happy "grandma". LaVeer says he greatly enjoyed his visit to these old friends.

To a certain showman in Florida: Why knock and try to get The Billboard to criticize grift and "poison" shows with the caravan you mention when the one you are now with is a blame sight "dirtier" than the one you "knock"?

Jack Waldon infers from Toronto that he has booked his six concessions with the Canadian-American Greater Shows, making his third season with Manager Neiss. Says he is building a twenty-foot wagon on which to load his paraphernalia.

'Tis said that a parrot stops adding to its vocabulary of words after a certain, varying age and must rely wholly on its early "teachings" and "pickups". Figuratively speaking, there surely must be some "parrot" in the list of show-front orators.

Ralph O. Decker infers that he is wintering at home, in Poughkeepsie, N. Y., and is lining up for a "big season" in New England territory. Wonder if Ralph vividly recalls his old days of motordrome riding with the Big Four Amusement Company and other caravans?

C. M. Casey is still in Wichita, Kan., and, outside of working at three different jobs, one for The Daily Beacon, one for the Realtors' "Own Your Home Exposition" and the other for "Cowtown", a special feature of the annual National Live Stock Exposition, he hasn't a thing in the world to do.

Jack Russell postcard (on a pretty pictorial of Silver Spray, Long Beach, Calif.) from Wilmington, Calif., that he had but recently arrived in that part of the country, via the Panama Canal, and that he will again be with

W. H. (BILL) RICE



Mr. Rice is now on a world tour with his Water Show and Monkey Race Track. He has in his possession contracts to put on the Water Show at Manila, Hong Kong, Shanghai and Singapore. He also has the Shrine Circus promotion in Manila for April.

The World of Mirth Shows the coming season.

To some brothers over in the Eastern section of the country: Why try to fool somebody by knocking an indoor show promoter, with the name of a woman attached as a signature—especially when the woman in question is not thought to be near the locality in which the communications was written?

A postcard from Charles Bullett, the postcard-size oil and crayon artist, who recently went South from (Cincy, stated that he had landed in Jacksonville, Fla., and expected to hook up with a Circus Side-Show with one of the caravans down there, possibly with Johnny J. Jones Exposition. Chas. is a real entertainer and does nifty sketches.

Mr. and Mrs. O. E. Trout, concessionaires, last season with Dodson & Cherry Shows and playing eight Southern fairs, motored to Daytona, Fla., where they leased a cottage for the winter. They write that Mr. and Mrs. B. F. Fox and daughter, also concessionaires, are in their winter home there, and that several hunting and fishing trips have already been enjoyed.

Mr. and Mrs. G. A. (Dolly) Lyons breezed into the Cincinnati office December 11 and held a pleasant confab with members of the editorial staff. "Dolly" and Shirley were slightly tired from their trip from Savannah, Ga., but coincided that "it all comes under the head of amusement"—they were on their way home, to Lima, O. Fine people, these.

M. P. Tate (familiarily referred to as "Cookhouse," "Maw") is wintering in Chattanooga. "Maw" says he can't just say what caravan he will be with yet, but that he has several good ones in view. Adds that his car is on a private siding, thus requiring low "trains".



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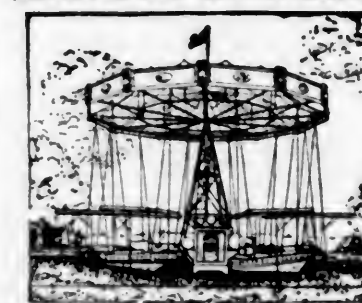
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PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere. High Strikers. Portable Swings. Write for Catalog.

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THE AEROPLANE CAROUSSELLE

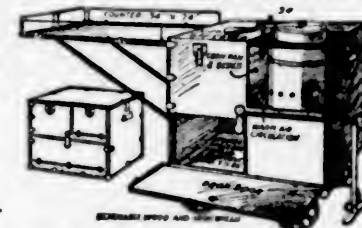


The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springville, Erie Co., N. Y.

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Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information.

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ARMADILLO BASKETS, RATTLESNAKE BELTS

Polished Horn Rocking Chairs and Novelties.



Beautiful baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattlesnake skin. Angora (Gostaking) tanned for Rugs. Highly polished Horn Novelties. Good sellers for curio stores or concessionaires. Write me for prices and particulars.

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Or, half cash with order.
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MR. SHOWMAN!

We have your needs in FULLMAN CARS. Substantially your requirements. We can give you what you want. W. E. STEWART, 713 Scoville Building, Kansas City, Mo. Phone, Delaware 1778.

Four Shows FOR SALE

Ten, Fifteen, Twenty-Five and Thirty-Car Show

Half real value, with reasonable deposit and seven per cent of gross business to apply on purchase price, with small minimum. Four years to pay in. Don't write unless you mean business.

C. W. PARKER
LEAVENWORTH, KANSAS

and its new coat of color signifies his opinion of the coming season—red. M. P. intends branching out this year and adding a new No. 5 Ell wheel to his paraphernalia.

There's no "durn" much changing about this winter in preparation for the coming season, as fast as you folks get decided and signed let the other folks know about it. Many supposed "fixtures" are dealing out surprises and a feller can hardly figure out "which from tother".

The following from a quite prominent agent: "The coming year will show how thoroly the work of showmen and outside agencies on the cleanup has been and is being done. And it has done all of us a lot of good. Everyone I have talked to about the matter has decided that the change is here and is going to conform to the new order of things."

About two years ago the writer asked Felix Blei why he didn't step out as owner-manager? He wouldn't at that time commit himself. It has come at last, however, with Felix and that other "old" head, Maurice B. Lagg, heading the Kniekerbocker Shows, the former picking the spots, with the managerial reins in the hands of the latter.

The fish and fishermen around San Antonio, Tex., had better look to their laurels, as O. W. Wedge, who recently helped to conclude a successful political campaign in Houston, is headed for that point and expects to cut up some spectacular capers with the hook-and-line (now, nix on any wrangling over angling, you fellers).

The day is past for the throwing of an arrow into the air and following the direction it points after striking the ground, relying on any guidance of Buddha to success. These days Buddha (mythical god of luck) is nix. So is such "business" acumen. One must now get down to deep thinking and "figure" with the other fellows.

Relative to "ancient history", who promoted the first street fair (carnival) event following the World's Fair in Chicago? For the sake of an argument, Tommy J. Cannon was a pioneer. Also, what was the average number of concessions (in proportion to shows and free acts) those days? What struck the keynote of popularity with the masses besides the novelty of the affairs? Have you ever thought it over?

Joe Oliveri and brother are hustling with a very promising indoor doings, the Second Annual Fraternal Washington Fair, which they promoted in Washington, D. C., for week of February 12. Joe writes that they have done no trade journal advertising, as they are not booking any outside attractions or concessions. He did not state whether he would again be with Zeldman & Pollie, with eating emporium and dining car, but this is altogether probable.

All has always claimed and still holds that the cleaning up of "poison" shows and concessions and the substituting of worthwhile entertainment can be accomplished right in carnival circles, without being forced to do so by outside agencies. If it isn't done—and done right—this season, the issue will be forced, so don't affect ignorance of such an evident fact, but prove yourselves showmen—do it yourselves—right NOW!

Prof. W. E. Alexander informs All from Frisco that he and his troupe of trained seas are at the beach there. Says business is good and that he intends starting eastward in April with a new motor truck, with his show the proverbial "bigger and grander than ever." Prof. says there are oodles of seas in that neck of 'th' woods and that he will break in a few "amateurs" to his tiny actors. (Yes, All understands they don't need to be imported now.)

How long have "stick" concessions been in operation? Don't mean favor skills on the part of friends, but the regular, employed "chump-in-the-audience", "bull-em-in" kind. All remembers 'em back as far as 1903—possibly longer. Come on, you pioneers! (A thought: And yet, with all these years of it, there are those who wonder how the public has become acquainted with their operations, while others wonder "how the public stood for it so long.")

Some general and special agents are somewhat fitted to the story of two traveling men (rumormongers, A. and B., the former working and the latter "looking for a job." A. was talking over "long distance" to his firm and receiving a bawling out. At the conclusion of his talk he turned depressedly to his "friend", B., and said: "Gee, but they gave me a roasting." B. thought deeply a few seconds and then replied: "Call them up again and tell 'em to go to h—."

Regarding outdoor show agents working this winter, report comes to All that Harry E. Crandell is doing just that—he's actually laboring (and sweating), adding to improvements on the grounds and home of his and the Misses' at Altoona, Fla., until "duty calls" him back to the DeKreko Shows in the spring. Harry has erected a slate-roofed garage (with the aid of a carpenter) and has started a private pier into Lake Pearl, adjoining their property. The Crandells' place at Sorrento, Fla., is rented to a good tenant.

Anyone thinking Sam Solomon hasn't grit as well as utmost confidence in his partially tried-out idea of last season should have a heart-to-heart talk with him. Sam blames only early weeks of bad weather, strikes and other general "off" conditions for any reverses, and, incidentally, several letters to him from prominent event heads read by All, showed that they also leaned heavily toward his combination idea—especially one from the Central East (Pennsylvania) and another from Canada; both quite seemingly unsolicited.

Did you carefully study that picture in last issue (page 100) of representative show people attending the Pacific Coast Showmen's Association Ball at Los Angeles, otherwise than merely to pick out acquaintances? From one of the many commendation standpoints, could there be traced any semblance of lacking in culture—social "at-homeness"—relative to those ladies and gentlemen present? Verily, the answer is "No"—especially considering that hasty arrivals from distant points, from entertaining audiences, and other unavoidable causes necessitated some to appear in other attire than specially prepared evening gowns and
(Continued on page 90)

Always Something New

In Answer to the Call for Something New
Send for the

SHURE WINNER CATALOG

THE BOOK THAT LEADS
IN THE NOVELTY RACE



This catalog contains the cream of the best, gathered under one roof for your immediate and dependable source of supply. Merchandise that has proven to be in the whirlwind-seller class, goods that snap with sales-producing qualities are the only kind that find space in this book. Yours for the asking.

The Largest Novelty House in the World

N. SHURE CO. Madison and Franklin Sts. **CHICAGO, ILL.**

13.75

 Per Gross

Men's Rubber Belts in black, brown, grey and corrugated together with highly polished nickel-plated roller buckles. These belts cost you less than 9½¢ each and are a big money maker for you if you sell them at 25¢, which is dirt cheap.

SPECIAL

The very latest thing in Ladies' Rubber Belts in grey, brown, red, blue, tan, black, green and purple, with nickel-plated catch buckles, at only

\$3.00 Deposit With Each Gross **11.00** Per Gross Samples 25c

Shoot in your orders early and start the New Year in making big money for yourself.

ROSSEN RUBBER BELT CO., AKRON, OHIO.

SELL PEARL NECKLETS Make

OVER 300% PROFIT yet give big value.

PEARLS

are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, set with Genuine Diamonds, 24-inch string, in silk-lined box. Very rich.

PER EACH, \$2.75.



Send for our catalog.

ROHDE-SPENCER CO.,

Wholesale Jewelry, Watches and Sundry Specialties.
215 West Madison Street, **CHICAGO, ILL.**

Put **COMBINATION PUT and TAKE and ROULETTE** Take to 10c **OVER 250 WINNERS** \$2.00

We are the sole manufacturers of the latest and most popular Board on the market. Can be worked straight or with merchandise. Merchant's profit \$39.00 or more on each. Sample \$1.00. Circular on request.

ALSO
75 LAYOUTS—PRINTED TANGO GAMES—75 LAYOUTS
on heavy treated stock. Don't confuse this game with the hand-made article. Complete with tags, instructions, etc. Price, \$10.00 Each. Attractive proposition to operators and agents.

E. B. HILL, 1256 W. North Ave., Chicago

DIXIELAND SHOWS

OUT ALL WINTER.

Concessions. No exclusive. Good opening Cook House, Shooting Gallery, American Palmist, Colored Performers that can double Band. Lepanto, Ark., Jan. 15-20; Masked Tree, Jan. 22-27.
J. W. HILDRETH, Owner and Manager.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

EVANS' CORNO GAME

IS A THOROLY PROVEN, PERFECT COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T USE INFERIOR SETS WITH HAPHAZARD COMBINATIONS.

ESPECIALLY ADAPTED FOR INDOOR BAZAARS, INDOOR CIRCUSES, ETC.

WRITE FOR FULL DESCRIPTION AND PRICE. EVERYTHING FOR THE CONCESSIONAIRE. GET EVANS' LIST OF THE SIGNER'S WINNERS, CONTAINING 66 NEW AND MONEY MAKING IDEAS.

H. C. EVANS & CO.,

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TODAY'S BIGGEST VALUE. **WONDERFUL PREMIUM ITEM.**



10 Jewels, tonneau shape, engraved case, jeweled crown, complete with silk ribbon and box. Send for sample today at 50% deposit must accompany C. O. D. orders. Write for our 1923 Jewelry Catalog—just off the press.

\$4.75

HARRY L. LEVINSON & CO.

Manufacturers and Jobbers, 168 N. Michigan Avenue, **CHICAGO, ILL.**

WANTED, Baggage Car

60 ft. or longer—immediate. **FOR SALE, Flat Cars**
Ten 30-ton, 40 ft., steel sill.
A. V. KONSBERG,
40 N. Dearborn St., **CHICAGO.**

GUERRINI COMPANY

P. Petronilli and C. Piantoni, Proprietors. **HIGH-GRADE "ACCORDIONS."** Gold Medal P. P. I. E. 277-278 Columbus Avenue, San Francisco.

FOR RENT—In Beautiful Lakewood Park, Durham, N. C., legitimate concession of all kinds, flat or percentage. Also Skating Rink 16x110 ft.; 100 pairs of skates. Open Air Dance Hall, 60x100 ft. 4 Bowling Alleys, with plenty of room in buildings to install box or skee-ball. Theatre, full stage, 600 seating capacity. **WILL PLACE Ferris Wheel or Scaplane.**
T. C. POSTER, Manager, Box 3.

SMITH'S SOUTHERN SHOWS

Now booking Shows and Concessions for season 1923. **STEVE SMITH, Manager, Montgomery, W. Va.**

\$1,000.00 REWARD

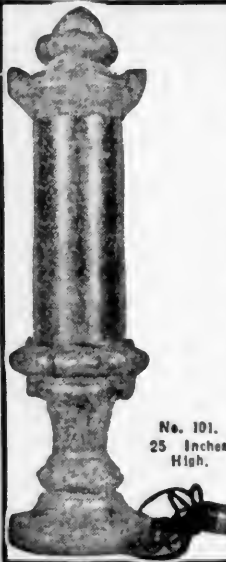
In Concession Operators, Wheel Men, Stock and Grand Shows. For particulars address **P. O. BOX 197, Maize, Ohio.**

CARNIVALS---ELECTRIC TORCHIER LAMPS---BAZAARS

22,000 of These Lamps Were Given Away as a PREMIUM by a Chicago Bank

The Latest Craze—Beautify Every Home

The Torchier Lamps are in demand by rich and poor alike. These lamps stand from 9 inches to 25 inches high. Ten assorted designs and sizes. A wonderful premium for intermediate and grand prizes. They are a real work of art, finished in high-grade style, hand-burnished and sprayed; a real mica chimney, a hard composition base and top. Wired complete, with six ft. of cord, plug and socket; polychrome finish, ready for use. Prices, in dozen lots, from **\$1.10 to \$1.98 each**



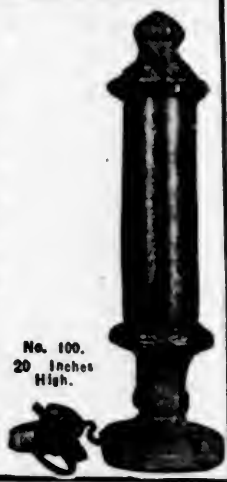
No. 101.
25 Inches
High.

SAMPLE No. 100 20-inch Torchier, ready for use, hand-burnished **\$1.40**

AGENTS WRITE FOR SPECIAL HOUSE-TO-HOUSE PROPOSITION

ORDERS POSITIVELY SHIPPED SAME DAY AS RECEIVED 25% WITH ORDER—BALANCE C. O. D.

CHUMUN ART CO., 908-910 W. North Ave., Chicago, Ill.



No. 100.
20 Inches
High.

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—GET THE BEST FOR YOUR MONEY

BUY DIRECT FROM THE MANUFACTURER.

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

With the Latest Improved Switch. Not a Push-Button.

Made of Genuine Leather, in Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$8.00.

REDUCED TO \$22.50 Doz. SAMPLE Prepaid \$2.25

No. 350—With top cover and gold finish patent lock, the kind that retails for \$8.00 each. Reduced to \$29.50 per Dozen. Sample, prepaid, \$3.00.

Genuine Leather, Octagon Shape, Electric Lighted Vanity Cases

In black or brown, assorted leathers, extra large size, with two beveled mirrors, elaborate fitted tray, high-grade gold polished fittings, beautifully lined with highest grade of gold or silk lining, with patent gold finished hinges and gold finished lock and key. The kind that retails for \$18.00 each.

REDUCED TO \$60.00 Doz. SAMPLE Prepaid \$5.50

THREE OF THE ABOVE SAMPLES MAILED FOR \$10.00

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

N. GOLDSMITH MFG. CO., 160 North Wells Street, CHICAGO

For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS



\$10.75 SOMETHING NEW OPERATORS ALL OVER THE COUNTRY ARE USING

This NEW ASSORTMENT IN PLACE OF KNIFE BOARDS and Getting the Money

TWELVE (12) GOLD-FILLED PENCILS THAT REPEL AND EXPEL the lead, two full mounted gold-filled self-filling Fountain Pens, and one Pen and Pencil Set for the last sale on the Board. Pencils that sell for \$3.00 in the store; Pen that sell for \$5.00. Fifteen (15) wonderful premiums, beautifully displayed on a velvet display pad, easel back, with a 1,200-hole Board, at 5 cents per sale. Cashes in \$50.00 every time. We will furnish 1-riser Board, no extra charge. In Dozen Lots, \$10.50 Each. 25% with order, balance C. O. D.

PURITAN NOVELTY CO., 1911 W. Van Buren St., CHICAGO

ZEBBIE FISHER'S NEW INDESTRUCTIBLE WHEEL

GUARANTEED 5 YEARS Any Combination Price \$40.00

ZEBBIE FISHER CO., 60 East Lake Street, CHICAGO

CORN GAME

BINGO GAMES, COMPLETE, READY TO OPERATE. IMMEDIATE PARCEL POST SERVICE. THIRTY-FIVE-PLAYER LAYOUTS... \$5.00 | SEVENTY-PLAYER LAYOUTS... \$10.00

BARNES, 1356 N. LaSalle St., Chicago, Ill.

GREAT WHITE WAY SHOWS

Ready To Do Business With Responsible Party for Season of 1923.

WANT FERRIS WHEEL OPERATOR, Help on SEAPLANE and M. G. R. a MAN to run HONEY MOON TRAIL. Shanty Boys write. Also people to take full charge of CRAZY HOUSE. Will furnish outfit on per cent to ATHLETIC SHOW, PLANTATION SHOW, or any SHOW OF MERIT. ALL CONCESSIONS OPEN to responsible people that can send will put up a deposit. ALONZO SLOWIN, let me hear from you. Will sell EX. on JUICE, LUNCH, CORN GAME and PALM-IN-THEY. NOTICE—in signing contract this season be sure that it reads NO Gambling, Graft or Girl Shows. C. M. NIGRO, 1630 S. Kilbura Ave., Chicago.

CARNIVAL CARAVANS

(Continued from page 89)

dress suits! The faces in that picture tell a far different (contradicting) story than some professional character defaming, hypocritical writers and sanctioners have caused to appear in public print, in their "business" news against shows. Fact is, that those faces beam effervescently with high, praiseworthy manhood and womanhood, and as purely such as any other business social set of the universe—void of affectation and radiant with natural, meritable cleverness—showfolks.

G. Raymond Spencer, last season special agent with the J. George Loos Shows, is keeping busy this winter promoting indoor shows in Texas and recently concluded a successful one, without concessions, at Mexia. Raymond says his experience has been that without concessions (of a cheap caliber), however, a certain amount of pep and spirit seems lacking from the general atmosphere of the affairs. It is all understanding that Spencer will be back with Mr. Loos when the show again opens in Fort Worth, altho confirmation has not been received from either of these men.

It is sorely bad business for the agents and managements of two caravans (no matter how small) to allow their routings to day-and-date in a town of about 2,000 population. But when they so far lose the sense of diplomacy and consideration for their attaches as to pull hot arguments among each other, daily, on the streets of the town, they should take a tumble to themselves—go into the woods and settle their differences among themselves—and not cause the show and concession folks to suffer. A rank incident of this nature was reported from Yorktown, Tex., for week of January 1.

A number of the Miller Bros.' showfolks, wintering at Pensacola, Fla., are again testing (and "proving") their qualities as anglers after the funny tribe, Charlie Lorenzo, the ball game concessionaire, is said to be about topping the bunch and upholding his last winter record. Mrs. Lorenzo (Ethel) recently made a pleasure and business trip home, to Atlanta, Ga. Chas. and Cal Blitz get busy on the fishing job early each morning—five o'clock—and have landed some dandies. Mrs. Gill is said to be catching the small one to use for trout bait and Magoon Ray furnishes the shrimp bait.

That was a very destructive conflagration suffered by the J. F. Murphy Shows at Norfolk, according to data on the fire received. However, Phoenixlike, a bigger, greater and expanding novel show is to spring from the ashes, according to after developments. Heretofore J. F. has seemingly been content to operate his organization at a limited size, catering to prestige and steadily adding to his finances and without breaking into special "lightning." But now it appears that he and his associates' activities outside the "old rut" (All understand it's not ready to publicly detail—so he'll respect that confidence) are to place the show in about the center of interest.

Two pleasant callers at the Cincy office of Bilby last week were Mrs. George Emanuel and Mrs. Tom Wilson (Madam Ann). George and Mrs. Emanuel have not trouped the past two seasons, the former having a remunerative auto parking privilege almost in the center of the city, the Missus owning two floors of rented flats. Tom and Mrs. Wilson closed the season with Zeldman & Pollie, and are among Mrs. Emanuel's renters. He has taken up a "figuring" position with a large lumber concern in the Queen City. Madam Ann said Henry J. Pollie said "Howdy" and spent a few moments with them while passing thru Cincinnati recently.

In the Southeast the size of tracts of agricultural land is often referred to as a "two-horse farm", "six-horse farm", etc., in place of giving the number of acres they contain. Likewise many press agents and show story writers (as well as managers) attempt to infer how many attractions the caravan carries by the number of railroad cars it would require to carry the paraphernalia. (Some farmers will do more work with two horses than others with four, or even six, and some train loaders can put more show equipment into six cars than others in fifteen—not mentioning a number of sleepers and coaches carrying attaches.) Who started the idea anyway?

Jan. A. LaVeer, a carnivalite back to the days of the Flek & Snyder and Cosmopolitan Shows, has been making special events with concessions this winter and recently returned North from several in Arkansas and neighboring States. Last week he was in Springfield, Ill., preparing to work at an American Legion Mardi Gras and Circus early next month. LaVeer says it is now time to back up promises with—but let him tell it: "Int' shoulders to the wheel, as the 'lot' is muddy and the 'good

HULL UMBRELLAS

NATIONALLY KNOWN. AMERICA'S LEADING UMBRELLA.



"Just Say Hull"

Eventually Why Not Now?

BOOK A HULL UMBRELLA WHEEL ON YOUR SHOW. The leading Concession for 1923. Largest assortment of styles, in a variety of colors, in plain and curved effects. The handles are detachable and interchangeable.

FRANKIE HAMILTON Direct Factory Representative, HULL BROS. UMBRELLA CO., Toledo, O.

DOUBLE RINGS TASSELS

CHINESE BASKETS

10 RINGS, 10 TASSELS, NESTS OF FIVE.

\$2.75 PER NEST

Sample Nest, \$3.00 Prepaid

A. KOSS, 2812 No. Halsted St., CHICAGO. [Telephone: Diversey 6064.]

Candy Floss Machines

POSITIVELY THE BEST MADE.



CANDY FLOSS MACHINES HAND POWER \$150.00 ALL ELECTRIC \$200.00

Gasoline or Gas Heated. Hand Power Machine, \$150.00. Universal Electric Motor Power Machine, \$200.00. Combination Hand and Electric Power Machine, \$200.00. ALL ELECTRIC. Both heat and power. Universal motor, \$200.00. Terms: \$50.00 with order, balance C. O. D. Taibet Mfg. Co., 1213-17 Chestnut St., St. Louis, Mo.

WE MAKE THEM FELT RUGS

Write for prices. Sample \$2.00 prepaid. LAETUS MILLS, Box 1356G, Boston, Mass.

VENDING MACHINE OPERATORS MINTS

One Cent per Package. Write for quantity prices. PEERLESS MINT CO., Toledo, Ohio.

WANTED—LADY PARTNER. For Snake Show in summer, Clubs and Bazaars in the winter. I own all my tops and have two show outfits and three good concessions. Will go 50-50 with a real lady partner. Will exchange photos (clumps and steel jokers) save stamps, as I am no snail. Addr. Snake Show, care Billboard, New York.

SAY "I SAW IT IN THE BILLBOARD."

SMASHING PRICE REDUCTIONS
ON THE FAMOUS **K. & G. Plume and Lamp Doll Sensations**



AND GENUINE CAYUSE INDIAN BLANKETS
No. 8—PLUME DOLL \$ 50.00 per 100
No. 5—PLUME DOLL 100.00 per 100
No. 43—PLUME LAMP DOLL (as illustrated) 150.00 per 100
JUNIOR STAR PLUMES (as illustrated) 25.00 per 100
No. 42—PLUME LAMP DOLL 250.00 per 100
SEPARATE PLUMES (as per cut, real ostrich feathers) 40.00 per 100
OUR NEW FLAPPER PLUME (Skirt and Shade complete) 50.00 per 100
All the above Plume Dresses and Shades come in a variety of ten different colors.
Try Our New Hair Giveaway Dolls. Special. \$25.00 per 100.
UKELELES. Quantity Price \$1.50 Each
HANOI UKES. Quantity Price 1.75 Each

WE ARE DIRECT MILL REPRESENTATIVES FOR THE FAMOUS CAYUSE INDIAN BLANKETS.
Blankets \$5.25 Each
Shawls (with Fringe) 6.25 Each
Glacier Park Blankets 7.00 Each

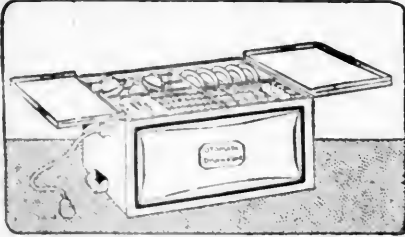
Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order Is Received.

KINDEL & GRAHAM,
705-787 Mission Street. San Francisco, Calif.

\$50.00 DAILY EASILY EARNED

Selling the "OTOMATIK" DISHWASHER—a household necessity. It automatically WASHES and DRIES DISHES thoroughly and completely IN FIVE MINUTES. Every demonstration a sale.

IT WILL
Preserve the Hands.
Save Time.
Save Your Dishes.
It Costs Nothing to Operate.
It Is Guaranteed for One Year.



IT IS
Self-Cleaning,
Durable and
Attractively Made.
Enamelled White
Outside. Light in
Weight (18 lbs.)
and Easily Moved.
An Ornament to
any Kitchen.

Size 24x20x13 1/4 inches. Washes 27 pieces at one time. It operates on the old millwheel principle—no motor—no electric connections—nothing to get out of order—just attach to kitchen faucet and turn on the water. It does the work "AUTOMATICALLY".

\$12.50 Each in Lots of 6 or More. Samples, \$15.00 Each
Will sell readily for \$20.00 or \$25.00. 25% deposit, balance C. O. D.

A. A. MITCHELL, 16 SUTTON MANOR, NEW ROCHELLE, N. Y.
Start the new year right, making big money. SEND FOR SAMPLE NOW. Order Water Mixer for Dishwasher. Attaches to both faucets and regulates temperature of water. Price, 75c.

PEERLESS PUSH CARDS New Price List

PICK THIS NUMBER

YOU WIN ○ LOSE

AND GET A HANDSOME BOX OF CANDY

THE NEW GREAT HOP THE FIRST TIME AND A WINNER REMOVES COST 10¢

12-Hole Push Card	15-Hole Push Card	20-Hole Push Card	25-Hole Push Card	30-Hole Push Card	40-Hole Push Card	50-Hole Push Card	60-Hole Push Card	70-Hole Push Card	80-Hole Push Card	100-Hole Push Card
\$1.70	2.40	2.85	3.25	3.60	4.25	4.95	5.30	5.65	6.40	6.40

SIZE	100 Lots Blank	100 Lots with Seal and Name	100 Lots with Printed Heads	500 Lots Blank	1000 Lots Blank
12-Hole Push Card	\$1.70	\$2.70	\$4.70	\$5.30	\$8.85
15-Hole Push Card	2.40	3.40	5.40	6.40	10.00
20-Hole Push Card	2.85	3.85	5.85	9.90	16.20
25-Hole Push Card	3.25	4.25	6.25	11.25	17.65
30-Hole Push Card	3.60	4.60	6.60	12.70	21.15
40-Hole Push Card	4.25	5.25	7.25	15.90	26.40
50-Hole Push Card	4.95	5.95	7.95	19.35	29.95
60-Hole Push Card	5.30	6.30	8.30	21.15	33.45
70-Hole Push Card	5.65	6.65	8.65	24.65	38.70
80-Hole Push Card	6.40	7.40	9.40	26.40	42.20
100-Hole Push Card	6.40	7.40	9.40	27.00	41.35

We manufacture Push, Sales, Poker and Baseball Seal Cards to your order. WRITE FOR PRICE LIST. PROMPT DELIVERY.

PEERLESS SALES CO.

1160 EAST 55TH STREET, CHICAGO, ILL.

FOR SALE

A fifteen car complete carnival show levied on as the property of John Veal, deceased; said sale to be had at Columbus, Georgia, on January 29, 1923, beginning at eleven o'clock A. M. Terms cash. Private or public sale.

J. A. BEARD, Sheriff, Muscogee County, Georgia

FOR SALE THE GREATEST EUROPEAN ATTRACTION ON TOUR ROUNDABOUT

Consisting of galloping horses and pigs, coaches, gondolas, revolving tube and globes of the world, all which have their own different movements. Construction, Savage, Ltd., England. The most wonderful organ in existence. Eight metres wide. All driven by steam. Send photo on application. Address: **CHARLES VAN HAVERBEKE, 69 Boulevard de Strasbourg, Paris, France.**

A. F. CROUSE UNITED SHOWS

F. R. WARNER has taken over Crouse's feature attraction known as the Ten-In-One or Big Circus Side show, and will manage same for the season of 1923. WANTED—Real Fire Eater. Tattooed Artist. Hindu Marbles, real Freaks and Animals of all kinds and anything suitable and in keeping with a high-class show. Treatment the best. Baby Determination and Grimshaw, wita. Also all those who have been with me before. If at liberty. Address

F. R. WARNER, 2104 Spring Garden Street, Philadelphia, Pennsylvania.
WANTED—A few more legitimate Grind concessions. Ball Games of all kinds. Hoop-la, Candy Pop, Emb. Darts, Hand, Buckles, Buck, Fish Pond, Watch-la, String, Pitch-Till-You-Win, also Popcorn and Peanuts, Cream, Wafer, Cotton and Chewing Candy and anything new. No two-way joints wanted. CAN ALSO USE a couple of Grind Shows. What have you? Address

A. F. CROUSE, General Manager, 17 Tremont Ave., Binghamton, New York.

WE'RE BOOSTING YOUR GAME. BOOST OURS—MENTION THE BILLBOARD.

old wagon' is 'in to the hub'. We must push it out and onto the 'clean lot' of Public Approval."

Irma Levy, daughter of H. C. Levy, late manager and owner of the Bagdad show with the Sheesley and other shows, as well as a mechanical illus on show with the T. O. Moss Shows, appeared in a selected cast of thirty Cincinnati young ladies appearing at the Palace Theater a couple of weeks ago in the "Cincinnati Follies", a musical-dancing act that went over big with the patrons. Miss Levy received special distinction in the presentation, as a vote for the most popular lady of the cast, as to talent and looks, was conducted during the week and she was voted the winner of the coveted (by all) prize. The local dailies carried her picture and made special comment on this feature.

Mayor Fred Kohler, of Cleveland, O., is more than a "chair warmer"—he's the Mayor. The following article appeared in The Cleveland Daily Press, of January 10:

"Mayor Kohler, in approving a Sunday permit for the Hagenbeck-Wallace Indoor Circus Wednesday, also took a wallop at 'meddlers,' as he termed them.

"The Anti-Blue Union was prepared to ask him to revoke the permit, and the Anti-Blue Law League came back with a protest against any action to revoke it.

"I don't pay any attention to meddlers," said the Mayor to the anti-blue law request, "I wish you wouldn't interfere in my work."

Prof. Fred (Dad) Hamilton, who managed a Circus Side Show with Macy's Exposition Shows last season during the winter is announcing special performances and films in the Minfil Theater, which Joe Gallar, also formerly of the Macy caravan, recently leased at Corco, W. Va. Joe is assisted in his poolroom and confectionery in connection with the theater by Wm. C. (Hilly) Murray, who was one of his concession agents last year. The ticket office of the theater is presided over by Mrs. (Josephine) Gallar. Prof. Hamilton writes that the Gallars and their assistants have already gained a legion of friends in Corco, and that possibly the leasing of the movie house may be a permanent proposition for Joe and the Missus.

S. W. BRUNDAGE SHOWS

St. Joseph, Mo. (Lake Contrary Driving Park), Jan. 10.—The open winter is still on hand, and all hands at the winter quarters of S. W. Brundage Shows are well pleased with the weather in this section of "old Missouri". Work in all departments is being pushed and much is being accomplished. Trucks from the city are at the quarters every day making delivery of various kinds of material used in connection with the repairing of old and building new equipment.

Bert Brundage has put into effect some of his new ideas and inventions on his rides, they making wonderful improvements over some of the contrivances incorporated in the original plans of the builders. For ideas and schemes of a mechanical nature it looks like Bert will be a second Seth in the carnival field—many of their plans and inventions fitting in with splendid results with different features connected with this line of business. It is generally accepted by the knowing ones that any improvement or mechanical plan adopted or conceived by either of the Brundage brothers is a feature fostered in the minds of skilled and experienced artisans. One of the largest factories in America devoted to the building of amusement equipment has for several years used part of the "Brundage system" in constructing its devices, the catalog of the firm giving due credit to Seth W. Brundage for the idea.

Letters received here from Seth W. Brundage and his wife advise that they are enjoying a "warm winter" down at Miami, Fla., and that after taking in all the beach resorts and looking after their property in the city they will head back North and take in some of the indoor circuses promoted by the Brundage interests.

Jack Rooney was a visitor recently. He is in the wrestling and boxing game at several points along the Missouri River Valley. Jack has a few matches in Canada and will leave soon to go to the mat with some of the grapplers over the line. Warren Appleton, of the Appleton Printing Company, Kansas City, Mo., was another welcome visitor and he expressed himself as much amazed with the way things are functioning at winter quarters. Jack London, engaged as trainer for this coming season, is working in the yards of the "Katy" railroad at Denison, Tex., and advises that several of the Brundage train crew are at different points in Texas and will be on hand for the opening of the season. Jack handled the train part of last summer and gave "friendly satisfaction to the management and made many friends with the various railroad officials coming in contact with the shows' moves.

Superintendent Harvey Miller and crew have done considerable work so far this winter, and with the result that some of the old fronts have been converted into new ones with improved and different designs. Bob Taylor has left here for a few weeks, to take the management of the concessions with the indoor circuses being put on by the Brundage interests. "JONES" JONES (Show Representative).

VERY PRETTY BOOKLET

Issued by Lew Dufour Exposition

Lew Dufour, general manager of the outdoor amusement organization bearing his name, has had issued a sort of combination announcement booklet for the coming season. It presents data on the executive staff, prominent members, attractions, etc., with many cuts, pertaining to what has been known as the Lew Dufour Shows for the past season, and a note from the management on the back cover makes the special announcement that this collection of entertainments will henceforth be known as the Lew Dufour Exposition, also that the lineup will include fourteen shows and seven rides, an addition to the latter being a "caterpillar". The show is wintering at Greenville, S. C., where, according to the announcement, the new season for this company will be inaugurated early in the spring.

The booklet is a very neatly gotten up (6x9) affair, printed on an excellent quality of paper, with heavy front and back cover, and besides some fifteen distinct cuts of attractions it contains numerous reproductions of favorable press comment on the show.

AIRO
UNEQUALED QUALITY
BALLOONS
GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

BIG SPECIAL OFFERS
FOR CARNIVAL WORKERS AND CANVASSERS.

Medium Street Satchet, \$1.75 per Gross. Jockey Club.
BIG TOILET SET—Has big 5-oz. tall Powder Can, 1 Box Gold Labeled Face Powder, 1 3-oz. Bottle Perfume, 1 3-oz. Shampoo, 2 Bars Wrapped Soap, in fancy Display Box. 45c per Set, in Dozen Lots.
Big One-Ounce, Fancy Glass Stopped, Gold Labeled, Silk Ribbon Tied Perfume, \$1.25 per Doz. Big Jar Cold Cream.
Tall Cans Toiletum Powder (Jockey Club Seal).
Big Jar Vanishing Cream
White Pearl Tooth Paste, Compact Rouge, in round Box. Has Mirror and Buff inside.
Big Gold Labeled Face Powder, 60c per Dozen Boxes.

Each 95c Doz.

Ray's Penetrating Liment, Kolb's Gargle for Sore Throat, White Pine and Tar. Send for 1923 Illustrated Catalogue. Just off the press.

National Soap & Perfume Co.
20 East Lake Street, Chicago, Ill.

C. E. Taylor Co.

245 West 55th Street
NEW YORK

Write for
BEADED BAG FOLDER

SILK HOSE SPECIAL



Nox-Knit Quality
Ladies' Silk Hoso. No. 200. At \$3.25 per doz. pr.
Ladies' Silk Hoso. No. 300. At \$4.25 per doz. pr.
Men's Silk Hoso. No. 500. At \$4.25 per doz. pr.
Add 15 cents per pair for less than dozen lot orders.

Above in all colors. 25% deposit, balance C. O. D. Send for sample dozen pair and convince yourself of this extraordinary value.

NOX-KNIT HOSIERY MILLS
16 Sutton Manor, NEW ROCHELLE, N. Y.

COST OVER \$4,000 (Four Thousand Dollars) CASH

A brand new Combination Automobile Pop Corn, Peanut, Hamburger, Hot Dog, Steamed Sausage, Ice Cream, Cold Drinks all installed on this C. Cretor Automobile Outfit. A great money getter for Carnival or Circus Concessions. Said to be one of the finest C. Cretors ever made. Want to sell on account of old age or out of date to operate this new beautiful machine. Will sell for cash at a bargain. Write or come to see W. T. VANCE, 2510 5th St., Meridian, Mississippi.

Become a Jobber

We will supply you with our latest Novelty Dolls. Send \$1.00 for sample line. **H. BLACK, 34 East Ninth St., New York.**

Wanted Wanted Wanted

Girls to run Ball Games. Everything new. Opening at Pensacola Mardi Gras February 5.
CHAS. LORENZO, Pensacola, Florida.

COLORS DOLLS—AGENTS AND DEALERS. Our line of Colored Dolls will make big money for you. Beautiful bisque jointed dolls, wig, moving eyes, assorted dress, 18 inches, at \$19.50 per Dozen, postage extra. Immediate delivery. Standard Products Company, 438 Lenox Avenue, New York.

MASKS

Per Gross, \$2.65; Dozen, 30c. Wax Noses. Novelties. Animal Masks. Caps. Hats. Ask Free Catalog. **S. KLIPPERT, 48 Cooper Square, New York.**

KAHNLINE

Salesboard and Premium Items!

Table listing various items such as Photograph Cigarette Cases, Photo Cigarette Cases, Ejector Cigarette Cases, Pencils with Dice, Gift Propelling Pencils, Dice Watches, Roulette Wheel Watches, Ladies' Nickel Vanity and Perfume Box, Vanity Cases, Genuino Kum-Apart Link Buttons, Very Long Home Comfort Briar Pipes, Ambero Cigarette Holders, Bakelite Cigar Holder, Ladies' Cigarette Holders, Galalith Cigarette Holder, Photograph Knives, Name as above, Large Fly Lock Knives, Opera Glasses, Genuine "Torrey" Honing Straps, French Ear Rings, Dutch Silver Embossed Opera Glasses, 14 Karat Gold Fountain Pens, Widgeo Fountain Pens and Silk Band, Smallest Fountain Pens Ever Made, Red Bakelite Fountain Pens, Enduro Fountain Pens, Pen and Pencil Set, Pen and Pencil Set, Cat Doll that "Meows", 26-Pc. Malabar Silver Plate Dinner Sets, Rogers Sugar Bowl, Rogers Silver Dinner Sets, Rogers Nickel Silver Sets, Boston Bags, Perfume Set, Pipe Sets, Good Grade Pipes, Twa High-Grade Pipes, Ladies' Sewing Boxes, Cloth Brushes, Flashlights, Gold Gillette Razor, Shaving Sets, Gun Metal Clip Desk Clocks, Desk Clocks, Grained Ivory Clocks, Ivory Clocks, White House Clocks, Mahog. 8-Day Assorted Clocks, Mahogany 8-Day New Haven Clocks, Mahogany 8-Day Sorrento Clocks, Genuine Cuckoo Clocks, Musical Alarm Clocks, Walking Cane, Overnight Bag, Bed Comfortables, Flasks, Silver Finish, Clear Holder Shape, Silver Flasks, Gold-Filled Nickel, Ladies' Nickel Wrist Watch.

Table listing watches: 548 Young Men's Nickel Sport Wrist Watches, 545/P Ladies' Nickel Wrist Watch, 578 Gent's Eight-Day Nickel Watches, 1056 Filled, 6-Jewel Railway Watch, 599 Gent's Gold-Filled Watch, 570 Gent's Brutus Elgin Case Watch.

Revolvers and Rifles!

Table listing firearms: .22 Cal. "Brownie" Automatic, .25 and .32 Cal. "Origies" Automatic, .32 Cal. "D'Armas" Military Model Automatic, .25 and .32 Cal. "Mauser" Automatic, .25 Cal. Automatic, silver plated, pearl handle, .22 Cal. "Origies" Rifles, .22 Cal. "Brownie" Rifles, .22 Cal. "Brownie" Rifles.

Streetmen's and Pitchmen's Items!

Table listing various items: Metal Tipped Lead Pencil, Nickel Clutch Pencils, Heavy Clutch Pencils, Gold and Silver Prapel and Repeal Pencils, Nickel Pen and Pencil Combination, Symbol Gold-Filled 3-Lead Pencils, Gold and Silver Bead Necklaces, Moving Picture Cards, Memo. Books, Mirror Memorandum Books, Arm Bands, Pencil Sharpeners, Aluminum Pencil Sharpeners, Aluminum Pencil Sharpeners, Genuine Cutwell Pen Sharpener, Pencil Sharpener and Cigar Cutter, Clown with Feather, Mutesone Jumping Snake, Ejector Cigarette Holders, Spiral Ejector Cigarette Holders, Ejector Cigarette Holders, Eagle Fountain Pens, Men's Rubber Belts, Gillette Type Razors, Gillette Type Razors, Gillette Type Razor, Gillette Type Blades, Simplex Tongue Whistles, Domino Sets, Japanese Fountain Pens, Pocket Comb, Thermometers, Folding Reading Glasses.

Note: 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When small items are ordered, include enough to cover parcel post charges, otherwise shipment will be made by express. Will fill orders for single samples at wholesale quantity prices.

M.L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.

Wanted STAR LIGHT SHOWS Wanted. WANTED—Concessions of all kinds. Cook House, Juice Joint and Palmistry open. WANTED—Some good, clean Shows. Will furnish outfits for reliable showmen. Also want Help on Rides. CAN BOOK one Ride that don't conflict with what we have. Show has good reputation in every town it played. Show opens in April around Rochester, N. Y. No gift. Address all mail to J. J. STEBLAR, 12 School Street, Stamford, Connecticut.

THE NAT REISS SHOWS OPENS THE TWENTY-FOURTH SUCCESSIVE SEASON AT STREATOR, ILLINOIS, the LAST OF APRIL. CAN PLACE reliable Animal or Horse Show, one more Mechanical Show, feature Water Show. Ten-in-One, Midsets and two more high-class Platform Attractions. We want to hear from Showmen with ability. Will finance any real novel attraction. CONCESSIONS—The following are open: Cook House, Juice, Ice Cream, Novelties and any legitimate straight Grind Store. H. G. MELVILLE, General Manager, Winter Quarters, Recreation Center, Streator, Illinois.

ATTENTION, NEW YORK CITY PROMOTERS—Hughes & Kogman Attractions, formerly of Chicago, will positively ship their three Rides direct from winter quarters in West Virginia to New York. Will play entire season in Greater New York. Will consider season's contract with reliable promoter who knows New York and can guarantee will work every week. Will consider proposition only whereby we get a cut on everything. Jack Weinberg, writer; lost your address. Our Rides are Travel Soapboxes, 6 seats; Alvin Herschell Three-Horse-Abreast Carousels and Big El's Wheel. As to reliability, ask any of these New York City showmen: J. R. Brown, S. W. Glover, Eddie Elbert, Eddie Kojan, Betonie Weiss, Whitney Means, Thomas Brady, "Mush" Roth. Address all mail until March 10 care Elks Club, Tucson, Ariz. After that date, care Casper Ranker Co., New York City. HUGHES & KOGMAN ATTRACTIONS, Thomas J. Hughes, Manager, P. S.—Bill Vandiver will have complete charge this year of our Annual Chinese New Year's Carnival, Chittatown, San Francisco. See him for Concessions. Mt. Hotel, San Francisco. WORKINGMEN—Eimer Fryer will again be superintendent of our three Rides. Write him care Billboard, Kansas City, Mo.

Wanted--Bruce Greater Shows--Wanted FOR SALE, VENETIAN SWINGS First-class condition, almost new. Cheap for cash or part cash, balance payments. RUBIN & CHERRY SHOWS, INC., P. O. Box 1635, Savannah, Ga.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Big Bands Bolster Business Indianapolis, Ind., Jan. 12, 1923. Editor The Billboard—Can the management of a show save money in the long run by using a small, cheap band to advertise, by playing concerts, and by making only noise for ballyhoos? Those who think they can are the ones who complain of bloomers. (Signed) WALTER LANEFORD.

Approves Code Idea for Prices Cincinnati, O., Jan. 11, 1923. Editor The Billboard—In the current issue of the Billboard is an open letter from James Ward regarding the listing of prices by manufacturers and jobbers in their ads in The Billboard. This issue is important and I fall to understand why dealers didn't devise a system or get together long ago and agree on a code, as Mr. Ward suggests, that will keep the prices from being made known in plain figures. Today copies of The Billboard are to be found on every newsstand in the country and in nearly all small town barber shops. When a show comes to town some of the natives can tell a concessionaire just what his stock cost. Many times I have had people tell me the wholesale price of my goods and say they saw it in The Billboard. And they were right, too. Of course, competition is the life of trade and when some of the houses start bucking each other they naturally want quick action and, consequently, advertise their rock-bottom prices. But it is a handicap to concessionaires. I think The Billboard should arrange some way to remedy this, as it is in the interest of all connected with the business. (Signed) J. L. McKINNEY.

SAM A. SPENCER SHOWS Return of Manager Starts Activity at Winter Quarters Brookville, Pa., Jan. 11.—On the return of Sam A. Spencer, of the Sam A. Spencer Shows, much activity was noticed around winter quarters of the shows, at Brookville, Pa. Mr. Spencer has added another ride to his outfit. This he bought while on his recent trip, and with his Big El and Allen Herschel carousel it gives him a trio of fine riding devices. The painter have about completed refitting the two rides now in winter quarters. The Spencer Shows will open the season on the Brookville Park grounds the latter part of April and Mr. Spencer stated he would have the best equipped and neatest outfit of his career. Plans will be completed very shortly for the opening date and it is predicted that the opening will be successful, as he has never failed to have an excellent start, barring weather conditions, at this point. A new organ just bought will be installed in the 10-in-1 show, and it is the intention to add one of the latest air calliopes to the outfit also. Mr. Spencer considers that he has surrounded himself with a capable executive staff, and he will insist on a clean show as has been his policy. It will be a ten-car outfit and will be added to the season advances. H. W. ENGLISH (for the Show).

MARTIN GREATER EXPO. SHOWS St. Louis, Mo., Jan. 10.—Manager Martin has just returned from a much-needed rest and has started things to moving in the winter quarters of the Martin Greater Exposition Shows. He has placed Harry Nelson in full charge with a crew of experienced men to put both No. 1 and No. 2 shows on a footing that will surpass anything he has ever put on the road before. Last year was the nineteenth season of the Martin Greater Exposition Shows and also the first season that Mr. Martin put on his No. 2 show, which was a success, and he will make it as large as if not larger than his No. 1 show this season. Last season a great number of concessionaires had concessions on both shows. Mr. Martin does not believe in "concession kings" and has always made it a rule not to sell more than three concessions to any one person. General Agent William Talerman has instructions to never let a two-road movement stand in his way in order to keep from being the second show in towns. The show has booked two of the same free acts as last year and two more are to be contracted. General Agent Talerman leaves next week to look over territory and pick out the towns where the working conditions are considered good. All of which data is furnished The Billboard by an executive of the above show.

ORDERED "CATERPILLAR" RIDES North Tonawanda, N. Y., Jan. 10.—J. F. Burns, of the J. F. Murphy Shows, wintering at Norfolk, Va., recently paid the Spillman Engineering Corporation, this city, a visit and placed his order for a "Caterpillar" ride. Also, W. F. Rodgers, of Staunton, Va., has placed his order for a "Caterpillar" riding device with the same firm during the past week.

WORLD'S FAMOUS LEONARDO

LADIES' PEARL AND PEN AND PENCIL SET



SPECIAL PRICE \$3.50 PER SET

Consisting of 21-inch Leonardo, high lustre, best quality Pearl Necklace, with sterling silver snap; also 11-Kt. gold-filled Fountain Pen and Prapel and Repeal Pencil. Put up in an elaborate plush case. FIVE BIG ITEMS, FOR \$3.50 CAN YOU BEAT IT? Write for Our New Monthly Bulletin. Just Out. 25% deposit must accompany all C. O. D. orders. House of Heiman J. Herskovitz 85 Bowery, New York City Long Distance Phone, Orchard 391.

NEW PRICES NEW FIREARMS



GN.891—The Origies, 32 or 25 cal. German Automatic Pistol, shoots 9 shots. Special, each, \$7.00. GN. 895—Mauser, German make, 32 or 25 cal. Shoots 11 shots. Blue finish. Special, each, \$9.00. GN.—994—Spanish, 25 cal. Automatic Revolver. Shoots 6 times. Special value, each, \$4.75. GN. 607—Luger Automatic Repeating Pistol, 30 cal. Special, each, \$13.50. GN. 915—Brownie Automatic Pistol, American make, 22 cal. Each, \$3.75. In dozen lots, \$3.50. We carry a complete line of Imported and Domestic Revolvers and Ammunition.

BB. 109—Imported German Made, Silver-Plated Vest Pocket Safety Razor, folding blades. Each razor packed with two extra blades. Usual value, PER DOZEN, \$2.25; PER GROSS, \$24.00.

We carry a complete line of merchandise suitable for the Salesboard and Concession Trade. Bulletins Nos. 82 and 83 are yours for the asking. Deposit required on all orders. M. GERBER'S Underselling Streetmen's Supply House, 505 Market St., PHILADELPHIA, PA.

Imported Bird Cages FOR IMMEDIATE DELIVERY. Four sizes with enameled base and drawer bottoms. Per Dozen, Nested, \$15.00. Stock Cases, \$4.00 per Dozen. Also Bird Breeding Supplies. The Nowak Importing Co., Inc. 84 Cortlandt Street, New York City, N. Y.

WANTED TO BUY EVANS VENETIAN SWINGS Must be good condition and cheap for cash. S. C. Billboard, New York.

Acme of Splendor and Beauty Monarch Amusement Exposition Now booking Rides, Shows and Concessions for season of 1923 (no Gift or Girl Shows). WANT Merry-Go-Round. Will buy if in first-class shape. CAN FURNISH ten-piece All-American Band and Free Act that will draw. Demonstrators write. Concessions write AL. VENTRES, General Agent and Supt. of Concessions. Rides, Shows and all others, write J. M. STACKEN, General Manager, Wheelock, Conn.

RINKS & SKATERS

(Communications to our Cincinnati Offices.)

REPORTS BIG BUSINESS IN EBIE

Harold H. Keetle advises that the Erie Arena Roller Rink, Erie, Pa., of which he is manager, is drawing wonderful crowds during the week and registering turnaway business on Sunday nights. A five-piece band is on hand each night. Walter (Pop) Jones, now making his home in Erie, visited the Arena recently.

MACK AND BRANTLEY TO EUROPE

Roy E. Mack and Peggie Brantley will sail from New York January 20 aboard the S. S. Baltic for Liverpool to present their skating act at Moss Empire theaters for their first tour of England, opening at the Empire Theater in Liverpool on February 5. After winding up the English bookings at the Palace Theater in Manchester April 14 the duo will fill engagements in France and Germany.

ZINK'S RINK STILL OPERATING

Several weeks ago it was stated in this department that the Market House Armory Rink in Covington, Ky., had been closed by order of the city authorities on account of complaint of noise made by market space renters below the rink. Manager Joseph N. Zink calls attention to the fact that his rink has only been closed on Saturdays and that operation on Sundays and other days of the week has continued right along. He is now negotiating for rink locations in Louisville, Winchester and Paris, Ky., and Nashville, Tenn., having recently returned from a trip thru Ohio and to Buffalo, N. Y. Zink began a series of city amateur races at his rink two weeks ago that will continue until February 16, when the finals will be staged.

NEW RINK IN READING

Jesse Carey communicates that he is building an 80 by 200 foot rink in the new Caronia Park at Reading, Pa., which, he says, will be one of the finest summer rinks in the State. The opening is expected to take place in April. Malcolm Carey, says Jesse, is doing a little racing at present in order to keep in shape for the big events he is to enter later in the season. During the early part of last month Malcolm Carey and Frank Klopp, also of Reading, journeyed to Allentown, Pa., and capped the events in which they participated. Malcolm led the one-mile professional race, his time being 3:01. Sam Barrett, of Hazleton, was second; Eddie Meyer, of South Bethlehem, third, and Paul Lehner, of Bethlehem, fourth. Klopp's time in the one-mile amateur race was 3:08. He beat George Stine, of Bethlehem, and Eugene Flemming, of New York. Micky Williams, of Philadelphia, failed to make a place.

SAYS INMAN IS LIVE-WIRE MANAGER

H. E. White performed his famous "Si Perkin" stunt all of last week at the Winter Garden Roller Rink in Pratt, Kan., and the feature is reported to have increased receipts considerably for Manager C. H. Inman. White informs that Inman proves himself a live wire by keeping the rink in apple-pie order at all times.

RICHARDSON SKATES

The First Best Skate—The Best Skate Today



Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.

Richardson Ball Bearing Skate Co.,

1809 Belmont Ave., CHICAGO.



The DEAGAN UNA-FON

PROVIDES THE IDEAL MUSIC FOR SKATING RINKS.

Played same as Piano, but has fifty times the volume. Write for descriptive circular and full information.

J. C. DEAGAN, INC.

DEAGAN BUILDING 1780 BERTEAU AVENUE, CHICAGO.

BARGAIN TO QUICK BUYER—One No. 125 Wur-litzer Band Organ, with Motor and two 12-piece Music Rolls. Excellent condition. Address L. J. GILES, Clifton Forge, Va.

WANTED—Rink Owner's Assistant, not afraid of work. Must have complete knowledge of entire business. Excellent character. Those thinking they are suitable because having mastered a few fancy stunts on skates, save their postage. Address BOX D-2, case Billboard, Cincinnati, Ohio.



"Chicago" Rink Skates

Every wearing part standard and interchangeable, made of the best material obtainable. Repairs for all makes of skates.

Chicago Roller Skate Co. 4458 W. Lake St., Chicago, Ill.

times. Too, he says the floor is one of the best he ever rolled on. Mrs. Inman assists her husband in the conduct of the rink, which has been made popular and is a big money maker. Each morning, says White, Inman helps the skate man to see that every pair is in A-1 condition. The double-checking system is employed. Inman is a firm believer in advertising and, in addition to features staged at frequent intervals, is generous in the distribution of circulars and folders that are changed weekly. White is to be in Liberal, Kan., this week, and states that every visit to a different rink gains him a different and useful idea of the business.

GOOD SEASON IN DETROIT

Palace Gardens Rink, Detroit, is enjoying one of the best seasons in its history, reports Manager R. McLean. He says that on several occasions this winter the crowds taxed the capacity of the hall and that on New Year's Eve the rink was filled to overflowing, several hundred people being turned away.

An annual feature at Palace Gardens Rink is the amateur championship races for boys and girls. The preliminaries started last week and will continue each week until April, when

the finals will take place. The junior races—for boys and girls—take place Tuesday evenings and the events for men on Friday nights. These races are closely contested and have been the means of developing some very fast skaters. They are eagerly watched for by the local skating public each winter.

SKATING NOTES

The Skating Vernons are continuing merrily on their tour of the South. They will return North after March 15. The Vernons are booking independently for the coming fair season and already have contracted for some choice dates.

Geo. W. Lyttle has closed his rink in Hazard, Ky., and for the balance of the season it will be used as an armory and for indoor events. Mr. Lyttle plans to take out a portable rink shortly.

"Queen", the "Roller Skating Bear", is playing rinks and theaters thru the South, at present in Kentucky, to profitable returns. The act travels by motor.

Last week note of many nice things said by Manager R. O. Flath of the Coliseum Rink, Escanaba, Mich., about the Kress-DeSylvia Troupe appeared in these columns. Now come

Good Roads Make a Great Country

WHEN Rome ruled the world it was largely thru her highway department. She built good roads linking all parts to the whole, with the Eternal City as center, and maintained them in unprecedented excellence. The American people are one great people, but not as homogeneous as is desirable. We are well linked up with railroads, but they lack the hominess of the vehicular highway. The element of neighborliness is foreign to the arteries of iron and steel and the confined track-bound steam-drawn train. The public road is local to every point it touches. It gives a localizing touch of connection in common to every point touching the road. Therefore the more highways we have connecting States in endless chains or straightaway and criss-crossing community interests the more we become one country, one people, one great national neighborhood.

Just now this thought has peculiar interest for Cincinnati and some hundreds of visiting neighbors. The occasion is the celebration in dedication of the completion of the Dixie Highway. Motor parties from the North, possibly also from the East and West, but more especially from the South, mingled among us with all the familiar feel of family relationship made possible by this new artery open to all sorts and conditions of free-for-all travel. Incidental to and in full consonance with the spirit of this occasion there come also boosters for other highway departures connecting at different angles and from different points of the compass other strings of States by other continuous connections binding all in like community relationship.

In the largest measure the motor-drawn vehicle has brought about this most beneficent movement for the development of these wonderful cross-country highway systems. Out of it proceed enterprises in all States for improved roads. No modern movement has more of promise for the general good of the separate States, and the States in common bound together, and the country in general. To these highway delegates in her midst, these apostles of good roads and great highways, the Queen City extends most cordial greetings and the welcome of a whole-hearted hospitality.

—CINCINNATI (O.) COMMERCIAL TRIBUNE.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

AMERICAN AVIATION IN 1922

The Aeronautical Chamber of Commerce characterizes American accomplishments in aviation last year as "the most significant series of achievements in the world history of flight." This seems rather a strong statement when it is remembered that congressional aid for aviation is both meager and uncertain, and that foreign governments consistently adhere to progressive and aggressive programs. But the Chamber, in some detail, lists a score or more of accomplishments in this country during 1922. For instance, the speed record made by Brigadier General William Mitchell last September, when he maintained an average of 224.58 miles per hour, still remains unbeaten. Within the past twelve months more than twenty planes of new types have been designed and successfully tested. Great progress has been made in engine construction, wing design, landing gear and special equipment. Radio communication between plane and earth has made sensational progress. Naval aviation has gone far ahead in the perfection of apparatus which will launch planes from ships. In the army some of the year's developments were quite revolutionary. Civilian aviation, particularly in the postal service, has gone way ahead of all expectations.

These are encouraging and generally unexpected results. Only one thing is to be thanked for this happy outcome, namely the urge of native inventive genius and the adventurous

spirit of the race. If these had been more liberally backed by government aid we might have gone further in 1922.

—CINCINNATI TIMES-STAR.

IDA SNYDER AND PHELPS TO BE WITH CRUIKSHANK

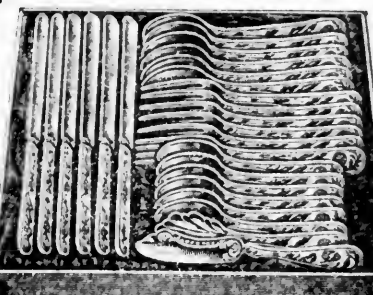
Ida Snyder, who for the past two seasons has been making balloon ascensions under the management of Henry "Wild Hank" Phelps, has signed contracts to be with the latter again this coming season. "Dick" Cruikshank, whose double parachute leaps from an airplane are now being shown in the movie theaters thru the medium of the International News, has engaged Phelps to make his triple parachute leaps from an airplane which Cruikshank will pilot, while Miss Snyder will make a single parachute leap from the same airplane simultaneously. Mr. Phelps made parachute jumps from a plane piloted by Wallace Young during the season of 1921 and did balloon work thru Illinois last year.

PLANES AND HANGARS BURN

Rantoul, Ill., Jan. 10.—Three D. H. airplanes and a hangar were destroyed by a fire of unknown origin at Chanute Field. The loss is estimated at \$75,000. Desperate fighting by firemen was necessary to keep the flames from spreading to other hangars.

Send Us Your Orders

SAVE MONEY, TIME AND WORRY!!



No. 807BB—"Daisy" Standard 26-Piece Silver Set. 11 1/2-inch-grade white metal ware, each piece stamped "Silveroid". Consists of six each solid handle, fancy medium knives, forks, teaspoons, table spoons, also butter knife and sugar shell. Complete Set, without box. 88c

Genuine Rogers 26-Piece Nickel Silver \$2.85 Sets, Genuine Rogers Knives. No box



- Silveroid Daisy Teaspoons, Per Gross.....\$2.80
Aluminum Teaspoons, Gross..... 2.85
3-Piece Child Sets, Dozen..... 1.25
White House Clocks, Each..... 1.98
3-Piece Ivory Toilet Sets 1.35
Gillette Razors, genuine65
Army and Navy Needle Books, Gross..... 7.50
Fountain Pens, Eagle Chief, Dozen..... 1.35
Razors, American made, Dozen..... 3.25
White Stone Scarf Pins, Gross..... 2.25
Nickel Finish Cigarette Cases, Gross..... 6.00
Waldemar Vest Chains, Gold Plated, Doz..... 1.85
3-Piece Carving Set, stag handle..... 1.35
Cheap Jewelry, Gross..... 1.25
Casseroles, complete, pierced frame, Each..... .95
Genuine \$12.00 Gillette Razor, Only..... 3.75
Cameras 1.85
One-Third Deposit with Order, balance C. O. D.

Have you seen our new catalogue? It is free to dealers only. Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Concession Goods, Auction and Premium Goods.

JOSEPH HAGN COMPANY

The House of Service, Dept. B, 223-225 W. Madison St., Chicago, Ill.

"ALADDIN" LAMPS

No. 441 Assorted Make Ideal Premiums PRICES

- 14 in. High, Per Doz.
7-in. Shade, In Doz. Lots, - \$30.00
Finishes, In 2 Doz. Lots, 27.00
White and Blue, In 6 Doz. Lots, 24.00
and Pink and Old Rose In 12 Doz. Lots, 21.00

Aladdin Mfg. Co. Muncie, Ind.

the Kress-DeSylvia members with a word of praise on the managerial ability of Mr. Flath. J. I. Barrett recently moved his new portable rink from Tupelo, Miss., to West Point, Miss. He is meeting with much success.

KANSAS CITY

(Continued from page 77)

here as "the doll king" for his rise in the business has been phenomenal and rapid.

Patsy Shelly, headlining the bill at the Main Street, the Junior orpheum theater here, the week of January 7, is a Kansas City girl and as such received much favorable notice, and many parties were given to "see" her. The writer was asked several times if we were related, but we regret that such is not the case, as Miss Patsy is a very charming girl.

Fred Stone, in "Tip Top" was the attraction at the Schubert Theater last week and not only "packed 'em in" but turned them away.

The beautiful new million-dollar amusement park, Fairland, will be an all-year-round park. Skating, dancing, etc., will be the winter amusements.

MACY'S EXPOSITION SHOWS

South Charleston, W. Va., Jan. 11.—Work continues moving forward rapidly in the winter quarters of Macy's Exposition Shows here, and it now looks as tho the "boys" will get a short vacation before opening time.

Visitors during the past week included Steve Smith, of Smith's Southern Shows, from Montgomery; Frank DeLong, Jimmie and Helen Foley, and Mrs. Joe DeMarco.

The radio concerts are becoming quite an attraction and quite a number of the neighbors drop in each evening to enjoy the music, lectures, etc.

Dan Mahoney is away on a business trip, which includes Huntington and other points northward.

From present indications there will be at least nine shows to open in this territory, and, quite naturally, there will be many show people around here as spring advances.

DE WITT OULTIS (for the Show).

SINGER BROS. SPECIALS

Imported—Indestructible FRENCH PEARLS, "La Princess" No. B. B. 7154. Size 4 to 8. 24 in. long. Solid Gold Clasp. Complete with fine plush case.



\$1.75

"La Princess Grande". Imported French Indestructible Pearls, No. B. B. 6540—24 inches long. Solid Gold Clasp, beautiful Oriental Color and Lustre, complete with attractive Plush Case. **\$2.35**

Thousands More in Our "SINGER'S ANNUAL" Complete Catalogue NOW READY

SEE THAT YOU GET IT. For Samples only, add 50c each to prices quoted. No orders filled for less than \$5.00. 25% deposit must accompany all C. O. D. orders.

Ask for "Catalogue B. B. 33".

Singer Brothers

536-538 Broadway, NEW YORK CITY.

WRITE FOR FREE CATALOG Pay Cash and Save the Difference.



Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Watch. **\$4.95**

Same style Watch as above, with 15 Jewels and 25-Year Case. \$8.75.

Round Gold-Plated Wrist Watch, with Bracelet and Box. \$2.75 Each.

21-Piece Ivory Manicure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.

AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

BIG, QUICK PROFITS

For you selling guaranteed comb-cleaners. Highest quality made. Big demand everywhere. Cost you \$1 a dozen, sell for \$3. Will send you one gross for \$5.00, delivered. Your money back if you fail to sell them within 30 days.

Kent Supply Co., 104 Hanover St. Boston, Mass.

SILK GRENADINE TIES

FROM MILL DIRECT TO YOU. SAVING YOU JOBBER'S PROFIT. These Ties are made of the finest pure Grenadine silk, in all colors. Prices from \$3.50 to \$6.50 dozen.

SPECIAL PRICES TO QUANTITY USERS.

WACCO MILLS

356 W. Van Curen St., CHICAGO, ILL.

EARN \$100 A WEEK

The South is Calling You! The 1923 Mandette 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 FERRO-TYPE CO., Dept. B, 2431 W. 14th St., Chicago, Ill.

AGENTS—FREE SAMPLE—New patented Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. HOME CURTAIN ROD CO., Providence, R. I.

PIPES

by GASOLINE BILL BAKER

Have you "pep"? Pass it along.
Are you working or "resting", or both?
What are you doin' while on "winter vacation"?

What's on your mind besides bone (skull)? Tell it!

Yep, spring will soon be here, and then warm weather—but don't change to light "undies"—just yet!

Jim Ferdon and Wm. Varpilat are still on the Pacific Coast—and they haven't been "pitching" oil with a fork either.

Whoonearth started a report around St. Louis that this scribe was dead and another fellow had lately taken the job? Gwan with that "noise"! Not yet—carry too much life insurance!

A. ("touchingly" meets an acquaintance)—
"Why, hello, B.I!"
B. (beating him to it)—"Well, I'll declare, a 'friend in need'—loan me 'five'!"

L. S. H., New York—Thanks for your fine letter. Will comment on the data it contained in the near future. Per your request, other matter referred to the Advertising Department.

The Tronp (salesmen) are said to have coincided in acclaiming that the "Athens of America", "Hub of the Universe", "Home of Culture and Refinement"—Boston, Mass., had a lucrative holiday distribution.

Marie Franklyn Speer is heard from as being in Elmira, N. Y. Marie wonders what has become of her old working partner, Charles F. Kissinger. That's right, Charles, we haven't had a pipe from you in many moons.

It comes from the Lone Star State that J. P. Price and Fred Metzger, both of San Antonio, Tex., have been doing fine business with "Frozen Sweeta", a product of the Universal Theaters Concession Co., at both the Grand and Pearl theaters, San Antonio.

A pipe from Tampa, Fla., registered that it was nice and warm down there, and that several of the paper frat. were driving out every day and doing sufficient business for Kopp, O'Reah, Kaplan and Nickerson to say "new automobile".

Written communications to anyone, anywhere, without signatures, are—well, they're not worth the time spent in writing them. Don't be backward about attaching your "John Henry's". Two postcards and one letter of this importance were received by Bill last week.

Geo. Lepper (Chicken George) was recently removed from a Hammond, Ind., hospital to his home in Chicago. Was stricken with a nervous breakdown while playing a theater, January 1, in Hammond. Unfortunately, doctors tell him he must lay off his automatic fighting roster act for some time.

Fellows, do you want some hard-pan facts on why some knights of the torch don't prosper? Here's one important point: Too many of them want to be "city folks" (the "white lights"), instead of getting out into the field—"field" is right—out in the villages and small towns, where there isn't so blame much opposition.

A recent postcard from Billy Rhodes, from Phoenix, Ariz., informed that the fraternity was well represented there holiday week, with fine weather and everybody getting satisfactory results. Among the folks were Wilingham, with pens; Reno Glascock and wife, needles; Boyd, knife sharpeners, and Phelps and Rhodes, with a crew on magazine subscriptions.

The very successful business man, John Wanamaker, is credited with saying—significantly: "It is not ill luck that punctures a tire." Poor old "Ill Luck" has been blamed for many "falls" for which but a good showing of discretion and energy (which can be cultivated) would have been a savior. However, the old saw: "Experience the best teacher."

Mrs. R. A. Baker is getting satisfactory results with sub. down in Alabama, and says that a commendable circulation builder has been added to the ranks in the person of Mrs. Phil Babcock, who can sure step along swiftly and make oodles of receipts. They worked in and out of Florida for about a week and were heading to Andalusia.

Knights acquainted with Doc Percy Howae and wishing to write him may address Percy Howae, 5318, Lock Box 711, Meard, Ill. He is still in durance life and has been making a strong effort to gain a pardon, toward which he has asked assistance in the way of letters of recommendation from acquaintances to the Governor or Board of Pardons at Springfield.

Thru Herbert Casper, Detroit, Mich. (653 Michigan avenue), word reached Bill (too late for last issue) that Fred Tobin's mother was seriously ill and would like to know of Fred's whereabouts. Herbert says he feels that any of the boys calling Tobin's attention to this would not only be doing him an appreciated favor, but also his mother and an anxious sister.

Among Cincinnati office visitors to The Billboard last week (but during Bill's absence) was Dr. Jack Gray, who had just blown in from somewhere South. He told others of the editorial "hunch" that he would call later and confab with this typewriter tickler, but up to this writing (Thursday—talking backward) he has failed to give an account of himself—possibly left town again.

Robert K. Kallil, the Hawaiian steel guitar entertainer, in the past with numerous medicine shows, of late somewhat incapacitated, writes that he has received a response from the Government to his application, he having served in the late war, and is soon to enter the Bellevue

REDUCED PRICES ON FOUNTAIN PENS

Superior Grade of Nickel-Finished Wire Arm Bands. Per Gross. **\$5.00**

Famous Combination Memorandum Book. Per Gross. **\$5.00**

7-in-1 Opera Glasses, made of Celluloid, not Tin. Per Gross. **\$18.00**

Specialists in Supplies for Streetmen, Concessionaires and Pitchmen. One-third deposit required on all orders. All goods shipped same day order is received. 543 Broadway, BERK BROTHERS, New York City.

HEAVIEST STOCK

UNBREAKABLE "AMBERLITE" COMBS

FINEST QUALITY

59130—Fine Combs, 3 1/2 x 1 1/4	Gross. \$13.80
59150—Fine Combs, 3 3/8 x 2 1/8	Gross. 24.00
56314—Dressing Comb, 7 1/2 x 1 1/4	Gross. 15.00
56312—Dressing Comb, 7 1/2 x 1 1/4	Gross. 21.00
56313—Dressing Comb, 7 1/2 x 1 1/4	Gross. 21.00
56638—Barber Comb, 6 1/2 x 1 1/4	Gross. 13.00
56216—Pocket Comb, 4 1/2 x 1 1/4	Gross. 6.80
Leatherette Sildes, 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.

GILLETTE BLADES ARE THE BEST

Here is a Gillette Blade Holder, closing out price, \$12.00, \$18.00 and \$21.00 a Gross. Genuine Gillette Blades, 60c a Dozen. Mr. Sheetwriter—let my new price list on Fountain Pens and Pencils.

Something New Every Morning.

Kelley, the Specialty King
21 Ann Street, NEW YORK CITY.

A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, platinum, and tintypes, with a Daydark Camera. \$11.00 and up. No dark room. Finish on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/4, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/4, 65c per 100; \$5.55 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per pkg. Something new. Daydark Tinting Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tins or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY. 2827 Benton St. ST. LOUIS, MO.

COLLAR BUTTONS

DUPLICATE PAT APPLIED FOR

I'll Make 'em. You Sell 'em

Send 25c for Sample and Price

J. S. MEAD, Mfr., 4 W. Canal Street, Cincinnati, Ohio.

PEN LOT WORKERS!

Here is a flashy cheap pen. Each in an attractive box, complete with filler. Made of vulcanized rubber, with gilt point.

Per Dozen, 75c. Per Gross, \$8.50.

Three-in-One Gilt Pencils. The famous "Symbol" clutch style.

Dozen, 80c. Gross, \$9.50.

BILL BOOKS—4-fold combination Bill and Note Books. Dark red leatherette covered.

Per Dozen, 45c. Per Gross, \$5.25.

Extra Leads for "Symbol" Clutch Pencils, 5 leads to metal tube.

Dozen Tubes, 40c.

25% deposit required with all C. O. D. orders.

ED. HAHN, "He Treats You Right"
222 W. Madison Street, CHICAGO, ILL.

BALLOONS DIRECT FROM THE MANUFACTURER

We Specialize in Advertising Balloons. Your name and ad printed on a 70 Assorted Colored Balloon. All shipped to the same day order is received. \$21.00 per Thousand.

50 Heavy Transparent Pure Gum. 5 different colors. 15 different pictures printed on both sides. Gross, \$ 4.50

70 Heavy with 15 Different Pictures. Gr. 2.50

350 Monster Gas Balloons. Gross, \$10.00

70 Heavy Patriotic. Gr. 3.75

125 Airship. Gross, 3.80

Large Monster Squawkers. Gr. Gross, 7.50

70 Squawkers. Gross, 4.00

Sausage Squawkers. Gross, 3.50

Balloons Sticks, select stock. Gross, .35

Catalog free. 25% with order, balance C. O. D.

YALE RUBBER CO.
15 E. 17th Street, NEW YORK CITY.

Concessionaires STREETMEN, AGENTS Best Quality Silk Knitted Ties

Every Tie guaranteed that quality. Guaranteed not to wrinkle. Beautiful assorted colors.

\$4.00 per doz. \$45.00 per gross

Sample Tie, prepaid, 50c.

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

Write for Catalog. IT IS FREE.

M. K. BRODY
1118-1120 South Halsted Street, CHICAGO, ILLINOIS

AGENTS WANTED

Match Scratcher for the Steering Wheel. Handiest novelty, yet to be sold. Simple operation on the spider. Ornamental and durable. Handy for driver to strike a match.

Sample, 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D. postage paid.

Watch and Key Chain Holder. Is made to slip on one-inch belt. Any chain a man is using can be fastened to it. Sample in solid plate, 25c. \$1.50 a Dozen. \$8.00 a Gross. In silver plate, sample 15c. \$1.00 a Doz., \$6.00 a Gross.

JOHN LOMAN MFG. CO.
Box 341, Bristol, Conn.

MAGAZINE MEN

Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, tires, phonographs, music, moving picture, farming, machine shop, coal, etc. All at a standard, first-class publication.

TRADE PERIODICAL SERVICE CO.
1400 Broadway, NEW YORK, N. Y.

MEN AND WOMEN EARN

Large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at sight; big feature; sells 10c each. Write for price and free sample.

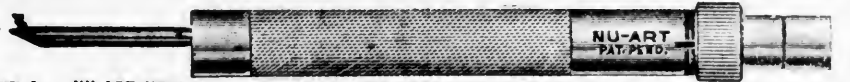
STICK-ON WINDOW LOCK CO., 16-22 Hudson St., New York City.

DAISY THE WONDER NEEDLE | EASY MONEY ALL YEAR | NU-ART BEST FRENCH KNOT NEEDLE EVER MADE



DAISY WONDER NEEDLE is another big seller. Women buy it on sight. Perfect point and gauge. Prices to Agents: Sample, 30c; \$1.25 per Dozen, \$10.00 per 100, \$50.00 per 500.

MOLTER-REINHARD COMPANY, 366 West Monroe Street, CHICAGO, ILLINOIS



NU-ART NEEDLE makes any stitch. Silvered like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c; \$2.40 per Dozen, \$20.00 per 100, \$28.00 per Gross.

366 West Monroe Street, CHICAGO, ILLINOIS

ANOTHER BIG SENSATION

Genuine Cameo Rings at less than it would cost to import the cameos alone. Genuine imported Italian hand-cut Cameos at \$3.00 per Doz.



No. 83145. Genuine Cameo. Hand cut, imported direct from Italy. It's the biggest sensation that ever hit Chicago.

OUR BIG SAMPLE OFFER We want you to see these two big ring sensations and for that reason we make you this special sample offer.

KRAUTH AND REED Importers and Manufacturers, 150 North State Street, CHICAGO, America's Largest White Stone Dealers.

Vocational Training School at Omaha, Neb. Robert has been under chiropractic treatments in Iowa the past couple of years.

The Pattens Products Co., of Washington, D. C., is pulling strongly for clean operations in pitchdom. This firm called the attention of "How To Sell and Why" to various articles appearing in "Billyboy".

Boys, ever since the Christmas Special, Bill has been trying to make "ends meet" in getting caught up with all the pipes being sent in each week.

Heard of a supposed deaf and dumb pitcher holding his tip almost speilbound, while holding an article high and technically explaining its merits with masterly gesticulations.

Some time ago Frank H. Trafton and the Missus rammed themselves up a nice little place of business in St. Louis for their canceled stamp business, with intention of "settling down" in domestic bliss.

Al (Smoky) Lyle, comedian, pipes that after closing with the Mason Stock Co. he and Geo. L. Kay played some independent vaudeville dates. Worked at Liberty, S. C., Christmas week.

Al Burdick and the Missus have again quit carnivaling and are rambling down in Texas and Louisiana with a big blue covered "henry"; covered with signs, and the company labeled the Al Burdick Advertising Co.

While on a visit to homefolks, Earl E. Barr, veteran bandmaster and orchestra leader, and wife also paid a visit to the Henderson Medicine Show at Monroe, La., to excellent patronage and a fine program.

Having recovered from a recent illness, at Little Rock, Ark., Harry E. Lloyd, veteran comedian and character man, recently joined Dr. Joe Clarke's Cherokee Comedy Company, which he reports to The Billboard is doing a fine business in Missouri.

Ed Foley, herba, cement and cleaner worker, piped from Wheeling, W. Va., that he had arrived in that city, after making five towns since December 28.

Many of the specialty demonstrating boys would not recognize the name, Charles C. G. Retainer, as referring to that former hustling the Retainer man, Yiddie Camelsner (sh-h, listen—the former is his stage name).

Chas. C. Jarvis, paper man, returned to visit homefolks in Knoxville, Tenn., during the holidays and wrote (in part) on December 31: "Well, Bill, this is the last day of 1922 and I trust that all the boys have a plenty of"

(Continued on page 95)

\$12 an Hour! Yet He Had Never Sold Anything Before

Ye gods! Some seller! W. H. Marion, a beginner, made forty calls and landed thirty-six in three hours! Sells like hot cakes!

THAT IS WHAT YOU CAN MAKE with our Novel Packages. All Hot Sellers. We show here "NIFTY NINE," which only costs you 80c to 90c, according to quantity.

Some Seller at \$2.00 LOOKS LIKE \$5.00 WORTH COSTS YOU ONLY 90c OVER ONE BUCK PROFIT ON EACH SALE!

Nine nifty articles, all full Drug Store size. Retail value, \$3.75; you sell for \$2.00. Costs you only 90c, giving you at least \$1.00 profit on every sale.

20 Boxes a Day Means \$22 Profit!

You're sure some rummy if you can't average 20 sales a day. Sell 90 out of every 100 calls. It's dead easy! And every sale means \$1.00 clean profit to you.

FREE FORD CAR TO PRODUCERS No contest. No time limit. No limit to the number given away. Every producer gets a brand new, shiny Ford Touring Car in which to make his calls.

Special Offer

Advertisement for E. M. Davis Co. featuring a display case of 'Nifty Nine' products. Text includes: 'NIFTY NINE, IN DISPLAY CASE, SENT POSTPAID FOR \$2.00. E. M. DAVIS CO., Dept. 9331, CHICAGO.'

THE 1923 WINNER!

Advertisement for a 3-1 Combination Shopping Bag. Text includes: 'FOR AGENTS AND CONCESSIONAIRES This Rich Looking Improved 3-1 COMBINATION SHOPPING BAG. Special Price, \$3.50 Per Doz. \$40.00 Per Gross.'

MATTHEW BROS., 808 S. Marshfield Ave. CHICAGO, ILL.

Advertisement for American Monogram Co. featuring a logo with the letters 'A B B'. Text includes: 'That's what you make by transferring delectable monograms onto coats. Every motorist wants his car monogrammed.'

AGENTS WANTED \$50.00 to \$100.00 per week EASY. Our Butcher Linen Iron Board Covers sell fast. We have a large VARIETY LINE. WRITE FOR FREE SAMPLE OFFER. AMERICAN BRAIDING & EMBROIDERY CO., Dept B, Manufacturers, 329 Monroe, Chicago.

GERMAN KEY CHECKS SILVER 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, 30c. PLEASE DIE WORKS, Dept. D, Wisnau, N. N.

UNITED CEMENT CO., 332-334 Plymouth, Chicago. Damonators. Pitchmen—\$130 made in one day with Shur-Nick Cement. Special price gross lots. Sample, 10c. Circular free.

STREET-PITCH-HOUSE-TO-HOUSE MEN

Advertisement for 'The Handy Co.' featuring a logo for 'HANDY' and text: 'Money-Back Proposition. \$1.00 hourly guaranteed. Day's business in pocket. Money instantly refunded if you can not sell them. Returnable sample and information, 25c. The Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.'

Advertisement for 'Get This Book' featuring a book cover and text: 'It will clearly show you how you can make \$25 to \$50 week in part or all time, selling Clow's Famous Philadelphia Hosiery direct to wearers from curmia. Pleasant dignified work. Goods that wear. Prices that win. Permanent income. Write today. GEORGE S. CLOW'S CO., Dack 39, Philadelphia, Pa.'

NOTICE, MEDICINE and STREETMEN! We have the best selling medicine proposition on earth. A bank draft in each package. Send one dollar for samples and full information. Address: HERBS OF LIFE MED. CO., Springfield, Illinois. SAY "I SAW IT IN THE BILLBOARD."

SAME SUPERIOR QUALITY

Advertisement for Bredel & Co. featuring an image of a leather case and text: '\$20.00 Gr. No. 7—GENUINE FINE BLACK LEATHER 7. In-1 Billbooks. Smooth Finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, 35c. \$2.00 PER DOZEN, \$20.00 PER GROSS. With Outside Snap Fastener, DDZ, \$2.15; GR., \$21.50. One-third deposit with order, balance C. O. D. BREDEL & CO., 337 W. Madison St., Chicago, Ill.'

GO INTO BUSINESS for Yourself. Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. No Cash. Booklet Free. Write for it today. Don't put it off! W. HULLER RAGSDALE, Drawer 42, EAST ORANGE, N. J. REDUCED PRICES ON TONIC Oil, Salve, Soap and Creams. BEACH'S WONDER REMEDY CO., Columbia, South Carolina.

Hustlers \$25 A DAY Make



A Simple Demonstration Sells the Premier Knife and Scissors Sharpener

The Fastest, Easiest Seller Known. YOU MAKE AT LEAST

200% PROFIT

Every Home, Restaurant, Hotel, Tailor Shop, Delicatessen and Barber Shop

will buy. It's wonderfully simple and effective. Puts a keen edge quickly on dull knives, scissors, cleavers, sickles, scythes, lawn mowers.

Money back guarantee removes 90% of your sales resistance.

Sale of your first order guaranteed.

Regular price, 50c. Agents, send 25c for sample today.

PREMIER MFG. CO.

806-G East Grand Blvd., DETROIT MICH.



RUBBER BELTS, First Quality.....\$16.00 Per Gross

Black Brown and Gray. Plain, imitation stitch and wains.

RUBBER KEY CASES, First Quality, \$16.00 Per Gross

Black and Brown. We Handle the Best We Can Get.

Send 25c for Sample.

SILK FIBER KNOT TIES, GROSS LOTS, \$2.00 A DOZEN.

SILK BOW TIES, GROSS LOTS, \$1.00 A DOZEN.

FURS

THE BEST MONEY MAKING ARTICLE YOU CAN GET.

CHOKERS, Foxes \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt stocks. Also other bargains. Write for price list 25¢ deposit on all orders. BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

AGENTS! CANVASSERS! Reduced Prices!!!—3-1 BAGS

"The Bag of 100 Uses" Ideal for shopping, school, picnic, or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.

\$3.25 Per doz. Sample bag, prepaid, 50c.

\$35.00 Per gross in gross lots.

3-in-1 Bags, same as above, in assorted colors. \$5.00 per dozen. Sample Bag, prepaid, 65c.

"AUNT MAY" WOMEN'S WATERPROOF APRONS

Size 24x36. Twelve different patterns or cretonne patterns to choose from.

PRICE, \$3.60 PER DOZEN. \$40.00 per Gross in Gross Lots. Sample Apron, 50c. Prepaid.

"AUNT MAY" CHILDREN'S APRONS

In Nursery Rhyme.

PRICE, \$3.00 PER DOZEN. Sample, 40c. Prepaid.

PLYMOUTH BAGS

Dull or bright leatherette. Size 11x15 in., \$5.25 Dozen. Sample Bag, 60c. Prepaid. Size 12x13 in., \$4.90 Dozen. Sample Bag, 55c. Prepaid.

Plymouth Bags, in assorted fancy colors. \$5.00 per Dozen. Sample Bag, Size 11x15 in., 65c. Prepaid. Size 12x10, \$3.00 Doz. Sample, prepaid, 49c.

Over 45 other fast sellers. Our new Catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE, "Maximum Quality at Minimum Prices." 225 Commercial St., Dept. B., BOSTON, MASS.

AMBEROID GOLDEN BEAUTY COMBS

We Make 'Em

Pat. Lond.

Every Man Wants the "HATBONE"

A backbone for soft hats. Keeps your hat in shape. No sagging and wrinkling. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c.

JUNG-KANS MFG. CO.
Celluloid Advertising Novelties.
1307 Green Bay Ave., Milwaukee, W. S.

No. 410—Ladies' Dressing, 82 1/2%. Gross.....\$20.00
No. 411—Ladies' Coarse, 82 1/2%. Gross..... 20.00
No. 412—Men's Barber, 67 1/2%. Gross..... 13.00
No. 413—Pins or Dust Comb, 3 1/2". Gross..... 13.00
No. 414—Pocket Combs, 4 1/4". Gross..... 6.50

Leatherette Slides, Gross..... 1.44

Buy direct from the largest manufacturer of Amberoid Unbreakable Combs in the U. S.
BARNES, THE COMB MAN, Leominster, Mass.

Big Money

Made by agents selling our wonderful Face Soap Perfumes, Toilet Articles, Soaps, etc. Free case of soap & agent terms mailed to any address.

Lacassia Co., Dept. 472 St. Louis, Mo.

AGENTS

No 2

Radia Gas Lighters. Lights gas without matches or friction. 260% profit. Demonstration sample, 10c. Rapid Mfg. Co., 10 E. 14th, N. Y.

A REAL BIG VALUE Brusselette Rugs

Size 27x54 inches.

Special for This Week. \$1.00 Each.

2 for \$1.89, Prepaid.

Regular Value, \$2.

Agents can make 100% profit. Sell Dozen a day or more.

Write for Special Inducement.

E. H. CONDON
17 Bedford St. (Dept. B) Boston, Mass.

STREETMEN—AGENTS

YOU CAN MAKE BIG MONEY

selling the 2-1/2-1 Necessary Tool on a money-back guarantee. Very easily demonstrated. It puts a keen edge on knives, etc., opens any bottle with metal cap. Dozens of street men and agents make \$100.00 to \$200.00 a week. A gross cost you \$9.75. You make \$10.65.

300% TO 400% PROFIT TO YOU. Costs \$9.75 for one or more gross; \$5.00 for half gross; \$1.25 per dozen. F. O. B. Detroit. Sample, 25c, prepaid. Will refund your money on all unsold. Money-back guarantee with each one. Weigh 8 lbs. Per gross, ready for shipment. We ship day order is received. Please send 25c on all C. O. D. orders. SEND YOUR ORDER IN AT ONCE.

THE NECESSARY TOOL CO.,
721 Lincoln Building, DETROIT, MICH.

UNITED Earn Money at Home In Your Spare Time

Our men are making as high as \$500 per month—all and part time. You can make and sell glass signs, name and number plates by new "tilted" method. No art training needed. Big demand for signs. Everyone wants a United. Write today for full details about our complete, fascinating outfit for sign making and selling by our easy system.

UNITED LETTERING COMPANY
Jones Law Building, PITTSBURGH, PA.

PICTURE MEN AND OTHER AGENTS
(Men or Women)

Work the small stuff. Quick sales. Big profits. 6x9 oval Medallion, hand colored, from any photo or snapshot. You pay 6c—sell for \$1.99 to \$3.99. Four-day service. Write for information to **PERRY PHOTO NOVELTY CORP.,** Section 22, 360 Bowery, New York.

KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, \$40.00 per 500. 10% cash with order. Man-Doz B. B. KIRBY BROTHERS, Collinsville, Okla.

PIPES

(Continued from page 95)

Iron men, and soft ones, too, to show for the year that will die tonight. I think it has been a great old year—but I am not sorry to see it go and am ready to "turn the page" and greet the new one with a smile. I feel that 1923 will prove a very successful year for everybody and that the boys will pull closer together and remember, each of us, that the other fellow has as much right to make an honest living as we have. The world has but very little for the selfish ones, except sorrow."

Dr. Harry Davis reports pleasant weather and good business in Oklahoma. Idabel the best town of the winter season. His fifth year in that State. Hugo, on the main street, was providing large crowds and good results each day. He adds: "More power to the clean-up campaign. Some med. man has mistreated the folks down here, in Idabel especially, where the people are very sore at him. Not only should all the boys clean up, but sell reliable stock, then the official and buyers will be glad to welcome us back. This has to come to pass, as already a number of good towns are open to only those the 'city dads' know to be right—or else high readers." (The letter forwarded to H. E. Davis, in Kansas, Harry.)

Jack Farrington, of the circulation stimulators profess, "shoots" from Los Angeles that he had terminated his trip West, at that point, after a 2,000-mile trip, but on landing found no old friends present, as Harry Carson was on a trip to Tijuana, via his "speed devil". Jack is to have the Missus join him out there and they will remain until spring, when they and Carson are to return East, to Maine and New York State, for the summer. Says he met Jerry Lyons, who has settled on the Coast, and is looking and doing fine. He adds: "Let's have pipes from Smart, Goucher, Stub Goodrich, Pat Sumner, Carl Bowler, Jimmie Smith and Minnie Barton. Wonder what has become of H. Brown, the Bar-Kid (known to most of the boys as Hump Brown). Was grieved to learn of the death of R. H. Evans. He will be missed by many friends."

At last Dr. Chas. Thrmr has shaken his big self together and "reported". Charies and the Missus are headquartering at Topeka, Kan., out of which city the "champion mugger maker" (the boys claim to it) intend working Saturdays with oil and other articles. Says he is not setting the world on fire with business, but doing very well. Adds that he has added in opening many closed towns, and opened quite a few singlehanded, but that he afterward found most of them again closed by Jan. men. Tells of a city clerk explaining a modern jam to him some time ago and ask if he worked that way. Charies convinced the clerk he did not and received a permit. He intends sticking around the Topeka section until March and then back to his old territory in Illinois and Indiana. "And I hope to find," he says in conclusion, "that this year the jammers will have got hep to themselves and learned that a man can make more money working straight, and without burning up the spots."

Report from Hot Springs, Ark., has it that Dr. Less Williams is soon to launch a swell tent outfit and with a crackjack performance. Among the folks to be with him, besides Mrs. Williams, of course, in her medical specialties, are Tom (Red) Dean (who will have an interest in the show), lecturer; Buster Williams, principal comedian; Check Williams, stage director, and six other acting people—eleven in all. Naturally, a pipe on Less and his amiable spouse is better appreciated when there is some humor attached to it, so it came somewhat thusly: Doc was recently lecturing on his platform, when a lady in a newly-purchased "picture" hat appeared in the large audience, and less, glancing in her direction, saw her smile and wink, and he "winked" back. Fact was, Mrs. Williams had purchased a new "sky-piece" without "hubby" knowing it, and she wasn't accustomed to being in the audience. Bill thinks she only pulled the supposed coquetry to get Less to "pipe off" the just-purchased "lid". Less strongly contends, however, that the "answer" was purely "an acknowledgment" of that very sentiment. But it's a good joke all around, don't you think?

P. R. DeVore, of the DeVore Manufacturing Co., Columbus, O., advised last week that his

MR. AND MRS. A. T. McCARTY



Mr. McCarty is known as Dr. White Eagle and he and Mrs. McCarty are well known in the profession. The accompanying picture shows them returning from a hunting foray which, as may be seen, was quite successful.



Nickel Velvet-Line Razors
Safety Razors
No. 3, \$2.00
Doz., \$21.00 Gr.
No. 1, as above, better quality, \$2.75 Doz., \$30.00 Gross.
No. 5, as above, larger, and high polished box, with blade and styptic pencil, with compartments, at \$3.50 per Doz. Imported Blades to fit above and Gillette Razors, at 25c per Doz. clip and box, at \$16.00 per Gross.
Eagle Mounted Self-Filling Pens at \$13.50 per Gross.
Clips to match, 75c per Gross; Pencils to match, \$7.50 per Gross.
Gold-Filled Mounted Self-Filling Fountain Pens, solid gold point, proper pencil to match, complete in display box, at \$1.25 per Set.
Opera Glasses, in hard leatherette cases, at \$4.50 per Doz., \$45.00 per Gross.
Seltzer Heavy 21-Piece Manufacturing Sets, in attractive leatherette cases, at \$15.00 Doz.
Genuine Leather Bill Folds at \$20.00 per Gross.
Aluminum Pencil Sharpeners, at \$6.00 per Gr.
Silvered Nickel Arm Bands, first quality, at \$6.75 per Gross.
Gold Filled Watch Chains, in bulk, at \$7.50 per Gross.
5-1 Tool Cases, at \$16.50 Gross.
10 Tools in Wooden Handle, with hammer, \$2.25 per Doz.
Imported Fegneh, Finest Quality, Pearl Neck-ista, solid gold catch, 2 1/2-inch, beautiful heart-shaped box, \$2.25. Complete
Gold-Filled Ladies' Wrist Watches and Bracket, and Box, \$3.50.
Eloin and Wallham Watches at reduced prices.
Seltzer Pepper Shaker, heavy silvered metal, \$4.00 per Dozen Pair.
Fine Quality Straight Razors, \$9.50 and \$4.00 per Dozen.
Razor Straps, \$2.75 per Doz.
Nickel Swinging Desk Clocks, \$1.35 Each.
Midget Desk Clocks, at 65c Each.
Gold Plated Parlor Clock, at \$2.00 Each.
Imported Vacuum Bottles, \$7.00 per Doz.
All-Aluminum Vacuum Bottles, at \$9.00 per Doz.
Barious Diamond Stick Pins, \$4.50 per Gross.
10-Jewel, 14-Karat, 25-Year White Gold-Filled Wrist Watch, with ribbon and box, at \$5.00.
Fine line of Hair Clippers, Pocket Knives, etc. 25% deposit, balance C. O. D.

R. & S. MFG. CO., 32 Union Square, New York
House of Myer A. Finegold.

MEN WANTED

If you are willing to work 6 or 8 hours every day you can make from \$1.00 to \$10.00 per hour or more with us selling a universal necessity. Every factory, traction line, school, church, business house, home, auto or garage is a live prospect and will buy if you see them. Price low—cash or easy monthly payments. Big commission—Part cash when you take the order. It sells on sight. No trainees, and women with no experience in selling—Free—so that they can earn \$2.00 per day to \$15.00 or upwards per year.

Conant resigned a \$6,000 a year job to come with us. His first sub-agent made \$159 in 3 days—Geo. Pawell made \$125 his first week in two school orders—L. O. Keeton made \$252 in his first sale—Ed. Scannell made an average of \$250 per month—A. E. Kunit reports his profits—1st week, \$87.50; 2d week, \$95, and since that, he has made as high as \$185 in one week—Kemper Slidell has sold over \$18,000 worth of our goods—Nick Viliers made \$118 his first week—Blank, with no previous sales experience, made \$59.60 his first week.

Anybody can do it who will work. We want 1,000 men like them—and they can make big money with us. Our new installment plan is a wonder—agents tell us it gives them a sale on practically every call they make. Write today for particulars. No capital required. Give us details of your past experience and references.

THE FYR-FYTER CO.,
3610 Fyr-Fyter Bldg., Dayton, O.

AGENTS 100% Profit

SELLING T. B. S. Felt RUGS

Size 3x5 1/2.

Attractive design, as illustrated.

Positively Sells on Sight.

Colors: Rose, Navy and Green.

Price \$12.00 per doz. Sample \$1.50 prepaid

Write for Free Catalog of our complete line of Inexpensive Rugs and Textile Specialties.

MAISLEY-PAYNE MFG. CO.
Dept. G, 104 Hanover St., BOSTON, MASS.

SALES LETTERS

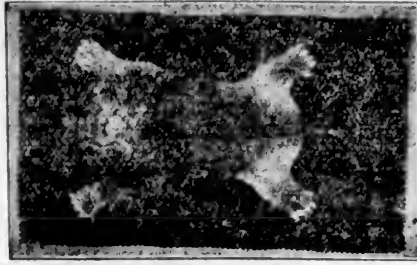
Have your sales letters prepared by an expert. Letters of dynamic power and force, combined with intelligence and a distinct touch of originality. Your points are brought out convincingly, yet concisely, and then projected into the minds of your readers with unerring accuracy. If you want real sales letters, I can prepare them. My terms are reasonable.

V. S. MacFEE, Advertising Expert,
2731 Warren Avenue, Chicago.

MENTION US, PLEASE—THE BILLBOARD.

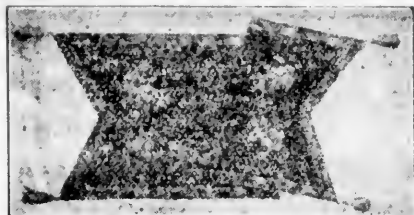
firm is to make several thousand reprints of the "Pitchmen as National Advertisers and Entertainers" special article in the last Christmas Number of The Billboard (credited to this publication), by J. A. Joyce and Larry Bernstein. This is to be circulated among manufacturers, merchants, civic officials, etc., by its staff, and pitchmen and demonstrators of all kinds who write to the DeVore Co. for supplies to distribute. The DeVore idea is to help get the itinerant merchants into the better grades of the personages as above mentioned, especially to have them give credit to those of the profession to whom credit is due, and to encourage officials and citizens not to discriminate against this vocation and its worthy representatives because, unfortunately, many have in the past worked hardships upon it thru malicious or careless methods of selling their wares. Mr. DeVore also advises that this step is taken partly at the solicitation and urging of numerous "knights of the torch and grip", and that several of them signified their willingness to aid with what they could afford in the expense entailed therein, explaining that it would more than recompense them in later accountings.

Dr. E. L. (Larry) Barrett shoots that he has been so busy of late, trying to sidestep snakes in the Southeast, he has neglected to shoot pipes. Says he likes to read effusions from the med. knights of the Central States—those who tell news about many others—like Dr. Geo. M. Reed, for instance, and then he continues: "I am now on my third round of drug stores, as I find that is my most successful 'modus operandi' (whatever that is). Last week I met a bunch of med. grafters who have all the jam men backed off the map—will tell it later. The Four Musical Morands and their 'buzzy baggy' flew into Tampa, Fla., Saturday night, and delivered their musical farve-comedy on my platform. They're simply great, and the two youngsters can sure dance like old folks (man alive, some of the vande. headliners are not one, two, three with them). Only wish I had room for them on my truck. Bill, if you hear of any jam-man who wants to get a 'good murdering', I know of four towns to recommend him to. I am heartily for any good knights who will protect 'honest-to-gawd' street, store or lot men, and will aid such with some time, also a little cash if needed. If something isn't done soon, it's goodly, ye oldtimers, and newcomers as well. Get some responsible oldtimers to start something in the right direction and I really believe



AGENTS, CONCESSION MEN OR SALESBOARD OPERATORS

Attractive articles that are different. Lion and Tiger Rugs and Scarfs. Size 21x40. Made from cotton felt. Sample, \$1.35. Dozen, \$12.50. Wool felt. Sample, \$1.75. Per Dozen, \$18.00. Heavy felt, for rug purpose. Sample, \$2.00. Dozen, \$21.00. Extra heavy felt. Sample, \$2.25. Dozen, \$24.00. OAK LEAF Design Table Scarf, biggest thing in our line, must be seen to be appreciated. Size 18x48. Cotton felt. \$12.50 per Dozen. Sample, \$1.25. Wool felt. Sample, \$2.75. Dozen, \$30.00. Size 18x60. Wool felt. Sample, \$3.25. Dozen, \$38.00. Send for circulars of other big selling items. All goods sent postpaid when cash accompanies order.



BRADFORD & CO., INC., St. Joseph, Michigan.



Our new line of Electric-Lighted Vanity Cases or Canteens now ready, representing the finest class of merchandise ever manufactured. Each and every one shows the master hand. Prices lowest. Values up to \$96.00 a Dozen.

We also offer our regular numbers, as follows:

Keystone Patent \$15.00 Doz. Sample, \$1.75
Octagon, with Center Tray 50.00 " " 4.25

No competition on above numbers.

Spangler Manufacturing Co.

160 No. Wells Street, CHICAGO

Raffles refused unless the full amount was received.

Ralph Williams, leader of the Ralph Williams Orchestra, of Chicago, was in town last week making contracts for his summer engagement here.

C. W. Richardson, who has the "Devil's Gulch", will open January 20 at Pana, Ill. The program is going nicely, also the advance sale of tickets.

Mr. and Mrs. Matt Woodward, who have made the ice cream sandwich famous thru Illinois and Indiana in the past six years, are for the first time working right thru the winter at the Coliseum in St. Louis. They have recently worked the Radio, Better Homes, Flower Show, Real Estate Show and Poultry Show.

The Fionzaley Quartet and Madame Helen Stanley gave a very excellent program at the Odessa last week. The Fionzaley Quartet is composed of Messrs. Betti, Pochon, Bally and d'Archembeau. Their visit to St. Louis was doubly welcome, due to the fact that for the first time in their local art sojourn they had the co-operation of a distinguished cantatrice, Madame Helen Stanley, American soprano.

Resuming the baton after several days' absence in New York, Rudolph Ganz put the St. Louis Symphony Orchestra thru its most melodious paces last Sunday afternoon on the occasion of the tenth "pop" concert. Francis Alcorn, local singer, sang his popular song, "Love and Song". Mr. Ganz's program included Cecil Burchleigh's "Rocky Mountain Sketches", Franz Schubert's "Moment Musical" and Karl Maria Von Weber's "Oberon" overture.

The celebrated clown, By-Goob, original producer of "The Seldom Fed Minstrels", is back in town, having just closed a twenty-two weeks' engagement for the Western Vaude- (Continued on page 100)



CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 23 lbs. Sachet Basket, trimmed with Tasseles, \$19.00 per 100. Nest of 3, 5 Tasseles, 5 Rings, at \$2.20 per Nest. Nest of 5, 7 Tasseles, 7 Rings, at \$2.55 per Nest. Packed 5 Nests of Above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received. AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.

STREETMEN, MEDICINE WORKERS, DEMONSTRATORS AND HUSTLERS

Get down to real business where you can make money quick and easy selling our high-grade Electric Belts, Voltaic Electric Insoles and Medical Batteries. An exceptionally good line for trouper making one to six-day stands, 500 to 1,000% profit. 25¢ for sample belt or pair of insoles. Send for Lecture on Electricity and net wholesale prices on the best line out. An excellent demonstrating belt will be sent for \$1.00. THE ELECTRIC APPLIANCE CO., (Incorporated 1891), Burlington, Kansas.

HERE'S A NEW ONE WITH AN IRRESISTIBLE FLASH.

STERLING SILVER FINISH GALLERY MOUNTING 7 FINE CUT WHITE STONES

No. 1384. SAMPLE, 25c.

\$2.00 Doz. \$18.00 Gro.

JUST OFF THE PRESS

New White Stone Circular. Ask for No. 200.

S. B. LAVICK & CO., Inc.
411-415 South Wells Street, CHICAGO, ILL.

HERE IS A GOLD MINE

3-1 COMBINATION SHOPPING BAGS.

Can't be compared with any ordinary cheap bag. Made of the best heavy auto leather. When opened measures 17 1/2 x 12 1/2 in.; closed 6 1/2 in. Retail for \$1.00. Special Adv. Price \$1.00 PER DOZEN. Sample mailed for 50c.

3-1 COMBINATION SHOPPING BAGS.

Made of Ekhlide leather in beautiful colors of brown, blue and dark red. Retail for \$2.00. Special Adv. Price, \$7.50 PER DOZ. Sample mailed for 85c.

All orders shipped same day as received. One-fourth deposit, balance C. O. D. N. GOLDSMITH MFG. CO., 160 N. Wells Street Chicago Ill.

New Bamboo Self-Filling Fountain Pen. \$48.00 per Gross, F. O. B. Chicago.

WRITE FOR SAMPLE AND PARTICULARS, 75 CENTS.

Others are cleaning up. Why can't you? Carry 50 in your pocket. Sell anywhere and make yourself a nice wad of money on the side.

30% deposit for all C. O. D. orders.

T. KOBAYASHI & CO., 311 River St., Chicago, Ill.

YOU CAN MAKE MONEY WITH THESE GOODS

Nail Files, Per Gross, \$2.50
Court Plaster, Per Gross, \$2.50
Sachet, large size, Per Gr., 1.75
Sachet, small size, Per Gr., 1.35
Needle Hooks, Per Gross, 7.00
F. O. B. New York. Deposit required on C. O. D. orders.

CHAS. UFERT 133 W. 16th Street, NEW YORK.

Subscription Men---Your Opportunity!

Increase your sales and profits with our new business booster. One Cleveland newspaper sold over 20,000 subscriptions with it in Cleveland alone in less than three months. Women fascinated the minute you flash sample—they have never seen anything like it before. A real subscription getter. Be the first in your territory to use it and get the business. Send \$1.00 for samples and particulars. No other investment.

NATIONAL, 200 Superior Bldg., Cleveland, Ohio.

SOMETHING NEW—First Import. Ever-Ready Disappearing Writing Pad

Boys in Chicago are cleaning up. Harry Fox sold 15 dozen the first day out. Every demonstration sells to four out of five people employed in shops, offices and stores, etc. Wonderful for scratch or telephone pad. Write without a pencil, using match or finger nail. Lift the first sheet and the writing disappears. Pad is ready for your next memo. Saves paper, time and trouble. Samples, 25c each, postage prepaid. No free ones. Quantity price, \$2.00 a Hundred or \$100.00 per Thousand.

SOLE DISTRIBUTORS:
DIRECT SALES & SERVICE COMPANY
7 WEST MADISON STREET (Corner State and Madison Street), CHICAGO.

ATTENTION! JOBBERS, SALESMEN, STOREKEEPERS

For quick sale we offer our entire stock of 350 cartons of JEWELRY FACE POWDER (each containing 10 packages made to sell at 25c per package) at the following prices: 1 Carton, \$4.25; 10 Cartons, \$36.00; 25 Cartons, \$80.00; 50 Cartons, \$140.00. Two Sample Boxes, postpaid, for 40c, in any address. All orders must be accompanied by money order or certified check. We guarantee prompt delivery and pay shipping charges. RUSH YOUR ORDERS IN NOW, as this ad may not appear again.

LARCO SALES COMPANY, care Billboard, Chicago, Illinois.

ST. LOUIS

ALLEN H. CENTER
Phone, Olive 1733
2046 Railway Exch. Bldg. Olive Street
Between Sixth and Seventh

St. Louis, Jan. 12.—A large crowd attended the Alamac "amateur night" Tuesday night. The first prize was awarded to the Winning Twins, singers and dancers; second prize to English Chappie; third prize to Prof. Robinson, piccolo player. Other contestants were: Little Helen Cox, Harry Kirby, dancer; Charlie Miller, musician; Ham & Eggs, two colored individual dancers; Roy Thomas, dancer; Arthur Preece, wooden shoe dancer. Following the amateur show these professionals were called upon and entertained to the vast delight of the crowd: Harry Lorenz and George Sommers, of the Watsonson, Berlin & Snyder office; Jimmie McCauley and Larry Lamont, of the "Giggles" company; Haghey Clark, Inez Manley and Jack O'Malley, from the Columbia; Elmer Brown, from the "Music Box Revue" company, and many others. The gathering dispersed in the wee sma' hours. Joe Smith, manager, announced that starting next week a new company of entertainers will hold down the boards in the Alamac Cafe. There will be six clever girls who have been chosen for their appearance and ability as entertainers.

Chas. D. Zaneta, frog-man, is in St. Louis for a short visit and is stopping at the Alamac. Mr. Zaneta has renewed quite a number of old friendships while here and had a pleasant call at The Billboard office.

Raffles is back in St. Louis for a few days to attend to a lawsuit which he has brought against Hector Pazzagoloo, manager of the Belmont, Criterion and Congress theaters. Raffles won the case once, but Mr. Pazzagoloo appealed and the case was set for January. Pazzagoloo offered to settle out of court, but

Agents

Ye Gods, -some seller!

I made \$215 to-day

-writes Bentley

READ WHAT THESE OLIVER AGENTS SAY:

\$600 a Month.
"Have averaged \$600 profit a month for last six months."
A. M. Russell, Conn.

\$1,000 in 4 Weeks.
"Am making \$1,000 per month. I have made big money before, but did not expect so much. Your Burner is just the thing."
J. Carney, S. Dak.

Buya Car With Profit
"Have earned enough in one month to buy me a new auto."
S. W. Kneppen, Col.

Sells Like Beer in a Dry Town.
"Am sending today for seven Oliver's. This is one day's orders (\$85 profit). Selling like beer in a dry town."
W. H. Drew, Mich.

\$43 in One Evening.
"I made \$43 in a night."
N. B. Chelan, Wash.

The Oliver Oil-Gas Burner does away with coal and wood. Burns 95% air—5% oil. Turns any range, furnace or stove into a gas stove. 16 different models. Burns kerosene (coal oil). Gives much or little heat by simply turning valve. Think of the appeal you can make in every community. Solves fuel problem. Cheaper than coal, wood or gas—absolutely safe. Does away with crudeness—no fires to make, no ashes, dirt, smoke, chopping, carrying coal and wood. Easy to install. Doesn't change stove. Protects health. Easy to demonstrate—fills in or out of stove in one minute. Show any woman what it will do right in her own home and sale is made. Big demand all year. Let the fuel shortage make you big money.

Big profit. Some Oliver agents earn as high as \$1,000 per month. \$21 a day is easy.

Free Sample Case Offer and book "New Kind of Heat." Write for them now.

OLIVER OIL-GAS BURNER & MACHINE COMPANY.
Oldest Largest Manufacturers Oil-Gas Burners in the World.
2174-M Oliver Building, ST. LOUIS, MO.

RUBBER BELTS \$15.50 per Gro.

SILK KNITTED TIES \$3.35 Dozen, Sample, 50c.
SILK CLOTH TIES \$2.50 per Dozen, Sample, 35c.

International Distributing Co.
333 South Dearborn St., Chicago, Illinois

MEDICINE MEN

The chance of a lifetime is awaiting you if you want to clean up this season. We have the most attractive packages, highest quality Herbs, Oil and Nerve Tablets at the lowest prices on the market. Orders shipped same day received.

COLUMBIA CHEMICAL CO., Newport, Ky.

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

"FURNISHING THE PUBLIC DEMAND—HIGH-CLASS AMUSEMENTS"

MATTHEW J. RILEY SHOWS

WANTED—SHOWS AND CONCESSIONS

Will furnish beautiful wagon fronts, complete, to real showmen. Will positively play a route of first-class Fairs and specially promoted celebration events. Address MATTHEW J. RILEY, Matthew J. Riley Shows. Winter Quarters: Inter-State Fair Grounds, Trenton, N. J. Correspondence address P. O. Box 164, Elizabeth, N. J.

Circus and Carnival News

COREY GREATER SHOWS

To Play Territory in Pennsylvania and New York

Most of the equipment of the Corey Greater Shows is stored in buildings on the fair grounds at Lewisburg, Pa., where the caravan will open the new season April 26. The working winter quarters at present, however, is in Bakerton, Pa., where Manager Corey has a permanent building, used for dancing, roller skating, basket ball and athletic events. The building also provides a spacious work room, where mechanics and aids are busy building new show fronts, and Prof. Felix Wehrle, of "elastic skin man" fame (formerly with large circuses), is training his troupes of monkeys and birds.

Everything at Bakerton pertaining to the coming season for the shows will be shipped to Lewisburg February 1, and work will then be started there on the repairing, repainting and decorating of the shows and rides, and all the paraphernalia placed in good condition for the opening date. Manager E. S. Corey advises that the organization will be enlarged for the coming season (its fourteenth annual tour) and will include eight shows, three rides and twenty or thirty concessions. The route will be exclusively thru Pennsylvania and New York States, all of which is according to an executive of the above shows.

IN NEW "HOME"

Mid-West Hair Doll Factory Moves Into Larger Quarters

Kansas City, Mo., Jan. 10.—The Mid-West Hair Doll Factory is now all nicely settled in its new home at 1720-22-24-26 Cherry street, just a half block east and one block south of its former location on Locust street, having moved into the new and larger quarters the first of the year.

In January, 1922, the Mid-West Hair Doll Factory by rapidly expanding business was forced to seek much larger space than it had on the 600 block, East 8th street, and accordingly moved into the big building on Locust street, but the year that has just closed has meant phenomenal and increased success for this firm, so more and more space was required and urgently needed to give adequate quarters to the different processes used in the manufacture of dolls and lamp dolls, which this firm specializes in. The present commodious location will give the company excellent facilities to manufacture and maintain a large stock on hand at all times. A. N. Rice is the sole owner of the Mid-West Hair Doll Factory. He is a young man, with hustling and "mixing" ability, and has attained a good many rounds on the ladder of success. His policy this year will be to offer such wonderful "buys" to the carnival world that concessionaires can give the public good merchandise at all times.

DONALD MCGREGOR SHOWS

Management Plans Enlarging for 1923

Kansas City, Mo., Jan. 10.—The local office of The Billboard is in receipt of an interesting letter from Donald McGregor, the Scottish Giant, owner of the Donald McGregor Shows. The McGregor Shows are in winter quarters at Hillsboro, Tex., and Mr. McGregor says: "They are the best winter quarters I have ever had, close in and plenty of room. The people here are fine and well deserving of the compliments they receive on their wonderful hospitality."

Mr. McGregor says he has already started a large force of men at work in the winter quarters, getting things ready for an early start, as he is planning on taking out a better and bigger show than he has ever had on the road. But in 1923 he will be all "boos", as he will not be on exhibition, but in charge of the midway.

Mrs. Dinwallow arrived at Hillsboro last week from Duluth, Minn., and is busy getting ready to be in charge of the ticket box on the swing. Mrs. Monroe and son, George Monroe, of San Francisco (daughter and grandson of Mr. and Mrs. McGregor) are visiting at the McGregor quarters, and they are all quite "tickled" to be together again.

Mr. McGregor says further that Mrs. McGregor is enjoying good health, is the same as ever, "the best cook in America", and any one doubting that statement at all can "just look at him." Mr. McGregor is one of the largest giants in the show business and has made a decided success of himself and his shows. The Donald McGregor Shows wintered in Kansas City last year.

ST. CLAIR BEFORE BOARD IN FEBRUARY

A letter to a former member of The Billboard staff from Edward St. Clair, who is confined in the Indiana State Prison, at Michigan City, states that he is to go before the Pardon Board in February, instead of March, as was stated in a recent article in which St. Clair requested letters of assistance from friends. In his letter St. Clair appears optimistic as to receiving consideration on the part of the board

and advises that should he secure his freedom he would like to get back into the profession as electrician with some theatrical or outdoor show, preferably the former. He may be addressed Edward C. St. Clair, R. No. 8327, Box 41, Michigan City, Ind.

BECK AGAIN WITH WORLD OF MIRTH

A letter from Al C. Beck, who remained smilingly and popularly on the job in the office wagon of Boyd & Linderman's World of Mirth Shows thruout last season, advises that he is taking a vacation rest at his home in Toledo, O., and that he has again engaged his services as secretary and treasurer with Messrs. Boyd and Linderman for the season to come. Mr. Beck states his impression of forthcoming results in a brief but emphatic and altogether optimistic manner—thus: "I believe the coming summer will be more as the days of the past, and contrary to the doleful expression, 'Them days are gone forever!'"

BEVERLY WHITE "WANTED"

Chicago, Jan. 11.—Three of the largest carnival managers have offered Beverly White, one of the topnotchers among press representatives, positions for the coming season, and Mr. White has the telegrams to show it. However,

Fred Beckmann notified him at the close of last season that he wanted Mr. White with him again this year and the latter wired his other friends accordingly.

WADE & MAY SHOWS

Detroit, Mich., Jan. 10.—The winter quarters of the Wade & May Shows, these days, is a busy place. The merry-go-round has received all necessary repairs and has been repainted, and is now located in the new Winter Gardens, which Mr. Wade rented for a period of three months. The "swing" makes a great showing in the large building and makes merriment for the older folks as well as the children—the rides are free, as one admission, on the door, is the only charge.

Mr. Wade was in the city only a short time, last week, having just returned from a trip East on business. At this writing he is away on another business "jaunt", among other things to visit the Ohio Fair Boys, during the meeting at Columbus. Mr. May is busy looking after the Elks' indoor Circus, at Pontiac, which he is managing for the "Bills". He advised that from the interest shown by the citizens of Pontiac it would probably be the biggest thing that city had ever had in this line.

The Wade & May Shows are strong for the presenting of only clean amusements and the management will insist upon cleanliness with the organization. The show will be about the same size as last year, consisting of ten cars; eight shows, three rides, about forty concessions, a free act and an eight-piece band. JAMES MACKIE (Show Representative).

KIRCHEN FLOWER BASKETS



KIRCHEN FLOWER BASKETS. Filled With Beautiful Artificial Flowers. Make the Flash that Brings in the Cash.

SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 22 inches high, FILLED with gorgeous natural looking artificial flowers, 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come parked in individual box. Baskets are made of red, beautifully colored gold brass. FREE with this offer, 1 gross Assorted Carded Carnations, 25% with all orders, balance C. O. D.

Each Basket Positively Filled with Flowers.

KIRCHEN BROS., 222 West Madison Street, Chicago, Ill.

Silk Knitted TIES

SPECIAL \$2.85 DOZEN \$32.00 Gross

Wonderful Value, Splendid Assortment, Beautiful Design, Every Tie Guaranteed First Quality.

Send today for an assorted dozen at this low price. All orders shipped same day received. 25% deposit, balance C. O. D.

NOX-KNIT HOSIERY MILLS
16 Sutton Manor, New Rochelle, New York.

THEY ENJOYED THE DAY

While it is somewhat late to chronicle the happy day spent by the members of the World at Home Shows, wintering at Alexandria, Va., and near-by cities, the old saw of "better late than not at all" is offered as an excuse in this instance:

A visit of "the chief", I. J. Polack, who took a trip down from New England, where he has been busily engaged in booking a series of winter affairs, brought added joy, as Santa Claus possibly never carried a bigger load of gifts than did Mr. Polack, and everyone was remembered. Al Vivian, in charge of the dining car, prepared a meal such as "poor folks read about" and everything from soup to nuts was spread out on the banquet board. The menu, prepared by those master chefs, James Curran and John Wallace, follows: Fruit cocktail, celery, green olives, roast Virginia turkey, celery nut dressing, cranberry jelly, snow-whipped potatoes, candied yams, petit pois, pumpkin pie (a la James Whitcomb Riley), fruits, nuts, cigars and cigarettes. After the dinner was served the afternoon and evening was devoted to social pleasures and many visits were exchanged between townspeople and the show-folks. Friendships, of lasting quality, have been formed between Alexandrians and the World at Home people in winter quarters since the shows rolled in, about November 1.

The holiday was all that could be asked for and besides the inter-exchange of gifts between the residents of Polackville the mails were loaded for days with presents from relatives and friends in other cities.

SIEGRISTS IN PITTSBURG

Charles Siegrist is working for his old boss, Sam McCracken (who was for several seasons manager of the Barnum & Bailey Show), in Pittsburg week of January 15. McCracken promoted an indoor circus for the Knights of Malta in Motor Square Garden. Siegrist is furnishing three feature numbers—his big aerial act, the aerial butterfly iron-jaw act by Siegrist Sisters, and Siegrist in his high jumping act. He has made great progress with his two sons this winter. His youngest, Billy, now 10 years old, has accomplished the trick that caused a sensation in the acrobatic world some years ago when Siegrist did his double back somersault from the ground. Billy now does the trick. The other lad, Joe, is some bar performer. When Siegrist is not practicing with his boys he is driving his touring car. It was while motoring thru Pittsburg that he met McCracken and signed for this indoor engagement. Siegrist drove to Cleveland to see his many friends with the Hackensack-Walpole indoor Circus, held in the Auditorium, week of January 8. He praised the show highly. While in Cleveland he signed with McGinnis for two indoor circuses in Cleveland and Akron, O. the first and second weeks in February, under auspices of the Eagles. The Siegrist Troupe will again be with the Ringling-Barnum Circus this coming season.

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

SOMETHING NEW Salesboard Operators

A CANDY ASSORTMENT WITH NO BLANKS!!!

EVERYONE BUYS EVERYONE WINS!

No. 9 ASSORTMENT

Sells for \$11.25. Retail for \$30.00.
300-Hole 10c Board Free.

Contains

- 15 35c Boxes. 1 \$2.00 Box.
- 6 75c Boxes. 1 \$3.50 Box.
- 2 \$1.25 Boxes. 275 Chocolate Bars.

No. 10 ASSORTMENT

Sells for \$20.00. Retail for \$60.00.
600-Hole 10c Board Free.

Contains

- 30 35c Boxes. 1 \$4.00 Box.
- 8 75c Boxes. 1 \$6.00 Box.
- 4 \$1.25 Boxes.
- 2 \$2.00 Boxes. 554 Chocolate Bars.

Only high-grade, delicious Chocolates, assorted flavors, caramels, marshmallows, etc., are used in these assortments. Packed in attractive boxes. By dealing direct with the manufacturer you are guaranteed fresh Chocolates at all times, as well as prompt shipments. Our superior grade of Chocolates means repeat business for you. Complete price list of our full line of fancy box Chocolates sent on request. Big operators, who make up their own assortments, get in touch with us and let us quote you prices and send you samples.

CURTIS IRELAND CANDY CORPORATION

28 Walker St., NEW YORK, N. Y. 24 S. Main St., ST. LOUIS, MO.

Smith's Greater United Shows

1923—WANT—1923

Shows of all kinds that will pass the clean-up inspection, especially good, fast-stepping Plant Show or a good Producer that can and will produce and organize same, with a five or six-piece Band. Salary no object to right party. Good opening for any good money-getting showman. For I will certainly guarantee a route second to none. Concession People get in touch with me, as I have not signed contracts for anything except Cook House and Soft Drinks, which are sold exclusive. I own my train and rides, so you take no chance by booking with me. Use your head and get with the live wire show. Will offer good proposition to a good man to take charge of my Ten-in-One Show. Also has Snake Show can use good man on. All replies to K. F. SMITH, Owner and General Manager, Catlettsburg, Kentucky.

CONCESSIONS WANTED

To play Tampa and other Spring Fairs and Celebrations. Address R. H. GOCHE, Treasurer, JONES SHOWS, this week Largo, next week Dade City, Fla., as I will be in Cuba about ten days. JOHNNY J. JONES.

WANTED TO BOOK, "CATERPILLAR"

on a good 20 or 25-Car Show. Must be griffless. Furnish 3 20-ft. wagons. Have a real route and some "good" Fall Fairs. Answer full particulars. COLONIAL THEATRE, Winnipeg, Canada,

NOW BOOKING SHOWS and CONCESSIONS OF ALL KINDS

for the 1923 Season. Nothing too big for us to handle. We have fifteen weeks booked up to date in places where they are working day and night. Jos. Shimkus, please write.

MAX EPSTINE, Manager.

H. H. BAIN, General Agent.

63-65 E. Northampton St., Wilkes-Barre, Pa.

REGULAR TICKET SUBMITTED

Showmen's League Election Scheduled for February 20—Ed Neumann Again Up for President

Chicago, Jan. 13.—The regular ticket for officers and members of the Board of Governors of the Showmen's League of America was submitted to the organization by the nominating committee at the regular meeting of the league last night, as follows:

OFFICERS

President, Edward P. Neumann. First Vice-President, C. H. Duffield. Second Vice-President, Jerry Mugivan. Third Vice-President, Walter D. Hildreth. Treasurer, C. R. (Zebbie) Fisher. Secretary, J. L. Callahan.

BOARD OF GOVERNORS

E. F. Carruthers, E. C. Talbott, S. H. Anschell, Ed Ballard, A. H. Barkley, Ben Benjamin, Bert Bowers, Larry Boyd, W. O. Browne, C. L. Browning, James Campbell, F. L. Clark, H. Coddington, Baba Delcarian, W. H. Donaldson, Walter Driver, Rubin Grolberg, C. W. Hall, Ed A. Hoek, Louis Hoekner, Con T. Kennedy, C. G. Kilpatrick, Sam J. Levy, Edward Litzinger, James McGراث, Andrew Downie (McPhee), H. G. Melville, Nate Miller, Milt Morris, George Moyer, Col. F. J. Owens, Tom Rankine, Geo. Robinson, Joe Rogers, J. M. Sheesley, Chas. Sparks, H. G. Traver, Fred Wagner, A. J. Ziv.

Mr. Neumann, who presided, announced that plans for the banquet and ball were in excellent shape, that reservations were coming in nicely, and predicted a magnificent affair on

the night of February 21 in the Hotel Sherman. Mr. Neumann again voiced a warning to those who wait too long about sending in for their reservations. He stated that those who attend to this matter early always get better places as a matter of fact.

The subject of the new by-laws—always a signal for collective oratory—started a discussion which consumed an hour. The election for which officers were placed in nomination will be held February 20 in the club rooms, and the balloting will be held from 2 to 5 p.m. on that date.

CASSIDY WITH BARNES

The rumor, published in a recent issue of The Billboard, that Frank A. Cassidy would be general press representative of the A. G. Barnes Circus season of 1923 was verified last week by Murray A. Penneck, general agent of the show, on a visit to The Billboard offices in Cincinnati. Mr. Penneck also stated that Dixie Engle will again be with the show in the capacity of local contractor.

SMITH'S SOUTHERN SHOWS

Montgomery, W. Va., Jan. 12.—Everything is moving along fine in the way of preparatory work on Smith's Southern Shows here. The opening will take place here March 31. Manager and Owner Steve Smith has just completed the construction of his third show and states that when the band plays its opening overture he will have the largest and best caravan of his career.

"Slim" Clark is busy with his swing and has made some wonderful improvements on it. Mrs. Clark (May) is keeping herself from getting lonesome while off the road by handling some needed articles.

There have been a number of visitors, some of them helping Mr. and Mrs. Smith celebrate Christmas and the holidays. Among them were: Henry Spellman, Mrs. Davis and Mrs. (Florence) Binker. Lee Stanley and wife have joined the show in winter quarters with five concessions. Mr. and Mrs. Louis Morgan have been here for some time. Mr. and Mrs. Harry Jackson are also wintering here. The writer has booked three concessions.

The shows will play the coal fields of West Virginia and Kentucky, and will be Arkansas-bound for next winter.

WM. CASTEEL (for the Show).

H.-W. CIRCUS CLOSING

It is reported that the Hagenbeck-Wallace Winter Circus will close at Rochester, N. Y., January 20.

It is understood that a brother of Paul Frell, concessionaire, was killed in a "carnival feud" at Tampa, Fla., a couple of weeks ago.

THIS AD APPEARED ONLY ONCE BEFORE, IN "BILLBOARD" ISSUE OF FEB. 26, 1921. THE BUSINESS IT PRODUCED HAS KEPT ME BUSY FILLING ORDERS EVER SINCE. BIGGER PLANT MEANS UNLIMITED SHIPMENTS SAME DAY.

A LETTER TO PITCHMEN—MED. MEN—CREW WORKERS—SALESMEN

After thirty years of hustling, I have originated and am personally working the BEST LEGITIMATE MONEY-GETTER this country has EVER known. I have thoroughly tried out this NEW STUNT for HIGH PITCH, for Stores and Offices, for House to House, etc. It's a WINNER everywhere. No license or reader is required to sell it. Mayors, Health Boards, Doctors like it. EVERYBODY BUYS IT AND "BOOSTS" IT. It is a "Gold Mine" for Med. Men in Open or Closed Towns, or for anybody who can talk a little. I am no "Whirlwind", but I have taken as much as (\$257.00) Two Hundred and Fifty-Seven Dollars with it in an hour's work. You can do as well. I'll tell you how if you tell me how you usually work. If you want something new and "alive", shoot fifty cents for a sample RIGHT NOW. You can sell the sample for a dollar in five minutes. Try it. You'll be surprised. The "X" on territory to "Regulars" and Oldtimers.

TOM SIGOURNEY, Showman, Pitchman, Med. Man, 22 East Park Street, NEWARK, N. J.

AGENTS AND OPERATORS. Get repeat orders by using the Best Assortments on the Market Today. KNIVES AND RAZORS. Better made and finished than the average. There is a Reason. You will know why when you see Our Product. SOUTH BEND CUTLERY CO., Mfrs., Dept. 36, 433-439 Main Place, Chicago, Illinois

MILLER BROS.' SHOWS

To Open at Pensacola Mardi Gras Celebration

Pensacola, Fla., Jan. 11.—Miller Bros.' Shows, in winter quarters here, are making preparations to enlarge for the new season, opening here at the Mardi Gras Celebration. A force of men is busy, and, judging by the outlook at present, it will leave here in good shape.

Bristol's Horse and Pony Show is the latest arrival in winter quarters, having shipped in from the West. Mr. Bristol is training some new stock and will present a line show. Webb's Wonder Show is also undergoing repairs. Coalgate's airplane swings will have some new additions in the way of motors and propellers, and the Jazbo will also have some new additions on the inside. The Minstrel Show will be handled by John B. Davis.

Everyone around the show was both surprised and grieved at the supposed death of George W. Fairley. His passing is a severe loss to the show world.

T. A. Stevens, the concession manager, has arrived from New Orleans and is getting his concessions in shape. Walter Crowley, superintendent of winter quarters, is a busy man. Frank Marshall, business manager of the show, is at present away and is adding some equipment to the outfit. The show will leave here with at least twenty cars.

JACK OLIVER (Gen. Rep.).

LINE O' TWO OF NEWS

Richmond, Va., Jan. 13.—John H. Oyer, side-show manager Walter L. Main Circus, arrived here this week to dispose of some show property.

New York, Jan. 13.—John R. VanArman was in the city this week from Philadelphia, accompanied by Arthur Brown. Mr. VanArman appeared very much elated over the success Pat Casey is having in booking his minstrel in vaudeville houses as the full bill of entertainment. He stated they are carrying thirty-two people, a band of sixteen, and give parades daily. The company is routed over the Delmar Time, starting soon at Richmond, Va.

New York, Jan. 13.—Ted Metz, the well-known showman, arrived this week from Port au Prince, Haiti.

New York, Jan. 13.—H. G. Wilson arrived recently from Richmond, Va., on a special mission to book some of his animal acts in vaudeville and to talk over plans with some showmen relative to the coming outdoor season.

New York, Jan. 13.—Recent arrivals from Havana, Cuba, were Mile, Vortex and her manager, Arthur J. Randall. They came in on the Orizaba, the fastest steamer between this city and the Cuban capital. They report a very pleasant engagement with the Publionea Circus.

New York, Jan. 13.—Al Holstein, general agent George L. Dohyas Shows, came in from the South recently and spent a few days, and then left for another tour in the interest of the shows. He reports many good bookings for the present year.

New York, Jan. 13.—Matthew J. Riley left yesterday for Havre de Grace, Md., to buy a car from Andrew Downie, and then on to Richmond to attend the Virginia Fair Association meeting.

Havre de Grace, Md., Jan. 13.—F. J. Frink, general agent Walter L. Main Circus, was here today from Oxford, Pa., and New York. While in the latter city last week he placed orders for some special art work to be used by the advance of the circus he pilots.

Hartford, Conn., Jan. 13.—Phil Hamburg has given up his auction business here and is now preparing to launch the Phil Hamburg Shows as a model modern carnival organization to tour the East.

Coney Island, N. Y., Jan. 13.—Thomas Manning, who has been successful for many years managing Amv, the fat girl, in pictures and with outdoor shows, will have a pit show here at the opening of the season. He is now busy with the details incident to the launching of his new enterprise.

Rutland, Vt., Jan. 13.—Hubbard Nye has succeeded Felix Blei as general representative of the I. J. Polack indoor circus interests. Mr. Blei recently resigned and formed a partnership with Maurice B. Lagr, and they are now busy in their New York office getting the Knickerbocker Shows ready for the coming season.

Wilkes-Barre, Pa., Jan. 13.—There is considerable activity around the headquarters of Eps Greater Shows in this city. Max Epstine has engaged his general agent and started booking for the tour.

New York, Jan. 13.—Max Lindermann called Wednesday at The Billboard offices to deny a report that Larry Boyd had sold his interest in the Boyd & Lindermann World of Mirth Shows to him or anyone else.

New York, Jan. 13.—Louis Fink, proprietor Fink's Exposition Shows, is at present busy in and out of the city with some indoor promotions. The announcement regarding his indoor activities is expected soon.

HARRY MOHR SENTENCED

Receives Life Sentence on Charge of Killing John Brunen—Powell's Trial Set for January 17

Mount Holly, N. J., Jan. 10.—Harry C. Mohr, who was convicted on the charge of first-degree murder by a jury in Supreme Court here, December 20, in connection with the killing last March of "Honest" John T. Brunen, operating head of the Mighty Doris Col. Francis Ferari Shows, was sentenced yesterday to life imprisonment by Supreme Court Justice Kalsch, after a motion for a new trial had been refused.

The prisoner heard the pronouncing of sentence without any noticeable degree of emotion. Seated near him was his wife, Bessie Mohr, and Mrs. John T. (Doris) Brunen. The latter was acquitted on the same charge by the jury, having been tried at the joint trial in December.

Counsel for Mohr stated after sentence had been pronounced that an appeal would be taken to the Court of Errors and Appeals, the highest court in the State.

The trial of Charles M. Powell, who testified that he killed Brunen at the instigation and urging of Mohr, was set for January 17.

INFANT DIES

Whereabouts of Parents Sought

The following letter to The Billboard from the Huntington Union Mission Settlement, Huntington, W. Va., dated January 13, is self-explanatory:

"I thank you for the courtesy extended our institution when we recently asked you to try and locate Tom and Thelma Nelson, advising them to communicate with me at once, because of the fact that their baby was ill in the hospital of our institution.

"As yet we have not been successful in locating those people and recently baby Thelma passed away. We will hold the remains at a local undertaker's for a reasonable time, hoping that it will be possible to get in touch with the father or mother.

"She was a fine little baby, eleven months and one week old when God called her, and the greater part of her short life had been spent in our institution. I will appreciate your making mention of her death, and probably the notice will reach the parents.

"(Signed) LESLIE T. DOWNEY, Superintendent."

APPEALS FOR AID

In a letter to The Billboard, Mrs. H. F. O'Hara, P. O. Box 301, East Akron, O., appeals to the profession for aid in behalf of her husband, H. F. O'Hara, better known as Curly O'Hara, who has been confined since December 26, 1922, in the Bangor (Maine) State Hospital for the Insane. Dr. C. J. Hedlin writes Mrs. O'Hara that Mr. O'Hara is suffering from a chronic, incurable nervous and mental disorder and that he may possibly improve so that Mrs. O'Hara may bring him home and care for him. Mrs. O'Hara further writes: "I am not in a financial position to go and bring him home, but I feel sure that if the hundreds of friends he has in the show business knew of his plight each and every one of them would help me a little to obtain the necessary railroad fare. I also feel certain that he would improve rapidly in his own home. Mr. O'Hara has been in the show business for the past twenty years with the following shows: Barton & Bailey Circus, Howe's Great London Circus, John Robinson Circus, Hagenbeck-Wallace Circus, Ferari Carnival Company, Great Empire Shows, Honest John Brunen, Harry Hunter, Mighty Doris, Welch Bros. and others. I am willing to return every cent as soon as I can and will be more than grateful for any money I receive."

KEYSTONE SHOW CLOSES

Hope Mills, N. C., Jan. 11.—The Great Keystone Show closed a long and prosperous season at Lumber Bridge, N. C., January 8, and is now in quarters here. Wiley Ferris went to Chester, Va.; Raymond Oswald to Gibbstown, N. J.; W. H. Taylor to Lancaster, Pa.; and J. Thompson to Richmond, Va. The Aerial Shellies will play in vaudeville until the spring opening. Those remaining in quarters are Mr. and Mrs. Richard Knight, Mr. and Mrs. Sam Dock, Ed. Davis, the writer, and a crew of working men. Owner Sam Dock will go north in a few days to buy more animals to enlarge the menagerie. Four new wagons will be built, and the show will go out as a 22-wagon show.

FRANK M. CONRAD (for the Show).

KRAUSE GREATER SHOWS

Will open the Season of 1923 the last week in April in New Jersey, near New York City. Have opening for a few A-1 SHOWS that will cater to ladies and children; one good Ten-in-One Show, small Animal or Dog and Pony Show, one Platform Show, or will be pleased to hear from any good, clean Show that will be a credit to the company. All Rides booked except a Caterpillar, for which I have a good proposition. Will sell the exclusive rights on MERCHANDISE WHEELS to a reliable party for the entire season. All other concessions, only one of a kind. So get busy. You will be protected with me from "grift" and "cooch," as I am for The Billboard policy. Write BEN KRAUSE, care Gen. Delivery, Post Office, San Juan, Porto Rico, until March 1. After that, 1827 East Cambria St., Philadelphia, Pa.

MANY INNOVATIONS PLANNED

For Walter L. Main Circus—Will Abolish All Animal Acts and Arena—General Agent Frink Announces His Chiefs—New Advance Car Being Remodeled—Downie's Elephants Now En Tour

Hayre de Grace, Md., Jan. 13.—The old slogan of the Walter L. Main Circus used to be "The Show That is Different". From the present plans of Andrew Downie, it would seem as if he were to again make use of that moniker. Radical changes are being contemplated and will be put into effect that will make the Main Circus this season a circus with no spectacular features. In the first place, there will be no animal arena. Downie is going back to the straight circus. Then there will be no stage. There will be very few ground acts and almost the entire show will be in the air. He has engaged a long list of aerial artists from the Cardones who will work over the center ring, in which May Wirth and Phil and the Wirth family will be featured. There will be three rings, the center ring curved, in which the Wirth act will be presented. In front of this ring on either side will be the new fourteen-high reserved seats. There will be three elephant acts working, one in each ring. All of the feature acts will work stable. These will include the Wirth act, the Cardones and the Marline family, with others to be announced later. Bill Fowler will again have the hand and Harry Seymour will be the legal adjuster. Jack Weston will have the advertising banners as he did last season and Jack Croake will have an executive position.

The new advance car reached here this week and General Agent F. J. Frink has been down here every day since, supervising the remodeling. It is an eighty-foot steel Pullman with scenery end that will admit of the advance carrying an auto for country billing. M. J. Lyons, of Lawrence, Mass., for the past fifteen years with Tom Daly, will be the new car manager, and he has assured the general agent that he has a lineup of huskies that will get the paper up. E. C. Filkins will be the contracting press agent, as Charles Bernard is making so much money disposing of his lots at Savannah, Ga., that he does not need to worry about his summer's job any more. Filkins and Frink were pals in the old days and since then the former has been associated with Rowland & Clifford and other Chicago managers.

The new car is fitted with a shower bath for the men, private lockers for each billposter, electric lights, spacious single berths for each man and lavatories with hot and cold water. There will be a 48-foot locker room for the paper, the manager and press agent having private offices, and a dining room. A new boiler is being installed as well as a new range in the kitchen. The car is equipped with a Baker heater in case the weather should get chilly this spring or next fall, and it looks as if the men with the Main show this season were in for a season of luxury aside from the union scale.

The Downie elephants are now on tour and will not return to quarters till the middle of next month. With them went "Governor" Downie and Sam Logan. They appear first in Syracuse, then in Watertown, Harrisburg, Paterson, Philadelphia and Baltimore, playing under the auspices of the Shriners. With the "bulls" went Omah, the big camel, which will be used in the Shriners' ceremonies. Dot Bates accompanies the "bulls" and will work the acts with Logan. Mrs. Downie will spend the time at her old home in Medina, and visit her folks in Canada.

Another building has been secured at the quarters to house the wagons turned out by the paint shop and it will also serve as a harness shop. FLETCHER SMITH (Press Agent).

JOHNNY J. JONES' EXPOSITION

Ready To Fire the First Gun of the 1923 Fair Season—15-Car Show Opens at Largo, Fla.

Largo, Fla., Jan. 15.—The Johnny J. Jones Exposition with a special train of fifteen cars arrived at Largo last night to open its fourth annual consecutive engagement as the amusement feature of the Pinellas County Fair. The date also marks the opening of Jones' season for 1923. Although the fair proper does not start till Tuesday the Johnny J. Jones Exposition will open up tonight with all shows and attractions and from present indications will play in an excellent attendance. The fair grounds being situated on the main thoroughfare between Tampa and St. Petersburg, with the live city of Clearwater only a few miles distant. Everything connected with the Jones outfit, coming direct from the winter quarters at Orlando, looks bright and new.

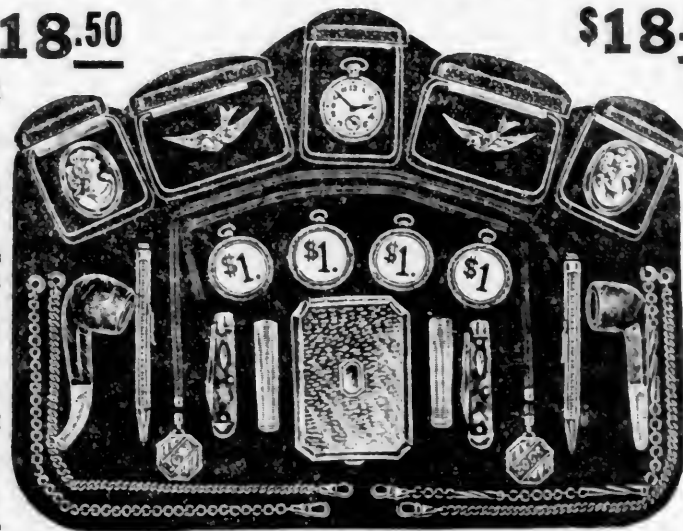
Johnny J. Jones is here in person, but returns to his winter quarters tomorrow, as he states he still has a horde of workmen employed there building some of his new feature material for his big show's coming tour. Jones states that this early season organization will be managed by his brother, E. B. Jones, and will play the Pasco County Fair at Dade City, following the Largo engagement, after which it goes to Tampa for the South Florida Fair and Gasparilla Celebration, at which point it will be augmented with his attractions and riding devices now playing at Habana Park, Havana, Cuba, and will also have added all the new features now in course of construction at the winter quarters. The Sub-Tropical-Midwinter Exposition at Orlando follows the Tampa engagement and the Johnny

THE LITTLE WONDER

\$18.50

\$18.50

24 HIGH GRADE PRIZES



24 HIGH GRADE PRIZES

LIST OF PRIZES

- 4 \$1.00 SILVER CHARMS, Cables included.
 - 2 BLUE BIRD ENAMELED BROOCHES.
 - 2 GEM CUT DIAMOND PIPES.
 - 2 PERFECT POINT PENCILS.
 - 2 HIGH-GRADE POCKET KNIVES.
 - 1 TEN-YEAR GOLD-FILLED GENT'S WATCH, as Prize for Last Punch on Board.
- Purchased complete with 800-Hole 10c, or 1,500-Hole 5c Board. Be sure to state what Board you want. Cash in full, or one-fourth of amount with order, balance C. O. D. Send money order or certified check and avoid delay. Satisfaction guaranteed or money refunded. No questions asked.

MOE LEVIN & CO., 180 N. Wabash Avenue, CHICAGO, ILL.
ESTABLISHED 1907. FASTEST SELLING SALESBOARD ASSORTMENTS ON EARTH.

ST. LOUIS

(Continued from page 97)

J. Jones Exposition in its enlarged entirety will be exploited at both these latter points. Many people of prominence in the out-of-door amusement world are to be in attendance to night, including Capt. Jack Shields, his son, Artie, and Mrs. Artie Shields, who now operate a big hotel at Tarpon Springs; C. B. (Buck) Turner, who has turned his back on the outdoor amusement game and has made a success of dealing in real estate, at St. Petersburg; Frank Graham Scott, formerly secretary of the Jones organization, who is now in business with his brother-in-law, Mr. Turner; Bishop Turner, manager of the Brown & Dyer Shows; P. T. Streider, manager of the South Florida Fair, accompanied by Mrs. Streider and their daughter; William Bruner, president of the same organization, and Messrs. Snow and Thornton, two of the directors; Mrs. Johnny J. Jones and "Junior", accompanied by Mrs. Jones' brother-in-law and sister, Mr. and Mrs. Joseph Fleishman, of Tampa; Mr. and Mrs. Fred Thomas, William Melvin, manager of a chain of theaters at St. Petersburg; Oscar Johnson, managing editor of The Tampa Tribune; Leon Marshall, an old-time showman, now retired; Mrs. Charles Stuart and many others are expected to be added to the list.

BAXTER GREATER SHOWS

Preparing for Forthcoming Tour

Toledo, O., Jan. 10.—The Baxter Greater Shows will again take the road the coming season as a six-car gilly outfit, with five shows (owned by the management), two rides and about thirty concessions. The management states that the show will be run as The Billboard clean-up campaign has suggested, and will be open for inspection at any and all times.

The show will play Southern Ohio, Kentucky and West Virginia, opening the first week in May. Work of rebuilding and painting will start about the middle of March at winter quarters, in Columbus, O. As the season advances and permits the show will be enlarged.

Mr. Baxter will start on a trip soon, to look over the territory where the show intends to play. There are a lot of the show boys wintering here in Toledo and Mr. Baxter has signed contracts with several of them. "Slim" Harvey, who had a store window during the holidays, selling his wares, will have the plant, show, called the Colonial Cotton Tops, "Kid" Bestwick, wintering here, will have the Athletic Arena again, with two capable assistants, with Mrs. Bestwick on the ticket box. The fronts will be all banner arches, except one panel front for the plant, show. The caravan will carry an all-American band, with a non-forgettable advertisement. The staff up to date is: Irvin D. (B B) Baxter, owner and manager; Mrs. Baxter, treasurer; Forest Schide, secretary. All of which is according to an executive of the above show.

A report reaches The Billboard that, because of the loose methods of some so-called carnival companies in Florida this winter, a bill to bar carnivals from that State is to come up in the next Legislature.

vile Association. To prove his ability as a box-office magnet here, he broke all records at the Congress Theater a few days ago, which resulted in securing twelve weeks of contracts.

Frank Williams, of the Williams Duo, a vaudeville team, is in St. Anthony's Hospital recovering from a severe operation.

Edna Haley, well-known St. Louis vocalist, now assistant musical director with By-Goosh and "The Seldom Fed Minstrels", is back home for a vacation.

Oklahoma Karl is back in St. Louis after a very successful summer with his medicine show. He closed three weeks ago at St. James, Mo. The show consisted of six people. It was turned over to Doc Clark and is still on the road, playing to fair business at Iberia, Mo., this week. Karl expects to put out a small medicine show in a few days to play in Illinois.

Sherold Page, juvenile, of the Woodward Players, at the Garrick Theater, is leaving them to play stock in Houston, Tex., at the Majestic Theater.

Morris Handley, formerly with Howe's Great London show, as ticket-seller, will join the show again in the same capacity this season. He spent several days in St. Louis and was a Billboard caller.

Francis Conley and Company are playing the smaller towns to very good business with "Peck's Bad Boy".

Billy Knight arrived back in town and has rejoined Bobby Hagan's "Manhattan Girls" Company as the straight man.

Ralph A. Fisher just arrived in town after a very successful season in Iowa with his jazz orchestra and several other attractions, and is now negotiating with combinations for the coming season. He will also have complete control of the "Darktown Police", a colored aggregation of twenty-five people and orchestras. He is making his headquarters at the Columbia Theatrical Exchange.

On and after January 21 the office and headquarters of the Columbia Theatrical Exchange will be in the Gem Theater Building, 16 South Sixth street, second floor. Bobby Hagan will be more than pleased to welcome his old friends there and make the acquaintance of new arrivals.

The St. Louis Pageant Choral Society, under the direction of Frederick Fisher, gave Thursday evening. The cast included: Elsa Diemer, lyric soprano; Vera Putnam Kleber, soprano; Walter Walker, basso; Arthur Hackett, tenor; Glenn Lee, tenor; Carl Otto, basso; Albert Koeppe, tenor; Raymond Koch, baritone.

tone. The chorus was made up of over 200 voices.

Sharp and Williams, stellar magicians of the local assembly of the Society of American Magicians, appeared before the Advertising Club recently and baffled an audience of more than 1,000 with their wonderful sleights. For a finish they did a tokum mind-reading act after the manner of the starrocks that was very amusing and enthralling.

Bernard A. Hoffman and Virginia McCune appeared recently at the Missouri Theater in an interlude of Spanish dances between photographs.

The photoplay "Koldin Hood" has been having a successful three weeks' run at the Pershing Theater, with only one show at night and matinee on Saturday, Wednesday and Sunday. Every seat in the house was reserved. The box price was \$1.38. The house is situated in the higher class apartment district of St. Louis and seats 1,700 people and employs a twelve-piece orchestra under the direction of Wm. A. Parsons. Mr. Stahl, formerly manager of the Arsenal, is the manager at the Pershing. "One Exciting Night", by D. W. Griffith, is scheduled for a two weeks' run starting next week.

Sally and Kitty Hollins, two St. Louisans who have achieved success in vaudeville, played their home town last week and appeared at the Grand in their well-known offering, "Mirthful Moments". The Hollins Sisters have been on the road for three consecutive seasons and have met with national success. After their St. Louis engagement they left for New York.

The Eugene O'Brien Company will appear in St. Louis at the Jefferson Theater on January 21 in a production called "Steve". The Watson, Berlin & Snyder Company has the leading song in this show, which is also called "Steve", and Mr. Wagner, publicity representative of the company, made a special trip to St. Louis to assist Harry Lorenz, local manager, in exploiting the town. Nearly all the large music dealers in St. Louis have been supplied with window display cards telling priorily and typographically of the wonderful charms of "Steve".

The fame of the Municipal Opera has spread so widely that talented singers are coming from all parts of the country to take part in the chorus and cast. Among the arrivals was Kathaleen Karr, a buoyant chanteuse of radiant personality, who has already been singled out for advance training. While in St. Louis Miss Karr will also play parts with Robert Fielding at his local film studio.

Owing to a severe attack of laryngitis Blossom Seely and her assistants were forced to cancel her St. Louis engagement at the Orpheum after the matinee on Sunday. Greta Arline and Company were rushed from Chicago to take her place. The act, which also includes John Tyrill and Tom Mack, is a dancing interlude after the review fashion. From the many reports that have come to the office, the artists achieved a singular success and won considerable praise from everyone who saw them.

Dave Russell, manager of the Columbia Theater and the Municipal Opera, is leaving for New York this week in the interest of the Municipal Opera Company.

"Calliope" Dick Allen was in St. Louis for a day on his way to Kansas City, where he will spend the remainder of the winter. Mr. Allen will later join the Barues Circus at Dallas, Tex., for season 1923.

Owing to the wholesale borrowing of Gayety advertisements (newspaper and outdoor display), as well as direct-by-mail literature, Oscar Dane has found it necessary to copyright every piece of promotion literature. One copy of each newspaper advertisement and two copies of other forms of publicity are sent to the Bureau of Copyrights in Washington and separately copyrighted. Incidentally thru Mr. Dane's dynamic management the Gayety is doing more business than ever and is topping the country in receipts. Tuesday night is "Trulye Battle Royal"; Wednesday night, "Sweetheart Night"; Thursday night, "Perfect Form"; Saturday night, "Circus Night", at the Gayety.

The "Abraham Lincoln" Company, featuring Frank McGlynn, closed its tour in Boston January 6.

SALESBOARD OPERATORS

Don't Buy a Cat-in-a-Bag

Our system of selling complete assortments will meet with your approval. We show you "black-on-white" the wholesale price on each and every article on our assortment. The old system of paying "so much money" for complete assortments is NOT in line with MODERN business.

Send for our No. 522 Catalog TODAY.

NOTE: We sell to Salesboard Operators ONLY.

CHARLES HARRIS & CO.
(Established Since 1911)
230 West Huron Street, Chicago, Ill.

1923 THE AMERICAN EXPOSITION SHOWS 1923

WANTS two more Shows of merit. Have complete outfit for Hawaiian Show. Man to take charge of same and furnish five or six Hawaiian people. CONCESSIONS OPEN EXCEPT Cook House, Juice, Blankets, Silver, Dolls, Lamps and Ham Roaster. HELP WANTED—Experienced Men on Whip, Merry-Go-Round and Seaplane. First and Second Electrician, 19 Hickory St., Ellenville, New York.

RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

The past few weeks have been ones notable for unusual activity in all branches of the outdoor show world.

The boys with the paste and brushes will be moving soon, along with the "tack splitters" and advance press agents.

Many signed the loyalty pledge, but not one has as yet stepped into the "Little Giant's" boots. He was a real general.

The man who goes forward makes events and must necessarily create a lot of enemies. Moral—Go forward.

If it must be exposition and not carnival, why not make it Amusement Exposition and thereby approach consistency?

Yes, why don't some showman give us a portable park?

The chautauqua with rides and legitimate concessions and exhibits is coming to stay—probably this season. We have had a few imitations of the idea. Let the real thing be developed. Some man is going to be put on the map by this very thing.

A man on the water wagon is entitled to his riparian rights once voiced. D. C. McDaniels. D. C.—With whom do you go?

We had a report some time back that John H. Berger would stage several big celebrations this year patterned after the style of the one he put over last season in Los Angeles, and Denver, Cincinnati and Milwaukee were named as three of the cities in which he had contracts.

The type of general agents will change in time. We may hear of some new names in that line soon. Don't be surprised. Welcome them.

Harry Witt postcards from Caracas, Venezuela: "Am reporting all well."

Some funny things come to the desk of a column writer. We just received an invitation to attend an exhibition of women's hair nettings. Did we balk? Yes, boh.

A fellow came into the office the other day and said he had invented a musical instrument that required the use of soap bubbles to create the sounds. He only wanted six cents to get another cake of soap with which to carry on his experiments.

M. J. Lapp, owner and manager of the American Exposition Shows, is one of the comers in the business. His organization will be materially enlarged for the 1923 tour. He will help to put Ellenville, N. Y., on the map.

A very prominent man once made a speech in a small city in Oklahoma. He wanted to be elected to a high office. The editor of the local sheet on the next day apologized to his readers for not printing the speech and saying he would have but for the fact that it would exhaust all the upper case "la" of every font of type in his office. I, I, I, I, I, I, I, I, I, I, I, I. Are there no other people in the world except "I"?

Steve A. Woods—How's everything? The show you represent is in all fact and sincerity a real one.

For Sale—"A no class carnival. Has been very badly used and abused for several seasons. Reason for selling is every town has heard of its bad reputation and it cannot be booked." Moral—You never hear of many of the good ones being on the market.

"Who got the Canadian National Exhibition?" has been settled.

TRAINER BADLY INJURED BY SPARKS' LEOPARD

Macon, Ga., Jan. 12.—As the result of an encounter with a vicious leopard at Central City Park yesterday afternoon, Steve Batty, animal trainer with the Sparks Circus, is in the Macon clinic. The leopard was shot and killed by showmen when it appeared that it was about to escape from the cage, endangering the lives of a score of little children who lay stretched on nearby cots of the open-air school that is being maintained at the park.

It was stated at the clinic that Batty will probably recover. He was unconscious for several hours. He was bitten in two places on the arm, the tendons being torn, and there were three tears on the scalp and severe bruising on his body.

FOR SALE—72-FT. STATEROOM CAR

Eight Staterooms and Kitchen, furnished elegantly, complete with Lyle Electric Light Plant. Six-wheel trucks. Will pass all M. C. B. Inspections. May consider lease to reliable party. Will sell cheap for cash. WILD WEST CANOPY, ground measurement 25 ft.; two Corner Pieces, 42x42 ft.; two 56-ft. sections; two 42-ft. sections; one 24-ft. section. Only 59 ft. sideway. Color, white, trimmed by blue border. Poles and Stakes for three-fourths of canopy. One Marquee, 30x30, blue and white, complete with poles, stakes and middle curtain. Sea Curtains and one King Curtain. Also 100 ft. Reserved Seat Curtains. Above canvas used one season. Permanently located at one stand. Address GEO. HAMID, Room 219 Strand Theatre Bldg., New York City. Phone, Bryant 0284.

MOOSE INDOOR CIRCUS

Staged by John C. Aughe Producing Co. at Ponca City, Ok.

Ponca City, Ok., Jan. 10.—The big Indoor Circus to be put on by the Loyal Order of Moose, Feb. 12 to 17, under direction of the John C. Aughe Producing Co., promises to be one of the biggest indoor events ever attempted in Ponca City. It will be held in Moose Hall, occupying two entire floors of the Moose three-story building, floor space of 30,000 feet. The entertainment will consist of high-class circus and vaudeville acts, besides several local talent attractions. In connection with the reproduction of the days when Indians and cowboys were the principal factors in Oklahoma life, which will occupy one entire floor, with plenty of Indians and cowboys to reproduce various scenes that actually took place in and around Ponca City. It is being advertised in a radius of 100 miles in all directions. Already there is a large sale of season tickets and success seems assured. The writer is handling all the promotions and is giving away a first-class radio set as a capital prize. In addition he is putting on a queen's contest and will give a queen's ball following the close of the show. Mr. Aughe is here, personally directing all arrangements for the show, and himself and wife are comfortably situated in a modern three-room apartment.

Ernie Woodward and wife (Ruth) just arrived from Kansas City. Mr. Woodward is superintendent of concessions for Mr. Aughe and will have charge of all booths at the event. Mr. Aughe has several other dates in Oklahoma that will carry him right up to the opening of the outdoor season.

V. J. YEAROUT (for the Event).

GEORGE W. FAIRLEY MISSING

Not Among List of Passengers on "Tarpon" When It Docks at Pensacola, Fla.

When the steamer Tarpon docked at Pensacola, Fla., January 9, after its voyage from Mobile, Ala., there was missing from its list of passengers a man widely and quite favorably known in outdoor amusement circles, George W. Fairley, who the past decade almost continuously managed the attraction known as the Filipino Midgets, which has exhibited with various carnival organizations, in parks, and at fairs and special events throughout the country.

BILLBOARD CALLERS

(NEW YORK OFFICE)

Julia Larrett. To say that he has appointed S. C. Jenkins business manager of his attractions and that Mr. Jenkins had landed safely in San Juan, Porto Rico, to manage the attractions playing there.

Jack Burk, of the Hagenbeck-Wallace Circus Side-Show, last season, in from Florida. Expects to visit the H.-W. Winter Circus at Rochester, N. Y.

Benjamin Williams, outdoor showman, wintering in New York.

Alfredo Swartz, high-wire performer. Had been very sick for several days.

Jerry Barnett, concessionaire.

James M. Benson of the James M. Benson Shows. Stopping at Continental Hotel.

Mrs. J. M. Kinsel, last season with Polack Bros.' Shows. Stopping at Continental Hotel.

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Mrs. J. M. Kinsel, last season with Polack Bros.' Shows. Stopping at Continental Hotel.

Attractions, accompanied by his agent, Louis G. King.

Wanted—Double-A Billposter who is not afraid to do construction work. Steady the year around.

SAN FRANCISCO

STUART B. DUNBAR
209 Pantages Theater Bldg.

Harry Griffin, the well-known musician, left for the Orient last Wednesday. He expects to be away at least three months. While on the tour he will visit Hawaii, the Philippines, China and Japan.

V. Talbot Henderson, representing Annette Kellermann, was a visitor at The Billboard office during the past week. He departed for Seattle, where he will close several engagements for the famous swimming beauty.

Low Taylor, owner of the American Dance Hall in Phoenix, Ariz., is in the city gathering new music and a leader for his six-piece orchestra. He reports business in excellent shape. Taylor was formerly a U. S. aviator and did some stunt flying for the moving pictures.

Among the musical events promised here for the music season, Selby C. Oppenheimer announces that Josef Hofmann will give two concerts here, on February 11 and 13. This is welcome news to local admirers of the great pianist. The Polish artist is quite a favorite in this city.

Both Jefferson de Angelis, of comic opera stardom and fame, and James Liddy, of "The Merry Widow" cast, are San Francisco born.

Ben Black's Band, at the California movie house, is the talk of the city. His jazzy and classical selections go over in great style.

Sir Harry Lauder, with a company of clever entertainers, will be seen at the Curran Theater in this city in the very near future.

Francois Vernon, manager of the Northwest Canadian Veterans' Band, writes the local office of The Billboard that the band, which has twenty-seven musicians, will soon be in San Francisco for a short engagement. At the time of writing Mr. Vernon stated that the band had made a tremendous hit in Seattle, Spokane and Vancouver. They play Bellingham and Everett this week, then go to Portland. From the Rose City they come to San Francisco and then go on South. They are booked for some little time. Every member of the band is a veteran of the World War.

Edna Wallace Hopper, famous as stage and screen star, created quite a furore in her two-day performance at the Wigwam Theater. The diminutive musical star in her new role of propagandist in the interest of "the fountain of youth" held the attention of big audiences the two days.

Irma Falvey, until recently organist at the Winter Garden Theater in Seattle, is now head organist at the California Theater in this city. Miss Falvey is well known in local music circles. She graduated from the conservatory of music of the College of the Pacific.

Director Herman Heller, of the Palm Court Orchestra, has engaged Madame Effrieda Wynne, well-known soprano, as soloist for the regular Sunday evening concerts at the Palace Hotel.

PHILADELPHIA

By FRED ULLRICH.
908 W. Sterner St. Phone Tlaga 3525.
Office Hours Until 1 p.m.

Philadelphia, Jan. 13.—Ed Wynn in "The Perfect Fool" scored finely this week at the Forrest Theater. The show is in two acts and nineteen scenes and there were packed houses at every show.

"The Passing Show of 1922" ceases its Philadelphia run this week at the Shubert, and will be followed week of January 15 with "In Spite of Youth". Next week "Blossom Time" at the Lyric Theater, celebrates its 16th performance. It is now in its twelfth week here.

Pauline Frederick closes this week at the Adelphi Theater and will be followed by "Diana Comes to Town". Miss Frederick's work here has been a huge success and the play, "The Gully One", was a fine vehicle to show her talents.

Mary Pickford, in the new screen version of "Tess of the Storm Country", drew big houses at the Stanley. Vera Fokina, the dancer, was the other attraction held over for two weeks, and in new changes repeated her fine success.

The Hills at the Keith vaudeville and the Shubert house this week were fine and both houses did excellent business. Also good bills at the Globe, Pops, Keystone and Orpheum.

First showing in this city this week was "The Torch Bearer" at the Garrick. It was well received. Mrs. Harrison K. Coker, Jr., of this city, made her first professional debut and scored heavily in the part of Mrs. Sheppard.

Miss Desmond and her players at the Desmond Theater gave an excellent presentation this week of "Alias Jimmy Valentine" to big business.

The week has been one of cold, dreary, rainy weather, but it made business good at the amusement places.

Spice in the Spring Special of The Billboard, dated March 17, is going fast, so folks, if you want to get in, get busy. It will be a hummer.

ULLRICH.

SHADOWGRAPHS

By CHAS. ANDRESS

Great Bend, Kan., Jan. 11.—I have never injected blood into "Shadows" because The Billboard doesn't like it. You prefer reading something jolly instead of gloomy, and I dislike writing gloom. But when a fellow has nothing much else to write, my thousands of friends will be somewhat interested in learning that I have never entirely recovered from the California auto accident. After trying many



AGENTS IT'S NEW

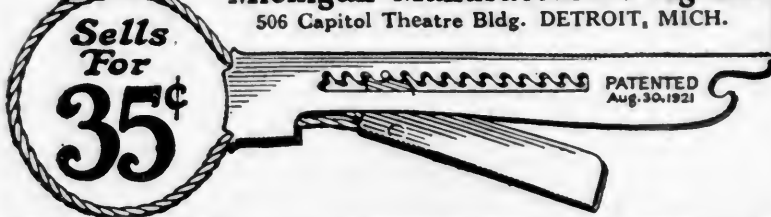
See CABLE GRIP Adjustable Cover Remover. It's a World Bester. You make

110% Profit at Least

Herman sold 120 in 10 1/2 hours, also made 21 sales in 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has a wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful grip. REMOVES COVER EASILY. Seals Fruit Jars perfectly. SAVING CONTENTS. Send 25c for sample today.

Michigan Manufacturers Agents
506 Capitol Theatre Bldg. DETROIT, MICH.



The Smith Greater Shows

Want, Season 1923

Good People in all lines; clean, novel Pay Attractions of all kinds. Want Ten-in-One with or without outfit; also Platform Shows. Can place legitimate Concessions of all kinds. Would like to have a partner to go fifty-fifty on a Caterpillar.

E. K. SMITH, Camp Wadsworth, Spartanburg, S. C.

MEN'S RUBBER BELTS \$14.50 Per Gross



Positively the best and lowest priced belt on the market. Our agents are making a clean-up. Comes in black, brown and gray, plain smooth finish or corrugated and attached with high-class adjustable buckles. This belt will outwear any leather belt made.

Another hit of the year for house-to-house canvassers. **LADIES' RUBBER APRONS** \$3.75 per Dozen, or \$44.00 per Gross. Assorted black, blue and pink checks. \$3.00 desired required with each gross ordered.

THE SUPERIOR RUBBER CO., Akron, Ohio.

William L. Jamison Shows

WANTS SHOWS, CONCESSIONS, BAND, FREE ATTRACTIONS, Colored Performers. Will Buy Tops and Any Other Useful Show Property. JOHNNIE REH, Let Me Hear From You.

Address, YORK, SOUTH CAROLINA

doctors, health resorts, medicines, liniments, etc., for my injured shoulder, arm and hand. In which news I had set in, and was fast paralyzing my left arm, I went to a chiropractor, who, after treating me a few days, prescribed three weeks' fasting. After this fast was over I went on a light diet for two weeks and then took two weeks more of fasting, at the end of which the neuritis was gone, but the left hand numb, and in this weakened condition I caught a severe cold which soon turned to pneumonia. I was brought here to St. Rose's Hospital in a very bad way with both lungs congested, but Dr. Russell, who went overseas and who is a great friend to show people, remained with me, as did the fine nurses and sisters of this new, splendid hospital, until they had pulled me out of danger, for which I am truly thankful to them and to kind providence. Troubles never come singly. Just when I was at my worst I received a wire from Chicago announcing the sudden death of Mrs. Andrea from heart failure. She had just written me that she was going to Hot Springs for the winter. So, my dear friends, you see my cup of sorrow is overflowing, but I am thankful to be spared a while longer. On January 15 I will be seventy-one years old. I received nearly a thousand Christmas and New Year's cards. The Billboard, Mrs. Buck, of Los Angeles (Dean Keller's niece); Mr. and Mrs. W. H. Donaldson, Dr. Sloum and C. Alexander (The Men Who Know) sent me cards. My old friends, Harry and Mildred Roulers, sent a novel card, unfolding the whole family, ending up with Grandpa Harry. Then in came a good one from Frank B. Hubbs with an Ek made from sand, Frank's picture, etc. I also received cards from Barry and Nellie Gray, Sky Clark and family, and Mr. and Mrs. Thayer. The last one I received came to the hospital and was from my old pal, A. C. Salvail, and his good wife, from Toronto, Can. I am now tired and the nurse says I must lie down. So long, God bless you all.

A REAL TROUPER GONE

By FLETCHER SMITH

I read with sincere regret of the death in Pittsburg of Capt. H. Stanley Lewis, who was one of the real old-time circus troupers and who was in his time the best of all circus advertising banner men. I could write a column about this real old trouper, and I doubt if there was ever a man in the show business that was so well known and universally liked. He was not only a circus man, but he was much sought after by the burlesque managers,

and as a creator of publicity he had few peers. Stanley first burst into the limelight with the old Welsh Bros.' Circus, where for years, in fact as long as they had the show out, he was the advertising man and press agent. Then he went to the Brownlee & Reed Show and had the advertising banners. About this time he became obsessed with the idea that he was a captain in the regular army and adopted the regulation army uniform and proclaimed himself as on a furlough from the army post in Arizona.

This was used successfully for several years but eventually got him into trouble, and he next appeared on the theatrical horizon as an exiled French count, joining the Andrew McPhee company in Canada at Winnipeg, where he had the advertising banners. He secured columns of publicity in the Canadian press, due to his faithful makeup and his persuasive way with the newspaper men. About this time he was made an honorary member of the Brotherhood of Locomotive Engineers, and when he was finally let out by the McPhee show at Vancouver, B. C., he rode an engine all the way to Montreal on his Brotherhood card. At every division point he drew pictures of the engine that drew the train and put the name of the engineer on the cab. There are windows in many a city in Canada where Stanley painted in water colors a C. P. R. engine going thru a bridge.

After arriving East Stanley got himself an automobile and again donning the captain's uniform made money ahead of burlesque shows. His real chance came when the war broke out and he enrolled under the marine enlistment service. He added to his automobile a small air calloppo and toured the country boosting enlistment and making five-minute speeches in theaters and picture houses.

During the past few years he had been advertising feature pictures and made his headquarters in Philadelphia at George Karlan's Hotel. His last engagement was with Robert Warwick in "The Night Watch". He was twice married, marrying his second wife last winter in Philadelphia. As an advertising man he had no peer, and he was not a had publicity man by any means. He will be remembered by many readers of The Billboard from his poem, "When We Played Ten Nights in a Bar Room in the Town of Medicine Hat", written when he was ahead of the McPhee two-act dramatic show.

Stanley could talk, he could draw, he could paint, he even was an actor, being featured as Joe Morgan in "Ten Nights", and in his demise the theatrical profession loses one of its most versatile members.

CUDNEY & FLEMING SHOWS

Rison, Ark., Jan. 13.—The Cudney & Fleming Combined Shows played Magnolia, Ark., a second week, but business didn't hold up to expectations. While at Magnolia "Bill" Cudney ordered a dish of oysters and found a pearl. He was offered fifty dollars for it, and since then the whole show bunch has been eating oysters. From Magnolia the show went to Stamps, under the Band, and had a fair week. At Waldo, the next spot, bad weather was encountered and nobody did much. Camden was much better for every body. Here at Rison the concession business is slow. The merry-go-round is having a fine week and Mad Cody Fleming's Athletic Show is "packing 'em in". The other shows are only doing fair. From here the show plays England, Ark., under the auspices of the Firemen. The winter tour may terminate any time now, as when the rains set in the owners say they will store till spring. But as long as good weather holds on the show will stay out.

Everybody is talking of when the show closes. This makes thirty-eight weeks for most of the troupe. Mr. and Mrs. Cudney and Brother Bill will make a trip to New Orleans. The writer will go to her home in Michigan, the Webbs to Picher, Ok. Shorty Brown and some of the boys plan a trapping trip in the woods. Mad Cody Fleming will look over some show property. Tiger Mac and Red have some boxing and wrestling matches in view, while General Agent Frank Rodgers will make a trip thru the State of Washington to look over conditions and see about routing the show thru there, as Mr. Rogers knows that country very well. Mr. and Mrs. Harris will go to Hot Springs, Ark., while some will stay in the town the show winters in. The caravan will only be in winter quarters about six weeks. Many show people have visited the show the last few weeks. Miss Webb is holding the crowds with her ball game and making some of the older and more experienced ones hustle. There is not a minute she is not working as long as the game is on.

NELLIE NELSON (for the Show).

HARRY HOFER QUILTS THE SHOW BUSINESS

Harry F. Hofer, the widely known showman, lately part owner of the Wortham, Waugh & Hofer Greater Alamo Shows, has decided to quit the show world and enter business in the city of his youth, Quincy, Ill. His career in amusement circles has been successful and the legion of friends he has gained in the profession will wish him well in his new ventures.

Mr. Hofer, now in the ranks of the benedicts, has a pleasant home at 120 South Twentieth street, Quincy, and, having leased a suite of rooms in the Mercantile Building, will return to insurance underwriting, in which he was engaged previous to his entering the show business. His work is to be with practically all insurance branches except life policies. The Quincy Daily Herald of January 9 paid a high tribute to Mr. Hofer, who is the son of the late John E. Hofer, music master of that city, and heartily welcomed him back, to remain permanently among his home-town acquaintances.

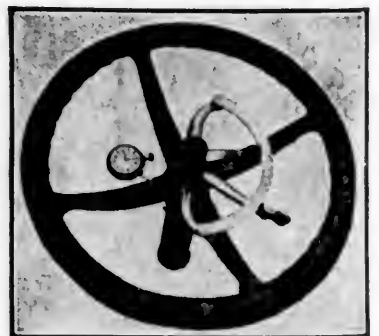
RUTH WOODALL TO HOSPITAL

Gus Woodall advised from Miami, Fla., January 11, that he had just returned to Luna Park there, from Asheville, N. C., where he placed his niece, Ruth Woodall, in a tuberculosis sanitarium.

Miss Woodall is now at Zephyr Hill Sanitarium, Sand Hill Road West, Asheville, care of which institution her numerous friends of the outdoor show world may address her letters.

JAMES DUTTON DENIES

James Dutton denies the report that he has signed contracts calling for the services of The Duttons with the Sparks Circus the coming season.



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Good money-making proposition. Retail price, Plain Dial, \$3.00; Radiotele Dial, \$3.50. Send \$4.00—will bring one of each to you. Write for particulars. **C-IT AUTO CLOCK CO., Texarkana, Texas** Patent Feb. 20, 1917.

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CO-OPERATION AND COMMUNITY PROGRESS ARE THE KEYNOTE

To Meeting of Virginia Association of Fairs— Optimistic Spirit Shown by President H. B. Watkins in His Annual Address

Richmond, Va., Jan. 15.—Co-operation and the best methods to foster civic pride and community progress thru the agricultural fair was the keynote of the meeting of the Virginia Association of Fairs, which opened here today.

The chairman stated that the morning session would be informal and that the old order of dry routine would be discarded for the new and more progressive program and that he hoped all would feel the benefit of and indulge in free speech for the cause of co-operation and greater good for the communities which they represented, and in the whole for the State and nation.

Just before adjourning Col. Watkins stated he had been called home by wire and that, much as he regretted it, he would have to leave, and that W. L. O'Key, vice-president of the association, would preside for the balance of the convention period.

The original program and advertised meeting plan for the 1923 convention of the Virginia Association of Fairs was Harrisonburg, but it was changed to Richmond some few weeks ago and notification sent out to its members accordingly.

The early arrivals were: H. B. Watkins, president, Danville; M. G. Lewis, vice-president, Lexington; Lem P. Jordan, vice-president,

Suffolk; C. B. Ralston, secretary, Staunton; W. L. O'Key, vice-president, Bluefield, W. Va.; J. S. Montgomery, Norfolk, Hon. T. B. McCaleb, Covington; McClung Patton, Lexington; Thomas Cannon, representing the Lynchburg Fair for F. A. Lovelock; W. C. Saunders, Richmond; R. Willard Eanes, Petersburg; W. E. Bennett, South Boston; B. M. Garner, Emporia; H. E. Mears, Kellard; Benjamin Hooper, Covington; W. A. Starkey, Norfolk; W. E. Brennitz, of the show and fair department of the Donaldson Lithograph Co., Newport, Ky.; Fred C. Murray, Theatric-Duffield Fireworks Co., New York; A. D. Alliger, Western manager Palva's Fireworks, Inc., Chicago; K. E. Moore, Norfolk Tent & Awning Co., Norfolk, Va.; Edward Oliver, president U. S. Theatrical Agency and U. S. Producing Co., Inc., Washington, D. C.; Thomas Hasson and George Hamid, of the Wirth-Blumenfeld Fair Booking Association, New York; Frank Melville, representing Frank Melville, Inc.

(Continued on page 107)

EXPOSITION BUILDING FOR SAN FRANCISCO

(Continued from page 5)

dicapped in this respect since the destruction of the old Mechanics' Pavilion in the fire and earthquake of 1906.

SOUTH LOUISIANA FAIRS IN CIRCUIT

(Continued from page 5)

retary, November 11-17; Lake Charles, November 11-17.

Another meeting is to be held in Baton Rouge in March or April, at which time arrangements for the season will be completed.

It is announced that only clean attractions will be played and that carnivals will be barred; likewise grift.

H. C. Fondren, of Lake Charles, says that \$10,000 is to be expended on the fair grounds at Lake Charles this year. An auditorium costing \$3,000 will be one of the improvements. Jennings will spend \$1,000 on its grounds.

SPLIT BETWEEN KEITH WESTERN OFFICES AND JR. ORPHEUM AND W. V. M. A. PREDICTED

(Continued from page 5)

able to bar Mr. Goldberg from booking thru the association. It is pointed out, however, that Mr. Kahl, thru his connection with Finn & Heimann, has in all probability the right to bar Mr. Goldberg from the Junior Orpheum Circuit, but so far it is claimed nobody in the W. V. M. A. has issued a direct order concerning him.

It is said all of the facts in the Goldberg case have been placed before E. F. Albee, in New York. It is claimed that while Mr. Albee's sympathies are said to be with Mr. Goldberg no action from that quarter has been taken as yet. Mr. Goldberg's father some ten or twelve years ago leased his theater in Bloomington, Ill., to Frank Thielen, at a time when, it is said, Sam Kahl much desired the lease on the house himself. Kahl is said to have held a grievance against the Goldbergs since that time. Lew Goldberg has been regarded as one of the most loyal agents doing business thru the W. V. M. A. and carried a fine line of acts. All employees of the W. V. M. A. did business regularly with him.

Claude S. (Tink) Humphrey, of the Western Keith office, is said to have championed Goldberg's cause and to have come squarely to the front for him in three or four directors' meetings of the Orpheum Circuit. However, Mr. Kahl is said to have so far been able to override any influence Goldberg was able to enlist. Observers believe that in all probability the only solution will be to have the W. V. M. A. Junior Orpheum and Keith offices maintain their own ten per cent agents. At present it is pointed out that the offices cannot agree which agents are to be favored and which ones eliminated.

Mr. Humphrey is called the most popular booking agent in Chicago at the present time and the same observers say that if he were given full rein to hand out franchises Chicago would have the best set of ten per cent agents in the country.

It is believed an undercurrent has gained headway having for its purpose the ousting of Mr. Kahl. Artists, managers and agents claim they have much difficulty in making bookings thru him because of his tendency to attempt to cheapen the cost of a show rather than to book a valuable bill of real merit. Mr. Humphrey's ability and popularity as a booker are well known by managers west of a supposed Mason and Dixon line now existing and which divides the Keith and W. V. M. A. bookings. It is prophesied that unless some immediate action is taken by the powers that be certain managers of the West and Midwest will make a concerted demand that the so-called dividing line be eliminated and booking placed with Mr. Humphrey.

K. C. SHOWMEN'S CLUB ELECTS OFFICERS

(Continued from page 5)

Howk, first vice-president; L. Lindell, second vice-president; Preston Pocock, third vice-president; P. C. McGinnis, secretary, and J. M. Sull-

van, treasurer, a position he has so well and ably filled for the last two years.

Directors: George Goldman, Tex Clark, W. J. Allman, Sam Benjamin, Dave Stevens, Claude Mahone, E. B. Grubs, H. S. Tyler, C. W. Parker, Dave Lachman, George F. Dorman, J. L. Hamble, John Angle, Con T. Keensly, Curtis Velare, Fred Beckmann, C. J. Chapman, H. H. Duncan, C. F. Zeiger, A. N. Rice and Lawrence Hanley.

It was announced that the installation of officers would commence at 7 o'clock on the evening of January 19, so that both the ladies and men could participate in another dance to be held after the installation. The election dance was really one of the most enjoyable affairs this big energetic club has put on; for it was strictly "en famille." Inasmuch as the ball room of the Coates House could not be obtained for the evening of the 19th, the furniture, rugs, etc., were all taken out of the main room of the Club's suite and the floor waxed and a good jazzy orchestra engaged so that the affair was strictly informal and for club members only, which was a very good feature.

Ladies' Auxiliary

As two tickets were offered in the Ladies' Auxiliary, balloting was necessary, and President Hattie Howk appointed Mrs. Parker, Mrs. Roderker, Mrs. Hanley, Mrs. Grubs and Irene Shelley as judges of the election; Mrs. Johnson and Mrs. Zeiger as clerks and Mrs. Gertrude Allen and Dottie Martyne as tellers. It was conducted on business lines and in a regular political way. All the ladies were glad to have it handled this way and made a very good time of the entire affair.

The following are the officers and directors elected: Helen Smith, president; Hattie Howk, first vice-president; Mrs. Campbell, second vice-president; Mera Martyne, third vice-president; Mrs. P. W. Deem, secretary and "Mother" (as she is affectionately known, but properly designated as Mrs. A. Ray) Martyne treasurer. Mrs. Martyne was slated as treasurer on both tickets. The ladies thought no one else would serve them so well and loyally, as Mother Martyne has been treasurer of the organization since its inception.

The Board of Directors chosen for 1923 is: Mrs. Zeiger, Mrs. Sullivan, Mrs. Pocock, Mrs. Leomis, Mrs. Forest Smith, Mrs. Grubs, Mrs. Duncan, Mrs. Lindell, Mrs. Eslick, Dot Martyne, Mrs. Parker and Mrs. Allen.

There were 26 votes cast in the Ladies' Club, and this represented a very good number of members present, considering the full membership this year is not in Kansas City.

The ladies will celebrate with a theater party at the Orpheum Monday night, January 15, and will give an installation luncheon Friday night, January 19, in the club rooms, then adjourn to the club rooms of the men's club on the main floor, there to trot and waltz the rest of the night.

There were two or three hundred present for the election of the Heart of America Showman's Club, and it was another achievement in the records of this club's list of successes.

ZIEGFELD WANTS "FROLIC" TITLE

New York, Jan. 13.—E. Ziegfeld, Jr., is strenuously objecting to anybody save himself using the title of "The Midnight Frolic" in connection with an entertainment.

In a statement issued yesterday Ziegfeld says:

"Another amusement enterprise announces in its advertisement of a cabaret performance, 'The Midnight Frolic'. This title, which I originated for the use of my entertainment on the roof of the New Amsterdam Theater and used for nearly eight years, was duly registered by me as a trade mark in the Patent Office at Washington, the legal and proper way to protect such a title. There is a further common law protection involved in the use of this title, as all courts have held that proprietary rights ensue after a title has become identified with any one individual or firm. The continued use of the title, 'The Midnight Frolic', by the cabaret enterprise in question is therefore not only in violation of my legal rights, but also involves a moral question. The fact that I have temporarily discontinued the presentation of 'The Midnight Frolic' because the roof theater is undergoing structural changes does not deprive me of the right to continue using this title, nor does it permit anyone else to appropriate it in the hope of misleading strangers from out of town who come to New York and who wish to see 'The Midnight Frolic' they have read of for so many years."

MOVIE BOARD FOR COLORADO

Denver, Col., Jan. 12.—Creation of a board to review all motion pictures shown in Colorado is provided for by a measure introduced in the House of Representatives by Randolph Cook.

The board will be known as a bureau of standardization for motion pictures.

"This will not be a board of censorship," Representative Cook said. "That term is objectionable. The board will review pictures and, of course, objectionable parts will be eliminated. This measure has the backing of many important women and child welfare organizations. Similar bills are being introduced in many legislatures throughout the United States."

The three members of the board provided for by the bill are to devote their entire time to the work and receive \$3,000 a year.

"UNSANITARY" THEATER CLOSES

Ft. Worth, Tex., Jan. 12.—Police and health officials closed the Lyric Theater, a tabloid, movie and vaudeville house here, Tuesday, declaring it to be unsanitary.

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CHICAGO TENOR DEAD

George Hamlin Was Formerly One of Leading Artists of Chicago Opera Company

Chicago, Jan. 12.—The announcement of the death of George Hamlin, tenor, in New York, this week, reminds old operators of that singer's brilliant work in the Chicago Grand Opera Company from 1911 to 1915. Mr. Hamlin, who was also a music instructor and concert singer, was raised in these parts. He was born in Elgin, Ill., in 1868, and was educated in the Chicago schools and Phillips Academy, Andover, Mass., in 1892. Mr. Hamlin married Harriet R. Eldredge, of Chicago. He appeared in many of the most important musical organizations in the United States and in concerts in Germany, where he was well and favorably known. Mr. Hamlin was tireless in his efforts to develop music by American composers, in the belief that it would eventually take its proper place among the music of other nations.

PRESS AGENTS MEET

New York, Jan. 13.—The newly formed New York Theatrical Press Representatives, an association of theatrical historians who are handed together to raise the ethics of their calling, held a luncheon at Keen's Chop House yesterday at which Admiral Hilary P. Jones, Rear Admiral C. W. Williams, of the United States Navy, and Augustus Thomas were guests of honor.

Wells Hawks, the president of the association, presided and the guests of honor spoke. Mr. Thomas said that the whole hand of theatrical press agents would soon be called to stand back of the new movement for his National Theater.

Among the others guests present were: R. H. Burnside, Sam A. Scribner, J. P. Muller, Channing Pollock, Henry Stillman, W. G. Newman, Thais Magrane, past president American Legion Women's Auxiliaries of New York State; Paul Meyer, H. A. Hanaford, Mabel Rowland, Arthur Rosenthal, Rose Rosner, Eileen Romig, Will C. Lenge, G. Kane Campbell, Paul Stoddard, Le. Marsh, Mabel Livingston, Arthur Hornblow, Joseph Tierney, Clarence Jacobson, James E. Cooper, Eugene Kelly, Sarah Mardougal, Emmett Lyons, Marshall Kohie, Frederick Edward McKay, Charles Dickson, Carroll Pierce, Mrs. H. Z. Torres, Roy Crawford, John Hazzard, B. B. Fox, Mrs. Vivian M. Moses, Walter Moore, Colgate Baker, Irving Brock, H. C. Kussell and Laurence Schwab.

SUCCESS OF OPERA IN CHICAGO

Causes Eleventh Week To Be Added on Next Local Season of Civic Company

Chicago, Jan. 15.—The Chicago Civic Opera Company will extend its local season to eleven weeks next winter, it was announced last night. Heretofore the company has played ten weeks here. The current local season, which ends January 20, has been very successful. It is reported. From here the company goes to Boston for a two weeks' engagement.

On Saturday night the Chicago Civic Opera Company presented "Snow Bird," the American opera, for its first time anywhere. The opera was sung in English, with Mrs. McCormac and Charles Marshall, Americans, in the leading parts.

"GIVE AND TAKE" POSTPONED

New York, Jan. 15.—The opening of "Give and Take", with George Sidney and Louis Mann starred, which was announced for tonight at the Forty-ninth Street Theater, has been postponed until Thursday.

GREEN ROOM CLUB ENTERTAINS S. L. ROTHAFEL

(Continued from page 5)

as an exhibitor. In reply to speeches Mr. Rothafel gave much credit to his staff for the results obtained. Mr. Rothafel said: "I hope I may never direct a theater that is not clean in every respect. We often hear counsel given to showmen to give the public what it wants. There are ten objections to doing this. In the first place nobody knows what the public wants and in the second place the public itself doesn't know what it wants. The best thing to do is to please ourselves, and if we turn out bright, clean entertainment, the public will like it."

After the dinner an excellent show was provided by members in the Little Theater Club. The high spot of this was the burlesque motion picture exhibited as a "Rothafel presentation."

FEDERAL CONTROL OF MOTION PICTURES

(Continued from page 5)

Business, Dangerous To Morals and To Politics, Is Unlawfully Controlled, a Trust Prevented, a Demoralized Business. Is Reorganized and an Attack Upon Free Government Is Thwarted? It continues:

A Federal Motion Picture Commission will raise a standard toward which all producers must aim. It will be better for the trade and its patrons than to have forty-eight State Commissions out to the evil end of the films in forty-eight States. In May, 1921, New York, Florida and Massachusetts (the last named subject to a Commission on November 7, 1922) and Virginia in March 1922, enacted State laws regulating motion pictures. Four other States, Pennsylvania, Ohio, Kansas and Maryland, have State censorship laws. In April, 1921, the Governor of Nebraska vetoed a censorship bill."

It is urged further that until Federal control is obtained, each State should secure regulation of motion pictures within the State.

Mr. Watson, acting director of the International Reform Bureau, Inc., asserts that "the decision of Will H. Hays to withdraw his ban upon the Arluck motion picture has convinced the public that it must look to Congress for protection, and not to Mr. Hays, whose selfish salary is paid largely by the five or six producers who control the monopoly of the business."

The situation from a Congressional standpoint is that no such legislation seeking Federal control, as is suggested, can be enacted before March 4, when the present Congress dies. There will be no regular session until next December. Even should the President call a special session, it will be for the purpose of taking up matters of pressing importance, and other legislation would get little consideration.

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

SUCCESSFUL EAGLES' SHOW

Given at Quincy, Ill., Under Direction of Walter A. White

Quincy, Ill., Jan. 10.—The recent Mid-Winter Carnival staged here in Eagles' Hall, under the auspices of Quincy Aerie, No. 535, F. O. E., and produced and managed by Walter A. White of this city, who has had wide experience in the road show and special event business, was proclaimed by all concerned as a highly gratifying success, socially and financially. It was the second show produced here for the Eagles by Mr. White.

The affair coming as it did during the holidays, including Christmas Day, gave opportunity for the festive spirit to prevail, and this was entered into enthusiastically by the citizen patrons, the committees and, especially, the members of the Eagles. On Monday afternoon Santa Claus, impersonated by Max Cohen, of Springfield, distributed presents to more than 500 children at the carnival, after which he visited for the same purpose several charitable institutions of the city and vicinity.

Music was furnished by the following: Harold Frank and his Ambassador Orchestra of seven pieces for the dancing, the Empire Theater Orchestra for the performance and the Eagles' Concert Band of twenty-five musicians for the concerts, drum corps and street work. Following were the acts which were provided by the Webster Vandeville Circuit: Four Harmony Kings quartet; Lind Sisters and Harmony, high-class dancing and musical acts; Jack and Agnew, the Novelty Girls, in singing and dancing and Pat Perry, blackface comedian. A number of concessionaires had booths. The Eagles had ham and bacon, refreshment stand and chicken wheel; other concessionaires being Paul F. Mays, silverware, blankets, groceries and corn game; A. W. Taylor, doll lamps and dolls; Fred Farr, knife rack; Jack, the Engraver, engraving of ruby glass and jewelry, and Hermin Cohen, pocket-book wheel. The show as a whole was truly one worth while and the public responded liberally with patronage.

COMMENDABLE ENTERTAINMENT

At American Legion Indoor Circus

Mexia, Tex., Jan. 10.—The American Legion post of Mexia gave the citizens of the city a real treat in the way of amusement last week. The Metropolitan Indoor Circus and Exposition Company was engaged to put on an indoor circus and style show and, while the affair was not a great financial success, it is believed to have raised the Legion in the estimation of the public for the clean and wholesome manner in which it was presented.

The affair was promoted and produced by G. Raymond Spencer and was one of the most complete and diversified programs that was ever given in Mexia.

The affair was run without a concession of any kind and the "show was the thing." Miss Gertrude Jones, from the Century Shows, furnished the aerial numbers and George Jenier produced the clown numbers.

The style show was a complete success from every angle and the merchants of the city were more than pleased with the outcome. "Curly" Green, acting manager for the affair, was a very active person during the week.

HARLEM MUSEUM

New York, Jan. 11.—When a showman can open a store museum with the usual equipment of curios and freaks and make it pay sufficiently well to take over several of the adjoining buildings and remain in the one spot for several years there must of necessity be clever showmanship involved in the venture.

There is a vast fund of food for thought in the foregoing paragraph based upon an actual experience of John Kodet, who three years ago opened a typical store museum on 125th street, near Third avenue, here, under the title of the Harlem Museum, for the reason that it was situated on the main business thoroughfare of upper Manhattan.

On opening Manager Kodet went to it in a small, but excellent way, and it was the excellence of his offerings and presentations that in time caused him to enlarge his building and equipment, which now consists of much floor space that houses a vast collection of curios of many and varied kinds, and freaks that command a lucrative salary, which is also applicable to the artists who appear on the platforms and give demonstrations of their remarkable ability.

On a recent visit to the Harlem Museum we

found everything in full swing—mirth, melody and music galore.

Birds of the air, fish of the sea, fowls of the fields and beasts of the jungle were lined up side by side with a collection of curios that has taken much time, labor and money to acquire.

In the midway were concessions of many and varied kinds that were being well patronized by the regular patrons, who feared neither squeezes nor grifters among the shills, which are now set at the Harlem Museum, for everything is run on the level and everyone gets a run for his money by the gentlemanly storekeepers who represent the concessionaires.

John Branch, who has acted as manager for Kodet for years, is the lecturer, and to listen to Mr. Branch's oratorical addresses is to be reminded of "Old Hitch," who made Austin & Stone's Museum in Boston famous thruout the country.

On the platforms we saw the wonder workings of Freddie, the Armless Wonder; The Fieldings, in their water-tank act; Pete Robinson, the thin man Adonis of the ladies of Harlem; Ajax the sword swallower, who dangles with a punch and Judy show that delights the old as well as the young; Prof. Conway, the tattooed man, who has set a new fad for the feminine flappers by tattooing butterflies on their knees for their summer beach exhibit at Coney, and Prof. Birch with his lung tester has become as famous as Dr. Cone.

At the Harlem Museum is a practical demonstration of what real showmanship can accomplish. During our visit we ran into Robert A. Campbell, the armless wonder, last season with the Ringling Show, who is booked to take part in the indoor circus sponsored by the Shriners at Syracuse for the week of January 22, and Bobby looked like a ten-time winner in the prosperity race.

SHRINE ARABIAN FETE

Scheduled for Savannah, Ga., by John W. Moore Company

Savannah, Ga., Jan. 11.—George Sisley, representing the John W. Moore Company, of Chicago, is now in Savannah completing arrangements to put on an indoor entertainment for Alec Temple Shrine in the Guards' Armory, under the caption of the Shrine Arabian Fete. The dates have been set for February 1 to and including February 10.

The John W. Moore Company will stage the show under the auspices of Alec Temple and announcement has been made that ten circus and vaudeville acts will be on the program and that plenty of music, dancing and other features will also add to the entertainment to visitors to the affair.

HEALTH SHOW AT AKRON

Initial Local Event Planned as Big Four-Day Affair

Akron, O., Jan. 13.—Exhibits by Akron Municipal University and by civic and charitable organizations and local hospitals will

feature the Akron Health Show which opens January 17 at the Armory. The health show, to run four days, will include a large number of mechanical displays and devices brought here from Chicago, demonstrating correct sanitation, home ventilation, hygiene and general health programs.

Among the entertainment features will be Mrs. Audrey Walters Holiday, who will have nearly fifty of her students in dancing give a Health Pageant in costume for two nights.

It will be the first exposition of its kind ever held in Akron.

GREAT INTEREST MANIFEST

In Annual Convention of Mystic Shrine at Washington in June

Washington, D. C., Jan. 12.—The national capital is feverishly at work getting ready for what will probably be its biggest convention affair this year, the annual gathering of the Nobles of the Mystic Shrine next June. The gathering will partake of a carnival character and plans now are being made for a program of entertainment which, it is promised, will be out of the ordinary.

Gen. Amos A. Fries, chairman of pageants, is about ready to announce his selection for director of the Shrine pageant and to submit his report relative to this feature of the big event. A long training period and much tutoring will be necessary to prepare for it, General Fries states.

Political and civic Washington, the commercial and other bodies, are all doing their share towards arranging to make the stay of the visitors a notable one.

LEGION CIRCUS-MARDI GRAS

Arranged for Springfield, Ill., in February

Springfield, Ill., Jan. 12.—An Indoor Circus-Mardi Gras, under the auspices of the American Legion and general direction of Chester A. Cox, will be given at the State Arsenal here February 5-10.

Director Cox has announced that about fifteen regulation circus acts will be presented in the main performance. A queen contest, in which there are thirty-two entries, is not only stimulating interest in this particular part of the program, but also in the affair in its entirety. The executive committee from all appearances is leaving nothing undone to assure the success of the show.

RELIGIOUS PAGEANTRY WILL BE A FEATURE

New Orleans, Jan. 12.—Religious pageantry on an imposing scale will be a feature of the 37th annual convention of the Louisiana Sunday School Association in this city January 24-26. Prof. H. Augustine Smith, of Boston, will direct the music and pageant, "The Light of the World," which requires a cast of 150 people. He will be assisted by the Church Choral Club, of New Orleans.

Outdoor Celebrations

EXTENSIVE PROGRAM

Arranged by Committee for Winter Carnival at Saratoga, N. Y.

Saratoga, N. Y., Jan. 10.—It is an extensive and wholly entertaining program that the winter sports committee of the Chamber of Commerce has mapped out for the Winter Carnival to be held here next week. The first three days will be devoted to horse races on the ice, while the last three will be devoted to skiing, snow shoeing, skating and barrel jumping contests and exhibitions, ending with a hockey game Saturday night. The competition events will, for the greater part, be held in the daytime. Exhibitions, indoor baseball games, dances and the like will be staged at night. Monday evening there will be an indoor baseball game in the Armory. Tuesday night a community sleigh ride and dance at Newmann's Lake House will be given, and another indoor baseball game Wednesday night.

The program for Thursday afternoon has not yet been decided on, but there will be a carnival dance at the City Auditorium that night. On Friday morning the real competition will begin with snow-shoe races, followed by exhibition skating. Champion figure skaters from Massachusetts, the vaudeville team of Bourke and Blue, skaters, Bobby McLean, former champion speedster, Karl Milne, a champion barrel jumper, and Dick Bowler, expert ski jumper, from Dartmouth, will be on the afternoon program. Friday evening there will be the 40 and 800-yard skating races for women, amateur skating exhibitions, clown antics by Bobby Hearne and exhibitions by Bobby McLean and Bourke and Blue.

Saturday morning and afternoon will be devoted to collegiate snow-shoe races, amateur skating races and the Saratoga Gold Cup races, in which some of the best skaters from this country and Canada will compete. The closing event of the carnival will be a hockey game Saturday evening between players of Williams and Dartmouth. The Winter Carnival held in Saratoga last year was quite successful.

MONTREAL WINTER CARNIVAL

Opened With Pomp and Ceremony—Extended to March 5

Montreal, Can., Jan. 9.—The Winter Carnival here, which is to extend to March 5, was opened under the most auspicious circumstances by Lord Innes, Governor-General of Canada, who was accompanied by Lady Innes. The opening ceremony was celebrated by a magnificent display of fireworks and the pilgrimage of nearly every citizen and visitor to the summit of Mount Royal, where the big park slide has been reconstructed and the ski jump has been put in order. An elaborate and extensive program of events has been entered upon, including snow shoeing, ski jumping, curling, hockey matches, tobogganing and skating, with a gigantic sports parade on Saturdays and the selection of a young lady to represent Miss Canada as the crowning event later on. For the distinction of being Miss Canada there is the keenest rivalry among young ladies in some of the principal cities in the Dominion, from as far west as Winnipeg to as far east as St. John. There is also considerable excitement among the young ladies of Montreal from whom the "Queen of the Carnival" will be chosen next month.

DARNABY GETS HUTCHINSON

Chicago, Jan. 12.—J. A. Darnaby, organizer and manager of numerous big "Pageants of Progress" thruout the Middle West, has been awarded the contract to produce such an attraction in Hutchinson, Kan., by the Chamber of Commerce of that city, the pageant to begin the week of May 7. In giving Mr. Darnaby the contract the chamber as a unanimous body endorsed the plans and ideas exemplified in the Pageant of Progress conducted by Mr. Darnaby in Salina, Kan., during last September as a model to go by. The Hutchinson show will represent an expenditure in excess of \$150,000.

PENSACOLA MARDI GRAS

Date Set for February 9-13 and Committees Appointed

Mobile, Ala., Jan. 10.—Mardi Gras this year will reflect the improved tone of business gen-

American Legion Indoor Circus and Mardi Gras
 SPRINGFIELD, ILL. STATE ARSENAL
 February 5th, 6th, 7th, 8th, 9th and 10th---1923
 WANTED—Circus Acts, Concessions, Stock Wheels and Grind Stores.
 No Buy Back or Strong Joints.
 HAVE SPACE FOR ONE GOOD PIT SHOW
 Address all mail to CHESTER A. COX, Box 538, Springfield, Ills.

BILLED AND ADVERTISED LIKE CIRCUS FOR MILES
United Spanish War Veterans
 SERPENTS' AND LADIES' AUXILIARY
MARDI GRAS AND WEEK OF FROLICS
 Feb. 5th to 10th --- Fostoria, Ohio
 BELLEVUE AND LORAIN, OHIO, TO FOLLOW
 WANTED: Free Attractions and Concessions: Wheels, Aluminum, Dolls, Pillows, Beaded Bags, Silver, Candy and Lamps, Grind Stoves, Novelties and Palmistry.
 B. CHUCK O'CONNOR, Director U. S. W. Veterans' Quarters, Hotel Hays Bldg., Fostoria, Ohio.
 Max Goldstein and Mrs. Steffy, wire.

WANTED, CIRCUS ACTS AND CONCESSIONS
 FOR THE MOOSE FIRST ANNUAL INDOOR CIRCUS AND EXPOSITION,
 To Be Held in Alliance, O., at Flora's Sanitary Market, Main and Arch Squares, the New Center, Week of
 January 22-27, 1923.
 Circus Acts of all kinds doing two or more acts. All Concessions Space open. This is the first Indoor Circus held in Alliance. Lots of money and everybody working. Five thousand tickets already sold. The best location in the city. ALSO WANTED—A Girl that sings with the band.
 PROMOTER GEO. MARLOW, Moose Indoor Circus, Alliance, Ohio.

S. ASCH
 EXPOSITION BUILDER and DECORATOR,
 383 Canal Street, New York
 Booths and Decorations. Special Features designed and built. Largest Exposition Builder in the East. Largest Stock of Booth Furniture in the U. S. Recent installations: Nat. Merchandise Fair, Macaulay Fashion Show, Madison Square Garden Pool Showrooms, Closed Car Show, Physical Culture Exposition.

Just another Carnival Special!
 Sample, \$2.00
 Send for complete details.
 Our quantity prices will surprise you.



No. F/2.
ARTISTIC METAL PRODUCTS CORP.
 134 Lafayette Street, Newark, N. J.

crally, and Mobile's big annual festa preceding the Lenten season will be one of the most spectacular yet put on.

This is the opinion of the men forming the Merchants' Carnival Association, which stages the big show to take place this year February 9-13. The association held its annual meeting Monday night at the amusement company. The association elected the following officers: S. H. Cook, president; Jacob Reiss, vice-president; R. Roy Albright, treasurer; Paul Wilson, secretary.

A fund of \$10,000 will be raised by the merchants for putting on the Mardi Gras, and Lester E. Carroll was named finance chairman. J. Jacobson, chairman of the amusement committee, was authorized to secure wire-walking and other free open-air acts for public entertainment features.

Other committee chairmen are: Coronation of king and queen, George B. Rogers; masque balls, A. D. Davis; parades, Henry Linschert; music, Leo Zelman; illumination, H. H. Mashmeyer; decoration, W. H. Bryant; auditing, C. A. L. Johnston; appropriation, S. H. Beck; army and navy, Major Earl North; special committee, Jacob Reiss; publicity, Dave Holt.

NEW ORLEANS MARDI GRAS RUNS FROM FEB. 8 TO 13

New Orleans, Jan. 12.—Mardi Gras this year opens on February 8 and closes with the arrival of Rex February 13. Extra preparations are being made in the way of floats and it is said that the display this year will eclipse anything seen in New Orleans. The Bruides, a new organization, is practically in the carnival field, will have fifteen floats.

"TEMPTATIONS OF 1922"

(Continued from page 33)

place. His "Stuttering Sam" song was all to the good.

Don's parade of lingerie girls, with their individual animation, to the clowning of Comica Murphy and Crosby was along new lines, likewise Don's working of the elastic tape in the mouths of Comica Murphy and Yule. Marie Lauritz, a bobbed, semi-redhead, shimmying soubret, in a song number, stopped the show.

Soubret Clark, in a song number, appeared in a bizarre costume of silken pantalets slashed at the side waist line, revealing her asymmetrical form in various sinuous movements that caused many ohs and ahs of admiration from the women, as well as the men in the audience.

Scene 2 was a drop in one for Etie Butler, a slender brunet ingenue of very apparent intellect and refinement, in a saxophone specialty that proved her a musical instrumentalist of ability, which was enhanced by the singing of a difficult song that led up to yodelling, thereby demonstrating her vocalistic accomplishments and versatility.

Scene 3 was a back drop with slide stairway for the entrance of Don on one side and Danay on the other as the exponents of old and new songs, with their accompanying choristers in Colonial and jazz-time attire, and what they did was sufficient to tie up the show until the appearance of Johnny Crosby as a gray-haired old army vet and a gray-haired woman with "Silver Threads Among the Gold" for a riot of appreciative applause. This was a great number, elegantly staged.

Scene 4 was a movie theater drop in one for Don on the door and Comica Yule and one of the females characterizing "St. Hopkins" crashing the gate in a highly amusing manner, with interpolations of funny patter by Comica Crosby, followed by the male principals as a comedy quartet in song.

Scene 5 was Comica Crosby and Soubret Clark in a singing and dancing specialty that was well received.

Scene 6 was a Parisian roof garden set for an ensemble of patrons, chief among them Don as an old roue in attendance on the grisettes and Comica Murphy and Crosby as gendarmes, with Yule out of character as the waiter and Lillian Murphy as the flower girl waiting for something to turn up, which came to pass in an apache dance par excellence by Jules La Barbe, in typical apache costume, and Helena La Barbe, a petite brunet ingenue. Their whirlwind acrobatics were the personification of gracefulness and Parisian artistry.

PART TWO

Scene 1 was a ship deck, and a more realistic stage setting would be hard to find, with its movie picture clouds above, moving water beneath, and the deck chairs occupied by the entire company, with Don to the front as a vocalistic captain.

Specialties by the various principals followed in their respective order: Soubret Clark, as Fannie Brice; Johnny Crosby, as Carno; Prima Smith, as Fritzie Scheff, supplemented by Don and Comica Murphy as Mr. Gallagher and Mr. Shuan, and Comica Yule as Julian Eltinge. And let it be recorded herein that his blond wig, enameled complexion and feminine dress had us guessing for a while, for we really took him for one of the females until he bewigged and again demonstrated the fact that he has accomplished more in his short reign as a comic in burlesque than many who have been featured for years. A ragtime opera number closed the scene in a fitting manner.

Scene 2 was a drop for a corking good talking specialty by Don and Comica Murphy, and their every line went over with telling effect for laughter and applause.

Scene 3 was a special slitten drape and semi-cyc. back for the La Barbés to appear in eve-

IN-DOOR FAIRS AND BAZAARS

Let us supply you with all the necessary merchandise for your concessions. Our method of arranging for the return of all unsold merchandise will appeal to you. We carry a full line of high-class merchandise at the lowest prices and paraphernalia to make your Fair or Bazaar a success. Or can run your concessions on a percentage basis by furnishing high-class operators. Write us today for further particulars or can arrange to have our representative call on you.

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GILLETTE STYLE RAZORS

On highly finished etched boxes, as illustrated. Order now, while they last.

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GROSS

Half cash with order, balance C. O. D.



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GROSS

Half cash with order, balance C. O. D.

We guarantee this Razor to be superior in polish and finish. We will refund the money if not satisfactory. Our price, \$31.00, just about covers the duty.

MARVEL CO., 35 East 20th Street, New York City

SHRINE EXPOSITION

WASHINGTON, N. C., JAN. 27 TO FEB. 3. 7 DAYS—2 SATURDAYS

WANTED—High-Class Novelty Entertainers and Soloists; Clean, Legitimate Concessions—No Buy-back. All Legitimate Wheels Open.

Building on main street. County has been closed to shows for several years. Ten thousand tickets already sold. Best tobacco market South. Everything working. If you want a winter's bank roll come on. Write or wire

JACK V. LYLES, care Shrine Club, Washington, N. C.

P. S.—Taylor Trout, write.

WANTED—FOR—WANTED

INDOOR CIRCUS Given by LOYAL ORDER OF MOOSE

FEBRUARY 6, 7, 8, 9, 10, FIVE NIGHTS.

WANTED—Indoor Acts of all kinds. Also will sell exclusive on all legitimate Concessions, Blankets, Dolls, Silverware, Baskets, Candy, Ham and Bacon, Groceries. Write or wire SHIRLEY TALBERT, Columbia Hotel, Westfall, Indiana.

ning dress attire for a repetition of their dancing accomplishments a la society.

Scene 4 was a drop for Soubret Clark, in a serpentine gown of iridescent green, to vamp first the audience, then the squalling baby in carriage Comica Murphy, attended by his feminine-attired nurse, Comica Crosby, and while there was much double entendre in their dialog, it was handled so artistically that it was robbed of all objectionable aspect.

Scene 5 was a slitten semi-cyc. for a Scotch-costume ensemble number, followed by Don and Comica Murphy and Yule in Highlander attire for Don's rehearsing of the comics in Scotch and their later "Wee Deoch and Doris" number.

COMMENT

Having heard earlier in the season that this show was below the standard set for the circuit, and knowing from past experience that when a show is crippled in the early part of the season it requires heroic doctoring to straighten it, we were fully prepared to be bored at its presentation on Tuesday last, and were agreeably surprised to find it a scenic production equal to most of the circuit shows, supplemented with gowns and costumes that are costly and attractive.

The company well cast and fully qualified to handle the many and varied bits of laugh-evoking burlesque.

Don Clark is credited with staging the show and he has done it well, and the three comics are co-operative in playing up to each other,

with no indication of anyone trying to hog any part of it.

Danny Murphy, while sticking to his original mannerism, has added a polish to his makeup in clothes that are new and evidently tailor-made for the characterization and changed frequently.

A clean and clever presentation of burlesque. **NELSE.**

"HEADS UP"

(Continued from page 33)

are co-operative, playing up to each other at every turn. Yogi DeVelda staged the sleeping mummy with Ida Bernard, a pleasingly plump ingenue-soubret-leading lady, for the comedy of the comics. Ida, in soubret costume, put over a number in a decidedly fast manner for one of her plump build, and, accompanied by Bee Wilson and Marion O'Neil as Pierots, made a dancing trio par excellence. Juvenile Harris, in a domestic quarrel with Prima Wallace, with the comics as funny fall guys, brought on DeVelda as a typical tough to pull the pathetic kisa and make up, and "if we only had a baby." Prima Wallace and the choristers, in Oriental costumes, put over a catchy number for encores, which brought on Juvenile Harris as an accompanist in vocalistic harmony. Comica Howard and Ida, at table in a drinking bit done in pantomime, with Ida dropping the magic rose that put Howard to sleep for her frisking, was followed by Coleman, who made a funny finish by one of the girls placing a toy balloon in his mouth and his filling of same until it

exploded. Juvenile Harris, in a song and dance number a la George M Cohan, offered all the pleasing personality and more singing ability than George.

Scene 3 was a pictorial drop for Prima Wallace in song, which, being encored, brought on Juvenile Harris for a whistling accompaniment.

Scene 4 was a darkened stage for a woman's voice in protest of pain, and the uprising drop revealed the interior of a realistic doctor's shop for DeVelda as the doctor and Ida the nurse to the comic patients, and DeVelda's working of the bit was along somewhat different lines from others, but equal to the best for laughter and applause, with equal credit to the comics for their repartee and antics.

Scene 5 was a pictorial drop for Soubret Bernard to set an example that other soubrets could follow with benefit to themselves.

Scene 6 was a back drop with insert for the various poses of the Great Zita, a modellesque, amid movie floral designs that made for a picturesque scene of beauty in the person of Zita.

Scene 7 was a pictorial drop for Comica Howard a la Danny Murphy in song on an automobile and the burlesque knocking of various members of the company in a wise-cracking, confidential manner to the audience.

Scene 8 was a hotel corridor for DeVelda as the clerk, the comics with credentials, Ida as the bawler-out of comics, and Juvenile Harris and Prima Wallace as the honeymooners after hot water, and never have we seen the bit worked for more laughter and applause. DeVelda, in afternoon dress attire as a vocalistic straight, left nothing to be desired and proved himself an actor of ability and versatility. A ribbon drive ensemble of the Bernard brand led up to the finale.

PART TWO

Scene 1 was a realistic reminder of the old melodramatic days, with its scenic sets of Chinatown, for Prima Wallace, followed by Ida and the choristers in Oriental vocalism and costumes apropos. The working of the magic rose was another laugh-getter. Straight DeVelda, as an evening-dressed hold-up gunman, and Ida, as the little crook, was a clever bit of burlesque out of the ordinary. Juvenile Harris, in a song on "Broadway", brought on various principals to enact the descriptive part of his songs, and a pretty little blond chorister took up the refrain in a sweet voice that indicated ingenu possibilities. Straight DeVelda's dope patter on inventions, including an imaginary trolley car that he sold to the comics, enabled them to pull off a novel stunt as motorman and conductor to a bevy of tongue-talking feminine passengers. The red and brown vest was resurrected for the first time this season at the Star, and it went over like a new bit in burlesque as handled by the principals.

COMMENT

Scenery far above anything seen at the Star this season, for the sets were massive, and, instead of house drops being used, there were frequent changes of pictorial drops. The gowning and costuming costly, attractive and decidedly fresh in appearance. A company well cast in their respective roles and one that knows how to deliver clean and clever comedy sufficiently fast and funny to satisfy the critical audience which at the Star on Mondays waits to be shown, but which took to this particular show on its opening like a fish to water.

Sam Morris has been a successful producer of hits and Benny Bernard of dances and ensembles in various shows on all the circuits for several years, and their present production and presentation is not only a credit to them personally, but to the circuit. Mina Bernard, as a soubret, is a revelation of what a 16-year-old girl of personality and pep can accomplish by ambition and energy, supplemented by careful attention to the training of one fully versed in all the requirements of soubretism. Benny Bernard can not be the father of every girl in burlesque, but every girl in burlesque gifted with the natural talent and willing to learn can become a soubret if she so wishes, and we herein advise every girl that can do so to go and see Mina Bernard and see what she has accomplished in her first season in burlesque. She has two able understudies in Bee Wilson and Marion O'Neil.—NELSE.

SEEN AND HEARD

(Continued from page 33)

ment Company, of Boston; Johnny Goodman for Minsky Bros.' National Winter Garden, Rose Bell for the Trocadero stock, Philadelphia, and Betty Nelson with Phil Peters.

Ed Sign Daley was a Saturday night visitor from Reading, Pa., to the Casino Theater, Philadelphia, January 6, and old Sign says that the painting game is a money-maker; but life off the road is not what some of us old fellows claim it to be, and old Sign longs to get back in the game again ahead of a show.

Mie. Davenport's Modellesque Posing Act is still touring South America and a recent communication from the Davenports conveys the information that they get The Billboard every week and its reference to so many of their friends makes them long to come back for a visit to renew acquaintances.

DEATHS

In the Profession

DACKES—Frank, old-time actor who last appeared with Alice Brady in "Drifting", died January 14 at home in Buffalo, N. Y.

BALES—Harry (Buck), musician and showman for several years, died in the St. Joseph Hospital, Kansas City, Mo., December 26. The deceased had fallen asleep on a pool table and some friends, seeing him and thinking to play a prank, lifted one side of the table. Bales rolled off and broke his back in two places. Interment was in Richmond, Mo., December 27.

BARNES—Mac M., actor and member of the Green Room Club of New York, died in Los Angeles January 10, according to word received at the Club in New York last week. Mr. Barnes was well known in New York City. He had played for some time in Australia.

BATEMAN—Albert, 27, well known in outdoor amusement circles, passed away at the General Hospital, Cincinnati, at 2:20 a.m., January 13, of heart trouble, from which he had suffered for about a year. During his show career Mr. Bateman had been with the Con T. Kennedy Shows, where he was connected with the late E. M. Taylor's Circus Side-Show, the C. A. Worthum Shows, with Jan Van Alst, and several other attractions. His remains were taken to the Busse & Borgmann funeral parlors and later were shipped to Columbus, O., and interred beside the body of his brother in Greenlawn Cemetery, that city. Mr. Bateman was born in Maysville, Ky., and survived by his mother, two sisters and one brother.

BECKMAN—Solomon, a member of the City Tattersalls Club, Sydney, Australia, and well known to a legion of theatrical folk in that country, died in a private hospital in Sydney November 27, following an operation. He was about 52 years old.

BROWN—Sylvanus, 78, the father of Viola Robien, sobriquet of the "Jazz Time" Revue, died at his home in Cleveland, O., last week.

BURTON—Little, formerly of the old-time blackface act of John and Lottie Burton, died at her home in Fennville, Mich., December 9. Her husband, a son, a daughter and a sister survive.

CAWARD—Olin Mason, who was well known to chautauqua audiences, having lectured for the Lincoln, Redpath and Mutual bureaus, died January 9 in a Chicago hospital after a brief illness. He served during the war as Chaplain of the 10th Engineers, attached to the Thirty-third Division. He remained with that unit during his entire service, and was promoted to rank of captain. Previous to the war he was for eight years pastor of the Normal Park Presbyterian Church, Chicago. At the time of his death he was general manager of the Caward-Gaskill Furnace Corporation. Funeral services were conducted by the Englewood Commandery, Knights Templar, No. 59, at Englewood Masonic Hall, January 12. Interment in Mount Greenwood Cemetery, Chicago.

CLARK—Joseph P., veteran actor, died at his home in Chelsea, Mass., January 10, at the age of 82. Mr. Clark and his wife, Emma White, were to have celebrated the golden wedding anniversary January 12. For over forty years they were together in the profession, never accepting anything but joint engagements. They were in supporting companies of Edwin Booth, Lawrence Barrett, Clara Morris and many other stars of the past, as well as in many famous stock companies. Mr. Clark was a Civil War veteran, having been a member of the famous Duryea Zouaves, of New York. Burial was in Woodlawn Cemetery, near Boston.

COHEN—Mrs. Anna, mother of Sydney S. Cohen, president of the Motion Picture Theater Owners of America, died January 9 in New York City. The Theater Owners' Chamber of Commerce, upon receiving word of the death, passed resolutions of condolence and then adjourned its meeting.

CHAID—Williams, "The Red Caruso", colored singer and music teacher, died at his home, 3412 Vernon avenue, Chicago, January 9. He was born at Marquette, Mich., 41 years ago. He was in Berlin when the war began, went to London, where he was a sufferer of the Zeppelin raids. He was the only Negro member of the Philharmonic Society of New York. His widow, a son, a daughter, three brothers and six sisters survive. He had planned to begin a concert tour in Chicago January 14. He was buried in Marquette.

CUNNINGHAM—Milton, of Fulton, Mo., who at one time was with the advance car of the Sparks Circus, under James M. "Bugs" Randolph, died in Denver, Col., two weeks ago, of pneumonia. He had disposed of his business in Denver shortly before his death. Burial was in Fulton. He leaves his mother, brother and other relatives.

DAGGY—The mother of Maynard Lee Dagg, manager of the American Community Association and former lyceum and chautauqua lecturer, died at her home in Greencastle, Ind., early this month. The funeral was held in Greencastle January 9, which Mr. Dagg attended. The deceased was well advanced in years, but had been in good health until recently. She had always taken a great interest in lyceum and chautauqua people.

DUGGAN—Lucy, youngest sister of Eugene Duggan, the prominent Australian dramatic actress, died suddenly of ptomaine poisoning at Fort Augusta, Adelaide, Australia, November 21.

FINCH—Mrs. E. L., mother of Leon Finch, died in Fort Dodge, Ia., December 11.

GILLBRIE—The mother of Arthur Gillespie, treasurer of the Union Theater, Ltd., Sydney, Australia, and of Elton Gillespie, assistant in the head cashier's department of Union Theaters, died at Manly, Sydney, recently.

GOETZL—Dr. Arselin, who married Charlotte, the Hippodrome (New York) ice skater about a year ago, died in Barcelona, Spain, last week, following a surgical operation. Dr. Goetzl came to this country in 1913 to conduct "The Ice Show" for Andreas Dippel. He subsequently earned a reputation here as a composer. Among his scores were "The Royal Vagabond", "The Wanderer", "Approdit" and "The Rose Girl", as well as the incidental music for "Deburan" and "The Gold Digger". He was 44 years old. He received his musical education in Europe. One of his early op-

erettas won for him the cross of the Legion of Honor in Dresden.

GRUENWALD—Robert, 81, Montreal musician, died recently in Upper Melborne, Quebec. For a number of years he conducted the orchestra of the Academy of Music in that city, and later at Ila Majesty's Theater. He was also a composer of military music.

In loving remembrance of
WILEY J. HAMILTON
Passed on January 17, 1907.
RUTH.

HAEFLINGER—Ilana, 25, keeper of elephants at the Zoological Gardens, Basle, Switzerland, was instantly killed by one of these animals last week. The deceased was twenty-five years old and is survived by his widow and three

ANDREW STEPHEN McSWIGAN

ON Friday, January 12, death took from the outdoor show world one of its most prominent and best beloved members, when Andrew Stephen McSwigan, president of the National Association of Amusement Parks, passed away at South Side Hospital, Pittsburg, Pa., following an operation. The operation was a minor one, but pneumonia developed Tuesday and his condition rapidly grew worse, the end coming at 4:40 p.m. Friday. Members of his family were at his bedside when the end came. As The Billboard goes to press it is announced that funeral services will be held at 10 a.m. Tuesday, January 16, from St. Paul's Cathedral, Pittsburg, and interment will be in Calvary Cemetery. Services also were conducted in the McSwigan home by Duquesne Council, Knights of Columbus, of which Mr. McSwigan was a charter member.

In the death of Andrew S. McSwigan the show world has lost an able champion, one who at all times stood for the highest ideals and did everything in his power to put the amusement business on a higher ethical plane. A man of unquestioned business integrity and one whose private life was above reproach, who had a sincere and abiding faith in his fellow man and a more than casual interest in the general welfare, as was evidenced by his active participation in the work of the Boy Scouts, the Knights of Columbus and his splendid work overseas during the world war, he was a valuable asset to his city, State and country, and one whom the world could ill afford to lose.

Mr. McSwigan's public service activities were many and varied. For years he was a leader in the Knights of Columbus. He was a charter member of Duquesne Council, and served as lecturer, grand knight, district deputy and State deputy supreme knight, the last-named office being the highest in the State. When the call came for overseas workers at the outbreak of the world war Mr. McSwigan volunteered. He served in France for eight months, having in charge all Knights of Columbus entertainments and athletics, with the title of assistant overseas commissioner. He was twice decorated by the French. One decoration is that of Officer de L'Instruction Publique, which carries with it official work and membership in the French Academy. This is the highest honor France can bestow upon a civilian.

Mr. McSwigan was a foremost leader in the Boy Scout movement in Allegheny County and Pittsburg. He was a member of the old Allegheny Council, and also served as Scout Executive of the Pittsburg Council until shortly before his death. He was a past president and secretary of the Pittsburg Brees Club, having continued his warm friendship with the newspaper men after his retirement from the field of journalism. At the last picnic of the Press Club at Kennedy Park Mr. McSwigan was presented with a silver life membership card by the club as a token of appreciation for his interest in the club and newspaper men.

Mr. McSwigan was vice-chairman of the Board of Trustees of St. Paul's Cathedral. He also was a member of the Pittsburg Chamber of Commerce, Allied Boards of Trade, Pittsburg Athletic Association, Columbus Club, Press Club, Pittsburg Art Society, Western Pennsylvania Historical Society, American Republican Club, Catholic Mutual Benefit Association and the Ancient Order of Hibernians. He also was a member of the Pittsburg Board of Public Education.

Both the Press Club and the Board of Public Education passed resolutions on Mr. McSwigan's death and paid him deserved tributes.

Mr. McSwigan had the love and respect of all who knew him. He was possessed of an unselfish character, and his wealth of charm, ripe experience, broad knowledge of human nature and his intense earnestness of purpose won him a lasting place in the hearts of his innumerable friends, all of whom sincerely mourn his passing.

Andrew S. McSwigan was born in Pittsburg, November 5, 1863, the son of Henry and Mary Crowley McSwigan. His father was an old-time merchant. The son attended the parochial and the Hancock public schools in Pittsburg until he was thirteen years of age, when, forced by the limited circumstances of his family, he accepted employment with the Western Union Telegraph Company as an office boy. He learned telegraphy and continued in the business until 1887, when he entered the newspaper field as a reporter. By dint of hard work and assiduously applying himself to his duties as a gatherer of news, Mr. McSwigan soon was elevated to the position of an editor. As a reporter of the Johnstown flood he made for himself an enviable reputation as a newspaper man. Early in 1919, in recognition of his commendable work on that historical cataclysm, he was elected president of the Johnstown Flood Correspondents' Association. Following a brief but successful career as a publisher, his connections with the newspaper field other than those of a press agent ceased.

His first connection with the amusement business was as press agent of the old Bijou and Duquesne theaters of Pittsburg, and of the Pittsburg Exposition. He retired from this work January 1, 1902, to go with the Pittsburg Railway Company. The latter was a combination of all the street car lines of Pittsburg, and with the line came into the combination Calhoun, Oakwood and Southern parks and the Duquesne Garden. For the first year Mr. McSwigan looked after the publicity of the resorts, and these were subsequently turned over to him to manage. This continued until the fall of 1906, when he and F. W. Henninger, the secretary and treasurer of the Kenneywood Park Companies, secured a lease on Kenneywood and Southern parks and the Duquesne Garden, the Railways Company agreeing to close Calhoun and Oakwood, which was done. Four years later Southern Park was abandoned, and Mr. McSwigan and his partner gave up their lease on the Garden. Since then the deceased's principal activity has been in Kenneywood Park, which has become one of the leading amusement resorts of Pittsburg and surrounding territory.

One of Mr. McSwigan's greatest hobbies was the Boy Scouts of America, of which, in 1910, he was vice-president of the Allegheny County Council and chairman of the Eleventh District, which included all the down-town Pittsburg wards.

Mr. McSwigan married Genevieve Mary Brady twenty-eight years ago.

Andrew S. McSwigan had been actively concerned with the welfare of his fellow park managers throughout the country. He had accomplished much to bring about a more perfect understanding and closer union of these men. He was a prominent member of the defunct National Outdoor Showmen's Association, from which was formed the National Association of Amusement Parks. This latter association was organized in Chicago, February 18, 1920, and Mr. McSwigan, whose zealous work and undeniable ability was recognized and appreciated by the managers who attended that meeting, was elected the first president of the N. A. A. P., which post he retained until his death.

Following the close of the park season in 1918 Mr. McSwigan was sent overseas by the Knights of Columbus as assistant overseas commissioner, and was placed in charge of the European quarters of the K. of C. in Paris. In addition, because of his extensive knowledge of the amusement business, he had charge of all entertainments and athletic events for the A. E. F. sponsored by the Knights.

children. The elephant that killed him had formerly performed in circuses.

HAMLIN—George J., 53, for many years admired by American music lovers as a tenor, died at his home, 1070 Madison avenue, New York, January 11, following a several months' illness. Mr. Hamlin was born in Elgin, Ill., and after graduating from Phillips Academy, Andover, Mass., went to Europe to study music. Later he returned and engaged in opera, oratorio and concert singing. He made his opera debut with Myr Garden in the original presentation of "Nataoma", by Victor Herbert with the Chicago Grand Opera Company, in Chicago in 1912. During the ensuing three years he sang the leading tenor roles in "Carmen", "Madame Butterfly" and others. Mr. Hamlin was the first artist to present a program of Richard Strauss' songs in America. He is also credited with having created no less than ten opera roles and several oratorio parts. It was in concert singing that the deceased's vocal accomplishments were heard to the greatest advantage. He chose his programs with expert and discerning consideration. Late in his career as a concert singer he gave many programs of folk songs. He married Harriet R. Eldredge, of Chicago, in 1892, who, in addition to two sons and one daughter, survives. Funeral services were held at the Campbell Funeral Church, New York, January 13. His body was shipped to Chicago and interred in a cemetery in that city.

HOLTMAN—W. C. ("Wim"), well known in tabloid circles, died at his home, 521 Cherry street, Evansville, Ind., recently after suffering from pneumonia for a short time. Burial was in St. Joseph's Cemetery, Evansville. He was with Zarrow's shows on the Sun Time for several years and last appeared with Jack

Hoskins' attractions in Texas. His brothers, Harry, is the insurance business in Indianapolis, and "Whitey", well known in stock and realty circles, survives.

JOHNSON—Albert L. (Bud), nephew of Tom L. Johnson, Cleveland's former traction reform mayor and who married Peggy Marsh, English dancer, in 1921, died of pneumonia in New York City, January 9. The deceased had danced with his wife at a number of cabarets in Atlantic City.

KEIGWIN—Mrs. Tim, wife of a prominent wine and spirit merchant of Sydney, Australia, died in that city last November. She was the original Jacquelin in "The Girl in the Taxi" and was brought to this country about twelve years ago.

LANCASTER—Irving, widely known as a stock character man, died recently at his home in Waterbury, Conn. He is survived by his widow, known professionally as Minnie Williams, and a child.

LANDY—S. H., better known to outdoor showmen, especially carnival concessionaires, as "Red" McFarland, died at his home, 1517 E. 45th street, Cleveland, December 29. Mr. Landy had been in poor health for nearly two years. In December 20 he underwent an operation for stomach trouble, from which he never recovered. His widow, of Cleveland, had three brothers and one sister, of New York City, survive.

LAWRENCE—Georgia, 48, well-known actress, died recently in Palatka, Fla. In private life Miss Lawrence was Mrs. John Kendrick, her husband being a New York baker. She broke down in health last year while playing in "Sonny". Among other plays in which Miss Lawrence appeared were "Rich Man, Poor Man", "The Bed" and "The Challenge". A brother, Walter Lawrence, also is an actor.

LEONARD—Mrs. Nellie E., mother of Tiny Harvey, of the vaudeville team of Chic and Tiny Harvey, died at the home of her daughter, 2134 Indiana avenue, Chicago, January 3. Interment was in Calvary Cemetery, Chicago. A son of Mrs. Leonard died Christmas Day of pneumonia.

LEWIS—Mrs. Ethel Lloyd, wife of Howard Noble Lewis, and formerly an actress, died suddenly January 12 at her residence, 2232 Vanderhill Place, Brooklyn, N. Y. Mrs. Lewis had played with Henry Miller, Maude Adams, Richard Carle and other old stars. Recently she had been connected with the Vitagraph Motion Picture Corporation.

McCLAREN—Marion, vaudeville actress, died suddenly in New York January 12.

MacGREGOR—Mrs. Alice Todd, singer, and who for years appeared with Sousa's Band as soloist, died suddenly at her home in Ventura, Calif., January 9.

MOORE—William H., financier and sportsman, died in New York January 11.

MORAN—James, 62, father of Hazel Moran, lady rope spinner, died in New York City, October 26 last. Mr. Moran was born in Missouri and when a boy had been a playmate of Jess and Frank James. Interment was in Calvary Cemetery, Brooklyn, October 28. Besides the daughter mentioned, his widow survives.

MURRAY—George D., 23, of Boston, who went to Lewiston, Me., a short time ago as auditor of the Maine & New Hampshire Theaters' Co., died in a hospital there January 8, after a short illness.

NELSON—Thelma, aged eleven and a half months, daughter of Mr. and Mrs. Tom Nelson, died at the hospital of the Huntington Union Mission Settlement, Huntington, W. Va., recently. Other details on the death of the child appear elsewhere in this issue.

PRENTISS—Park, known thruout the United States as one of the most capable band leaders of the larger circuses and carnivals, died suddenly in Los Angeles January 2. Mr. Prentiss had been ailing for a long time, but was thought to have been on the road to recovery when the end came. He opened the 1922 season with the Hagebeck-Wallace Circus, remaining with that show but a few weeks, until it arrived in Louisville, Ky., when illness forced him to leave. During the season of 1920 his band was a featured attraction of the Johnny J. Jones Exposition. In 1913 he was with the Seils Floto Circus. Previous to that time his services had been constantly in demand for various outdoor amusement organizations, including parks and fairs. His widow, who remained faithfully at his side during his protracted ailment, survives. Funeral services were conducted according to the ritual of the Masons, of which order he was a member. Interment was in Woodlawn Cemetery, Los Angeles. His friends, especially his associates on the West Coast, share with his widow her deep grief.

PROTHORP—William H., at one time connected with many theatrical ventures, but lately treasurer and director of the New London County Mutual Fire Insurance Co., died January 7 at his home in Norwich, Conn. He was a pioneer in producing the famous Gilbert & Sullivan "pals" with the original Sherlock as Dick Deadeye. A widow and two sons survive.

RATTERMAN—Henry A., 90, last survivor of the founders of the North American Saengerbund, died at his home in Cincinnati, last week. Mr. Ratterman was widely known for his activities in German art and literature. He was a member of many historical and philosophical societies. Funeral services were held December 9 at the Cincinnati Crematory.

RHODE—Julius, for some years field manager for the Redpath-Vawter Chautauquas, died at the home of a sister in Des Moines, Ia., January 5. Mr. Rhode attended the I. L. C. A. convention at Waterloo and it was about that time that he severed his connection with the Icedum and chautauqua work. Interment was at Cedar Rapids, his former home.

ROBBINS—George W., 65, old theatrical manager, for many years in charge of the Newark Theater, Newark, N. J., died in that city January 11. Death was attributed to a stroke. He was an old friend of William J. Seder, who died the same day. They had been associated in theatrical management work.

SARONI—Madame, who many years ago was known as the queen of circus performers thruout the world, died in London early this month, at the age of 91. Madame Saroni was known in private life as Mrs. Rosina Short.

SEARING—Mrs. Anna, formerly of the May Sisters, who starred with the Davene and Austin Allied Attractions and other companies of years past, died at Ridgewood, N. J., January 1, at the age of 75. Mrs. Searing was the mother of Mrs. Harry Rouleure. She had a wide acquaintance in the profession.

SEDER—William J., 50, formerly manager of the old Grand Opera House, Newark, N. J., died at his home, 50 Baldwin street, Newark, January 11. He was prominent in Newark

Masonic circles, and was an old friend and associate of George W. Robbins, who died the same day.

SWIFT—Peter A., who during the week of January 1 had been billed to appear at the Orpheum Theater, Sacramento, Calif., died January 2 from botulism brought on by food poisoned by bacilli. His widow, who was touring with him, survives. Swift was 42 years old.

TOUMHEY—Patrick J., 57, for thirty-five years a vaudeville actor on the Keith and Loew circuits, died suddenly January 10 at his home in New York. He came to this country from Ireland with his parents and went on the stage when still a boy. For several years he was associated with the famous Four Cohans, and later became a member of the team of Burke and Toumey, Irish comedians and bag-pipe players, maintaining this partnership for fourteen years.

VARNELL—Mrs. Wesley, 67, died in San Antonio, Tex., recently. She was the grandmother of Wesley Varnell, colored, a billposter and the representative of Jackson's Page of the Billboard, who reviews the colored shows of the T. O. B. A. Circuit as they pass thru Shreveport, Ala. Varnell and his mother are the sole survivors.

VOGEL—Mrs. John W., wife of the widely-known minstrel man, died the evening of January 2, at the Henderson Hospital, Henderson, Ky., where she had been taken the day previous. Mrs. Vogel had been touring with her husband, who is manager of the Gus Hill-Honey Boy Evans Minstrels, all season.

WHITNEY—Mrs. Foss Lamprell, diseuse and teacher of dramatic art, died January 8 at her home in Boston. She founded and for several years conducted the Whitney Studios of Platform Art in Boston. Her husband, Edwin M. Whitney, survives.

WILKES—Sallie H., 71, died suddenly at her home, 115 W. 135th street, New York, recently. Mrs. Wilkes is survived by three daughters, one of whom, Mattie Wilkes, is one of the outstanding actresses of the Negro race. Mattie Wilkes is the widow of the famous Ernest Hogan, and is the leading character actress in the original "Shuffle Along" Company, now playing in Chicago. The entire colored contingent in the show business sincerely sympathizes with Miss Wilkes and her sister. Mrs. Wilkes was buried in New York City.

WINKLER—Vernon, 24, proprietor of a skating rink at Batesville, Ind., died suddenly at his home in that place.

WINTERS—B. R., who for many years conducted a popcorn concession at the Resman Theater, La Plata, Mo., died two weeks ago at the home of a daughter in Grants Pass, Ore. Mr. Winters was far advanced in years.

WOOD—Montreville M., who for a great many years was the scientific demonstrator and lecturer for the Redpath Bureau, died January 6, at his home, 7003 Thirty-fourth street, Berwyn, Ill. Mr. Wood died of double pneumonia. He had devoted his entire time of late years to the lyceum and chautauque platform, having lectured in all parts of this country, coming into platform prominence at his first appearance as a demonstrator of the gyroscope. In this demonstration he always had some members of the audience take part. They wrestled with a 28-speed machine running at a speed of 3,000 revolutions a minute. Prof. Wood was listed in Who's Who in America as the inventor of the two-button electric switch and nearly one hundred other practical and familiar devices. In his early life he was associated with Thomas A. Edison, and in 1899 was appointed district engineer of the Edison Company for the Pacific Coast. For a number of years his daughter traveled with him as his assistant.

WORKMAN—Mrs. Charles, wife of one of J. C. Williamson's "stock" Gilbert & Sullivan comedians who had been heading a show thru India, died in that country recently. The deceased had never made any professional appearances in this country, but was well known on the English stage. A son is also prominent in theatrical life.

MARRIAGES

In the Profession

ROYLE-GOODSON—Bert Royle, dominion manager for J. C. Williamson, Ltd., and Mrs. Goodson, of Wellington, New Zealand, were married at Wellington late last year. Mr. Royle has been identified with the Williamson forces for several years.

BRADLEY-WILLIAMS—William Bradley, business man of Baltimore, and Margot Williams, who made her professional debut as "Intoxication" in Morris' "Experience", were married in Baltimore two weeks ago.

BIBBETTE-MEYER—Frank Bibbette, known professionally as Frank Meyer, and Miss Bert Meyer, erstwhile chatter at the Avenue Theater, Detroit, and recently with the "Big Jamboree Co.", were married recently on the stage of the Gaiety Theater in Detroit.

CASSIDY-DANIEL—Viola Daniel, screen actress, and Wayne Cassidy, son of a banker of Los Angeles, Calif., were married recently in that city.

DEERMAN-MANNING—Ernest Deerman, Australian orchestra and jazz band leader, and Owen Manning, nonprofessional, were married at Sydney December 8.

HOUSLEY-MOODY—Pal Duquesne, comedian, and Babe Moody were married at Tulsa, Ok., January 10. Both are well known in the profession.

PORSTHE-GREEN—Raymond Forsythe, in student of the American School of Osteopathy in Kirksville, Mo., and a member of the Winter Garden Orchestra, and Geraldine Green, of Elmer, Mo., were married recently at Macon.

BOY COMBS—Eddie Fog, whose name alone is sufficient introduction to theatergoers thruout the nation, and Mrs. Marie Combs, youthful widow, of Texas, were married at Holy Cross Church, New York, January 9. This is Mr. Fog's fourth marriage venture.

GUTHRIE-EATON—Doris Eaton, actress and sister of Mery and Pearl Eaton, Ziegfeld show girls, was married in Los Angeles January 8 to Joseph R. Guthrie, nonprofessional.

HALL-HAYMAN—Sid Hall, of the vaudeville team of Franklin and Hall, was married in New York January 10 to Ruby Hayman, of the Folly Markos agency.

HILERS-McWILLIAMS—Walter Hilers, competent comedian of the films, was married December 12 in Syracuse, N. Y., to Ada Mc-

Williams, of Auburn. The couple met while Miss McWilliams was visiting at the West Coast film colony about a year ago.

HODGINS-O'BRIEN—Clyde Hodgins, manager of Archer Willford, "The Slide Man", and Alice O'Brien, for some years connected with the Union Theaters, Ltd., of Australia, and also secretary of the Globe Theater, Sydney, were married in St. Patrick's Church, Sydney, December 2.

KRECH-FERRIS—Warren W. Krech, who recently was seen with Heary Miller in "La Tendresse", and Mrs. Helen Barbara Ferris, widow of Michigan City, Ind., were married in the Church of the Transfiguration, New York, January 12.

LEWIS-SINCLAIR—Billy Lewis, "Corona, the Wandering Musician", and a Miss Sinclair, non-professional, of Wellington, New Zealand, were married in St. Philip's Church, Sydney, Australia, December 8.

LIBBEY-BEIDERLINDEN—Donald S. Libbey, of Centralia, Mo., and Inez Marie Beiderlinden, of Springfield, well known in musical circles of that city, were married there recently.

MALBY-ADAIR—Alma Adair, who has appeared in a number of Winter Garden productions, was married for the third time December 30, the new husband being J. A. Malby, a retired fruit rancher of Daytona, Fla. After the ceremony the couple sailed for England, where Miss Adair is to take part in a new review at Covent Garden, London.

MONAHAN-MUDE—John V. Monahan, of New York City, and Wanda D. Muide, director and producer of amateur entertainments, were married January 9 in Auburn, N. Y.

OGLE-FANCHER—Wilder N. Ogle and Violet Fancher, both of Sheridan, Wyo., were married in that city December 7 last.

RUSSELL-McADAMS—J. J. Russell, of San Angelo, Tex., and Therese McAdams, of Wheeling, W. Va., were married at San Angelo December 18. Mr. Russell is a widely known in the carnival field, having at one time owned and managed the Russell Brothers' Shows. The bride is also well known in carnival circles, having assisted Mr. Russell in the management of his organization. They are spending the winter at the home of his brother and family in San Angelo.

SHARPSTEEN-KINNEBREW—Ernest J. Sharpsteen, actor, poet and playwright, and Serene Doreene Kinnebrew, actress and pianist, both recently of the "Over the Hills Co.", were married New Year's night at the home of the groom's sister, Mrs. J. G. Yeakey, in Grand Rapids, Mich. Mr. and Mrs. Sharpsteen are well known in stock and repertoire circles.

TAYLOR-TAYLOR—George Taylor, Brooklyn druggist, and Betty Taylor, a member of Harry Hastings' "Knick-Knacks" show, were married recently.

TSEVSKY-BUHMAN—Nikolas Tsevsky, Russian tenor, and Louise S. Buhman, ballet dancer, both from Germany and both members of the Russian Opera Company, were married at Buffalo, N. Y., January 8, by Judge Harry B. Lamson. Tsevsky has been singing in a few of the leads, but was to have left the company at the end of last week. His bride will continue with the Russian Opera to Chicago, where she and her husband will make their home.

VAN COURT-STEWART—Charles K. Van Court, pianist and musical director, and Josephine B. Stewart, of Edinburgh, Scotland, were secretly married in Marion, O., December 21. Mr. Van Court announced last week. Both are members of the same show.

COMING MARRIAGES

In the Profession

The engagement of Laurel Lee, "The Chummy Chatterer," well known on the vaudeville stage, to George A. McDonnell, a wealthy young man of Kansas City, Mo., is officially announced. The marriage will take place in Kansas City in the spring.

Anne Nielson, ingenue, with the Princess Stock Company, playing an indefinite engagement in Wichita, Kan., and Nell Shaffner, of the same company, have announced that they will be married shortly.

Matt O'Brien, agent and company manager for "Hamlet", now playing at the Harris Theater, New York City, will be married to Mae McGlinchey, of Cambridge, Mass., early in February.

Word comes from London that Pearl White is reported to be about to enter a convent in Spain for several weeks, to consider a proposal of marriage from a Spanish nobleman.

Peggy Hyland, dainty English film star, and Fred Gravelle, of Australia, last week announced their coming marriage.

Word comes from Philadelphia that Ada Mae Weeks, comedienne and dancer, who was last seen in "The O'Brien Girl", is soon to marry Lieut.-Col. Wilson Potter, big game hunter and member of a widely-known family.

DIVORCES

In the Profession

Margaret Stewart, of the act "Artistic Treat", was granted a divorce in Chicago December 29 from Edward Richards, of Richards and Bennett.

It has just been learned that Lois Weber, motion picture producer and head of the Lois Weber Productions, obtained a divorce last June from her husband, Phillips Smalley.

BIRTHS

To Members of the Profession

To Mr. and Mrs. J. Von Herberg, at the Swedish Hospital, Seattle, Wash., late last month, a daughter. Mr. Von Herberg is a prominent motion picture theater owner of Seattle.

To Mr. and Mrs. Jack Birman, at their home in Buffalo, N. Y., January 8, a ten-pound son. Mr. Birman is booking manager of the National Vaudeville Exchange, of Buffalo.

To Mr. and Mrs. Ernest J. Frelsen, at their

home in Hutchinson, Kan., several weeks ago, a daughter. Mrs. Frelsen was prominent in musical circles in Missouri prior to her marriage.

To Mr. and Mrs. Frank Ross, at the Lutheran Hospital, New York, last week, a daughter. To Mr. and Mrs. Harley Knowles, at Sloan's Hospital, New York, last week, a daughter. The father is a film director and the mother is a writer, professionally known as Rosina Henley, and a niece of B. J. Rabney.

To Mr. and Mrs. Joseph P. Cook, the former a well-known Australian baritone soloist, at their home in Coogee, Sydney, December 9, a daughter.

To Mr. and Mrs. Roy Schofield, at Lutonberry Private Hospital, Chakwood, Sydney, Australia, December 12, a son. Mr. Schofield is secretary of Evergreen, Ltd., owner and publisher of "Everyone's Variety," the "Billboard" of Australia.

To Mr. and Mrs. Edward J. Beaver, at their home, 910 Third street, Milwaukee, Wis., a nine-pound son, christened Claude James. Mr. and Mrs. Beaver, formerly concessionaires and troupers of wide acquaintance, are now owners of The Beaver Doll & Dress Co., 2529 Third street, Milwaukee.

CO-OPERATION AND COMMUNITY PROGRESS ARE THE KEYNOTE

(Continued from page 103)

Richmond, Va., Jan. 15.—(Special dispatch received 5 p.m.)—The election of officers for the ensuing year resulted in the unanimous choice of Col. H. B. Watkins for president; Earl McClung Patton of Lexington, C. H. Howard of Fredericksburg, Lem P. Jordan of Suffolk and Hon. T. B. McCall of Covington, vice-presidents, and C. B. Ralston of Staunton, secretary. Col. Watkins and Mr. Ralston receiving rising votes.

Richmond was selected as the place for the 1924 meeting, which will be held in January, the exact dates to be decided later by the committee, pending some legislative matters under consideration.

Among the early arrivals at the convention, besides those mentioned in an earlier dispatch, were M. B. Golden, of the World at Home Shows; Robert R. Kline and Jack V. Lyles, of the Zeidman & Pollie Shows; R. A. Joselyn, of the Greater Sheesley Shows; Lew Dufour, of the Lew Dufour Exposition; Harry O. Bentham, of the Bernard Greater Shows; Albert Heston, of the George L. Dohany Shows; Harry Ramish, of the Keystone Exposition Show; Matthew J. Riley, of the Matthew J. Riley Shows; Frank West and E. H. Stanley, of the Frank West Shows.

A full review of the convention will appear in the next issue.

Lafayette, New York

(Continued from page 15)

the bill. They did a half dozen difficult and pretty poses that earned a hand. He then executed a typical Russian dance while the lady made a change, when she joined him in a well-presented novelty dance. Closed to a bow.

"Cry Baby" Godfrey, a colored singer attired in an ill-fitting summer suit, did three ballads and a jazz song number, closing with a fast dancing finish. Voice and foot work are both good. A tuxedo suit would give his act distinction.

Thomas and Russell, a pair of colored boys under cork, opened with a fast duet, and Russell did a parody on "When I Cried Over You". Thomas rejoined him and a line of chatter was pulled, after which Dyke Thomas sang "Impossible". Together they put over "Tomorrow" and "Dixie", closing the latter with some dancing, the culmination of which was marked by an unusual getaway on his knees by Russell. Act too long. Ran 16 minutes. Three minutes of talk and the single dancing could be eliminated to advantage. At that, it is a talented offering.

"King, Queen and Jack", a musical act that has been reviewed at this theater before, did a repeat after only a month's absence, and the audience was glad to see them.

Rucker and Sid Perrin, the former doing blackface and the latter a Chinese impersonation, opened after the intermission with a setting depicting the entrance to a chop suey restaurant. Perrin begins things spinning a set of musical plates. Rucker enters. An argument about an unpaid bill ensues, after which Rucker sings "Why Did They Make Me Look Like This?". The two do a parody while Perrin makes comedy with the misuse of a one-string fiddle. The act closes with a well-harmonized yodel. They took five bows, and, in declining an encore, actually stopped the show, a thing we hear of often but rarely witness.

Evon Robinson, Marie Lucas and Charles Johnson, a new combination billed as Evon, Lucas and Johnson, opened full stage with plantation background, and Evon sitting down singing "Swanee River". Miss Robinson is attired in gingham dress, as is Miss Lucas, who is next seen, followed by Charles in old man make-up. They sing "Old Black Joe". Johnson doing some of his old dance steps to "Dixie". Evon sings "Way Down South", and the act goes to one, where Johnson reappears in evening clothes and sings "The Sheik of Alabama" and does a bit more rather clever dancing. Full stage again, with piano, and girls in evening costumes. Miss Robinson sings "That's the Kind of a Man I Want" to Miss Lucas' accompaniment, after which the latter does a trombone solo. The act closes with the three singing "I Am Just Wild About Harry" while Evon dances. The act runs sixteen minutes. The appearance at this house is its premiere, and it demonstrated a good entertainment value.

Medley and Dupree, with a line of nonsense done before a special drop, were in a hard spot, next to closing, between two big and popular colored groups, and working to a col-

ored audience, justified their position. They did fifteen minutes of neat dancing, pleasing little songs, and good comedy that went big.

Matt Housley and his "Six Sheiks of Arabia" closed the show. It is undoubtedly one of the most gorgeous musical acts in vaudeville. A translucent, filmy silk drop permits one to see the six Sheiks in the attitude of prayer on a scenically created oasis that is artistically excellent. In this position they sing an almost sacred number with well-blended voices. With the silk curtain up disclosing a better view of the stage setting, the boys do "Dear Old Southland" on the saxophones. One of the number sings "Arabia". A solo dancer, "Toots" Davis, does some nice work, after which the saxos are again used, this time in a "Blues" number. A violin solo is followed by a typical jazz hand—cornet, lute, saxo, trombone and traps, which, up to this time, have been covered by a striped red tent that made art of the setting. That jazz, with "Toots" Davis dancing, certainly provided some great finish for this obviously expensive act. Matt has compressed a lot of music—classic, blues and jazz—into the time allotted to a vaudeville act, and it takes an act to do that.

J. A. JACKSON.

MOSCONIS ISSUED PERMIT TO BUILD DANCE HALL

New York, Jan. 13.—The Building Department today issued a permit allowing the Mosconi Bros. to resume construction on their dance palace which is being built in an old wing of the Claridge Hotel, now the mezzanine of the Cadillac Hotel.

When the Building Department learned that the plans called for the breaking of the mezzanine walls, thus putting the strain of the building on the grill walls, it subjected the building to an examination, which resulted in a delay of two weeks on construction. Finding the walls sure and capable of safely standing the load, it issued the permit. The hall, which, it is said, will be the most beautifully appointed dance palace in the world, will be opened in about four weeks by the Mosconi Bros., unless another unforeseen delay occurs.

ACTRESS IS SLAIN BY REJECTED SUITOR

New York, Jan. 15.—Marion McLaren, a member of the Five McLarens, a musical act, was shot and killed on Friday night of last week by Harold Blake Van Alstein, an acrobat and member of the vaudeville troupe of Van and Emerson, in an Eighth avenue restaurant. Van Alstein, a rejected suitor, shot the young woman in the presence of her brother Hugh, his wife, Josephine, and the Misses Pheemle and Katy McLaren, all members of the troupe. In an attempt to disarm the slayer Hugh McLaren received a wound in the right shoulder. Van Alstein at the same time shot himself in the chest. Neither of the two men suffered serious wounds and both were removed to Bellevue Hospital, where Van Alstein is being held in the prison ward on a charge of first degree murder. The evidence will be placed before the Grand Jury this week, according to Assistant District Attorney William Ryan of the Homicide Bureau.

WILL STAGE BUCK AND WING CONTEST IN NEW YORK

New York, Jan. 13.—For the first time in a score of years a buck and wing contest will be staged in New York. The affair is slated for January 30 and will take place in Madison Square Garden. Mabel Ford and George White are said to have entered the world's championship contest. A diamond-studded medal valued at \$2,000 will go to the winner of the event.

BRITISH SHOWMEN'S GUILD HOLDS 34TH ANNUAL MEETING

London, Jan. 13 (Special Cable to The Billboard).—The Showmen's Guild of Great Britain held its thirty-fourth annual meeting in Free Trade Hall, Manchester, January 9, with President Pat Collins, M. P., presenting a very satisfactory report.

The guild's membership of 1,775 shows a decrease of 35, with an income of more than \$13,750, and has a balance of like amount on hand.

A confirmatory general meeting will be held in Agricultural Hall, London, January 16, to be followed by the annual dinner and ball.

MORRIS JONES ILL

Morris Jones, booking agent, with offices in the Coppin Building, Covington, Ky., is seriously ill with pneumonia at his home in Cincinnati.

NEWS FROM THE FIELD

(Continued from page 37)

with the business men of the community whereby chautauque tickets will be given out thru the business men in return for business coupons representing a certain amount of purchase. He claims the advantages of this plan are the fostering of good will, good fellowship and community co-operation, with no tickets to sell, no deficit to worry about and no war tax to pay.

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- Carlson, Teddy... Casey, Vera... Castro, June... Caste, Mrs. Pauline... DeMarco, Mrs. Joe...

- Dayton, Maud... DeLong, Sisters... DeLaure, Cecile... DeMarco, Mrs. Pauline... DeMarco, Mrs. Joe...

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CONEY ISLAND NEW YORK

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 31)

noon of January 25 and the evening of January 26, under the direction of Albert Coates, guest conductor.

According to a recent announcement the Fortune Gallo Opera Company will play an engagement at the Curran Theater, San Francisco, in February, the exact date to be published later.

As the result of her success at a recital in Philadelphia last month, Helen Bock, young American pianist, has been engaged for the May Festival in Harrisburg, Pa.

Marguerita Sylva, recently returned from successful appearances thru the South, will sing in Boston on January 29, in Jordan Hall. She is also scheduled for concerts in Montclair, N. J., on February 5; Richmond, Va., February 8, and February 13 will appear as soloist with the Helmsheim Club, of New York.

Hulda Lashanska, soprano, will be heard in recital in San Francisco as the fourth attraction in the Alice Seckels series of events, on January 29. This marks Miss Lashanska's first appearance on the Pacific Coast.

A violin recital is announced for the evening of January 31 in the New York Town Hall, by Rosa Poinarow. The young artist will have the assistance of Mrs. Alexander Bloch at the piano.

The distinguished pianist, Paderewski, will give a recital in New Orleans on January 30, and from there his tour leads thru Texas to the Pacific Coast.

Leaving New York the early part of this week Albert Coates, guest conductor of the New York Symphony Orchestra, starts on his first tour this season, with concerts at Washington, Baltimore, Philadelphia and Wilmington.

The Pianists Choristers will give a concert in the Masonic Hall, Cleveland, on Friday evening, February 2, under the local management of Kathryn Pickard.

Claire Brookhurst, contralto, has completed the signing of a contract to be under the exclusive management of Miss Annie Friedberg, of New York City, for a number of years. Miss Friedberg has already received numerous inquiries and negotiations are under way for several spring engagements, including the May Festival in Harrisburg.

The last recital this season for New York, by Mischa Levitski, is to be given in Carnegie Hall the evening of January 24. The pianist will include in his program a new composition of his own.

Irene Bordoni, at present appearing in "The French Doll", will be heard in a dramatic song-recital in the New York Aeolian Hall, Thursday afternoon of this week, marking her debut as a concert singer in New York. Mile. Bordoni was recently heard in Chicago in a recital.

Louis Gravenre, baritone, will give a song recital in the Studobaker Theater, Chicago, the afternoon of January 21, and on the following Sunday afternoon Harold Bauer, distinguished pianist, will be heard in the same



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RICHARD CROOKS, American Tenor, Is Engaged for Halifax Spring Festival

Richard Crooks, who has achieved success in numerous appearances as soloist with the New York Symphony Orchestra, this season, has been engaged for the Spring Music Festival to be held in Halifax, N. S., April 9, 10 and 11. The compositions to be given are Saint-Saens' "Samson and Delilah" in concert form, Verdi's "Requiem" and a miscellaneous concert program. Mr. Crooks will also appear as soloist with the noted Boston Handel and Hayden Society at one of their early spring concerts in Boston.

EIGHTY-NINE CONTESTANTS FOR BALABAN & KATZ PRIZE

Chicago, Jan. 12. — Eighty-nine contestants were found to have entered the contest for \$1,000 for the best symphony manuscript, inaugurated by Balaban & Katz, and which closed December 31. Only native-born or naturalized American citizens were eligible to enter the contest. Contestants from twenty-nine States entered the lists. Nathaniel Finston, conductor of the Chicago Theater Symphony Orchestra, and Adolf Weidig, dean of musical history, theory and composition, are giving the manuscripts a preliminary examination. Additional judges will be Richard Hageman, associate conductor of the Chicago Civic Opera Company; Felix Borowsky and the music critics of the Chicago daily newspapers, Edward C. Moore, Maurice Rosenfeld, Herman Devries, Karleton Hackett, Eugene Sitson and Farnsworth Wright.

SERIES OF TWILIGHT Musicales Presented in Detroit

Under the auspices of the College Club, of Detroit, a series of Twilight Musicales is to be given in the Hotel Statler, that city, during the current month and February. The first program will be presented the afternoon of January 21, at which time Mme. Eva Gauthier will be heard in a costume recital. Wilhelm Bachaus, pianist, is announced as the soloist for the second event, February 4, and the final concert on February 11 will have as artist Ina Bourskays, prima donna of the Metropolitan and Chicago Opera companies.

JOINT CONCERT May Be Given by Harvard Glee Club and Boston Symphony Orchestra

An invitation has been extended by the Boston Symphony Orchestra to the Harvard Glee Club to give a joint concert in New York City during the month of March. It is said this is the first time a college glee club has received such an invitation from any symphony orchestra. If the concert is given the date will probably be March 17.

COUE CURES MARY GARDEN

Chicago, Jan. 9.—When Mary Garden arrived yesterday to sing in "Carmen" and "Love of Three Kings", she announced that it was all due to Emile Coue, the French psychologist, whose stated mission in America is to teach people how to cure themselves of ailments thru auto-suggestion. Miss Garden said Coue's method cured her of bronchial pneumonia after she had been ill twenty days. The diva was enthusiastic in her praise of the Frenchman's method. Miss Garden declined to confirm or deny a report that she is to leave the Chicago company and head an opera company for a coast-to-coast tour. She said she will come back and sing in concerts next year with an orchestra of six pieces instead of a piano, whether she is in opera or not.

FIVE STARS OF GRAND OPERA GET THREATENING LETTERS

Chicago, Jan. 12.—Maybe it was a joke—and maybe it wasn't—but five vivid temperaments waxed temperamental a few days ago when as many stars in the Chicago Civic Opera Company received letters demanding \$10,000 each under penalty of death. The alleged Black Hand letters were promptly taken to the Department of Justice by the excited recipients. Officials listened to five recitals all delivered at one time, amid many gesticulations. Then the federal men got down to work on the case. The complainants were Tito Schipa, tenor; Giorgio Polacco, chief conductor; Giulio Crimi, tenor; Giacomo Rimini and Cesare Formichi, baritones. Each had his \$10,000 demand with black bands crudely drawn thereon. One federal agent, long in the business, opined that so many complainants precluded the suspicion that the press agent had a hand in it.

theater in a recital. Mr. Bancr will include in his program Schumann's Quintet for piano, violin, cello, viola and double bass, in which he will have the assistance of Jacques Gordon, violinist, and his quartet.

Owing to the success with which the Ukraine Chorus is meeting in Mexico City, the tour covering the entire territory west of Kansas City has been canceled until later in the season, and the three concerts scheduled for San Francisco the middle of the month have been indefinitely postponed.

The noted Polish violinist, Paul Kochanski, and pianist, Arthur Rubinstein, at present enjoying a few weeks' rest at Miami, are to return to New York for their respective recitals. Mr. Kochanski will be heard in Aeolian Hall the afternoon of February 25, and Mr. Rubinstein will give his recital in the Town Hall Saturday afternoon, February 24.

Prior to the usual summer engagement of the Goldman Band, a tour will be made by the organization. These summer concerts, heretofore given on the Green at Columbia University, New York City, will be heard in Central Park, where a new band stand and seating arrangement for 25,000 have been arranged.

OPERAS TO BE OFFERED At Metropolitan During Latter Part of This Week

During the latter part of this week the operas to be offered at the Metropolitan Opera House are "Aida", on Thursday afternoon, January 18, with Rethberg, Jeanne Gordon, Martinelli, Ruffo and Mardones; "Romeo et Juliet", on Thursday evening, with Bori, Delaunoi, Wakefield, Ghill, Diaz and DeLuca. On Friday evening "Madam Butterfly" will be presented with Easton, Perini, Arden, Johnson and Scott. For the Saturday matinee "Cavalleria Rusticana" and "Pagliacci" will be given, with Jeritz, Mattfeld, Telva, Chamlee and Picco in the former, and Rethberg, Johnson and Ruffo in the latter opera. The first performance this season of "Andre Chénier" will take place Saturday evening and will be sung by Bonello, Perini, Howard and Dalossy, also Ghil, Danke, Didur and Picchi.

MANY NOTED ARTISTS Announced for Appearance in New York in Next Few Weeks

There will be no dearth of concerts by noted musicians in the next few weeks in New York City, as announcements have been made of the appearance during January and early February of many of the world's best known artists. Augusta Cottlow returns to New York for a piano recital, in Aeolian Hall, on January 19, then on the following afternoon. In the same hall, will occur the fifth and last of the series of recitals given by Ernest Hutcheson.

On the afternoon of January 20 a joint recital will be given in Carnegie Hall by Louise Homer and Louise Homer-Sires at the Town Hall, Sunday afternoon, January 21,

Jacques Thibaud will be heard in a violin recital, and in the same place on the afternoons of January 23, 30 and February 6, Ernest Schelling will give three programs of piano concertos with the New York Symphony Orchestra. Georges Enesco will be heard in a violin recital the evening of January 22, and on the afternoon of the 28th Emilio de Gogorza will give a song recital. The New York Trio is scheduled for its third concert this season on Monday evening, January 22, and an event which is being awaited with much interest is the first recital this year by Gulomar Novaes, which will take place the afternoon of January 23. E. Robert Schmitz will be heard in a piano recital Thursday evening, January 25, and on the following evening a two-piano recital will be given by Guy Maier and Leo Pattison.

Early in February concerts will be given by the Lenox String Quartet, Ignaz Friedman, the Elsie Fischer String Quartet, Richard Hale, Josef Hofmann and several others.

STUDENTS' CHAMBER CONCERTS To Be Continued in San Francisco This Season

Announcement has been made by John C. Manning, of San Francisco, of the first concert in the series of Students' Chamber Concerts to be given on January 19 in Scottish Rite Hall. The artists will be the San Francisco Trio, Elsie Cook Hughes, piano; William F. Laria, violin; William Deber, cello, assisted by Mrs. M. T. Blanchard, contralto. The second concert in the series will take place February 15 and will be given by the San Francisco Chamber Music Society. A piano recital by John C. Manning is announced for the third event, scheduled for March 30, when he will be assisted by Lajos Penster, violinist. The final concert of the season will be presented by the Berkeley String Quartet, assisted by Helen Colburn Heath, soprano, on April 20.

SPRINGFIELD MUSIC CLUB Will Establish a Scholarship Fund

For the purpose of aiding worthy students in music, a movement has been started by the Fortnightly Musical Club, of Springfield, O., to establish a scholarship fund. With such a fund the club hopes to increase greater interest in music among the young students of the city, and the present plans are to obtain the money thru a series of musical entertainments.

GUESTS OF GALLI-CURCI

Chicago, Jan. 11.—Twenty-five students of the School of Music, all of them ex-service men, studying under the government vocational plan, were guests last night of Mme. Galli-Curci, at the opera, "Manon". The students are all conversant with the French language and, as the opera was sung in French, the diva felt they would appreciate the rendition.

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DRAMATIC NOTES

(Continued from page 25)

Maxwell, Jane Seymour, Jamea Bradbury, Jr., Wright Kramer, Edwin Walter, Clyde North, Robert Kenyon, Ann Merrick, Jay Wilson and Fred Kerr.

The Daily Beacon, of Wichita, Kan., in a recent issue commented editorially upon Wichita as a show town, saying that it is getting a reputation all over Kansas and the Southwest as a good theater center.

Vincent Lawrence's comedy, "The Twist", will be presented at the La Salle Theater, Chicago, on January 21. The cast includes Arthur Byron, Hale Hamilton and Ann Andrews.

Due to a sudden attack of the grippe Anne Bronagh, who plays the part of Rosemary Murphy in "Abie's Irish Rose", at the Republic Theater, New York, was replaced by Evelyn Nichols, a sister of Ann Nichols, the author of the play.

"Barium Was Right" is playing at the Minnick Theater in Brooklyn. Louis F. Werba continues as the principal manager, with John Meehan, Philip Bartholomae and Max Hart holding minor interests. The comedy will not go into New York for another month.

Helen Ware and Julia Dean have been engaged by Louis Kaplan, president of the Kapfella Productions Company, to head the cast of his first venture into the theatrical business, "The Noose". Mr. Fallon will direct the rehearsal. The play is being sponsored by the Kapfella Productions Company.

Kenneth MacKenna, now in "The World We Live In", the insect play now at the Forty-fourth Street Theater, New York, is to be starred in a dramatized version of "Simon Called Peter", the famous Robert Keable novel.

Frances Carson, who was last seen here in "The Blue Lagoon", is the latest young American actress to spring into popularity on the London stage, according to word received from that city. She has scored a big success in several dramas there this season.

Peggy O'Neill will appear in London in "The Hallmark", a play by H. A. Vachell. It is now in rehearsal under the direction of Sir Charles Hawtrey. It opens at the Haymarket Theater this week. Miss O'Neill plans to appear in this play in New York next season.

"The Invisible Guest", the work of Victor E. Lambert, is a mystery comedy holding forth

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at the Majestic Theater in Buffalo, N. Y. The cast is comprised of Phyllis Aiden, Helen Gilmore, Jo Wallace, Even Benton, John Junior, Leonard Ide, Albert Phillips, Charles Coghlan and James Doshell.

The entire company of "The Great Fortune", the Sholem Aleicham comedy now at the Jewish Art Theater in New York, will go to London this spring to fill a brief engagement under the management of Maurice Swartz. This play has passed its 300th performance and is the most popular of the trio of Aleicham pieces.

Among the attractions being rehearsed for the Actors' Fund Benefit at the Century Theater, New York, January 19, is a short scene from "Twelfth Night" by Florence Reed as Viola, Margaret Lawrence as Olivia and Pedro de Corloba as Malvolio. There will also be a one-act drama with Blanche Bates, William Courtleigh and Ralph Delmore, on the bill.

J. Montague Vandergrift, lately seen here in "The Bootleggers", has fallen heir to \$50,000, part of the estate left in trust for him by his father. Mr. Vandergrift intends to utilize some of this money in financing Augustin McHugh's latest comedy, "Under Your Hat". Arthur Klein has also made a bid for this play.

Emily Stevens has opened in "The Sporting Thing To Do" in Easton, Pa. The rest of the cast consists of H. Reeves-Smith, William Body, Frances Underwood, Robert Hudson, Neil Moran, Ethel Winthrop, Harry Blackmore, James Appleby, Jack Rafael, Bertha Belmore, Mary Fisher, Robert Belmore, John Campbell, Martha Lettier, Emily Billings and Clara Greenwood. This is a Morosco production and was staged by Clifford Brooke. Thompson Buchanan is the author.

Mrs. Fiske has again changed the name of the play she is appearing in. It is now known as "The Dice of the Gods". The first name was "Haddy", the next "The Last Card". The company is slated to open in Chicago at the Cort Theater on January 29 for an indefinite engagement. It probably won't be seen in New York until next season. "The Dice of the Gods" will replace "Thank-U" at the Cort Theater, Chicago. The latter production will have enjoyed a twenty-three weeks' run there at that time.

The cast of "The Green Scarab" is made up of H. Cooper Cliffe, Lucille Sears, Edward Colebrook, Henry Mowbray, Victor Morley, Lillian Walker, Albert Bannister and Betty Rosa Clarke. This play is the work of John Stapleton and is being produced by Edward Shesgreen. It opened in Hartford on January 15.

Cosmo Hamilton, Margaret Wycherly and Allan McCurdy were on the program of speakers at the fourth Sunday afternoon lecture program for subscribing members of Equity Players, held at the Forty-eighth Street Theater, New York, last Sunday. The subject discussed was "What Next in American Plays?".

Helen Westley, Edward G. Robinson, Stanley Howlett, Philip Leigh, Elise Bartlett, Albert Carroll and "Liliebil", the Norwegian dancer, whose off-stage name is Madame Tanager Ibsen, grand-daughter-in-law to the playwright, are cast in the Theater Guild's production of "Peer Gynt", opening at the Garrick on February 5.

"The Blackmalters", Barry Connors' new play, opened at the Orpheum Theater, Easton, Pa., with the following cast: Claiborne Foster, Blanche Latell, Louise Sydmett, George Pannefort, William Foran, Louis Frohoff, Hal Crane, Louis Morrell, Farnell B. Pratt, Herbert Heywood, Irving Mitchell and A. Francis Lenz. The play is slated for an early appearance on Broadway.

John Meehan is directing Augustus Thomas' play, "The Song of the Dragon", based on John Taintor Foote's story of the same name, to be produced in London. George M. Cohan is sponsoring this production. Plans for the presentation of this play were laid some time ago, but due to the inability of the casting director to get a leading lady of the desired type and talent, the plans were pigeon-holed for a more opportune time.

MUSICAL COMEDY NOTES

(Continued from page 32)

polated into a current musical show, it is said.

The Globe Theater, New York, celebrated its thirtieth anniversary last week. The house was opened January 10, 1910, with George Ade's "The Old Town", in which Montgomery and Stone were the stars. Most of the pro-

ductions staged there have been under the management of Charles Dillingham, who owns the theater.

CASINO CELEBRATES

FORTIETH BIRTHDAY

(Continued from page 32)

boxes. Gus Kerker, composer of "The Belle of New York", then came out and conducted the orchestra in his "Follow On" song, which Edna Mora, the Mary of "Sally, Irene and Mary", sang very well. Edward E. Rice, known for the Rice Summer Nights on the Casino Roof Garden in 1898 and 1899, came on to the stage to wish the spectators a Happy New Year. Anna St. Tel, who was solo dancer with the late Anna Held, treated the audience to one of the dances she did when she played in "The Little Duchess" in 1901. Harry Macdonough, principal comedian in "Falka", had a number of good laughs in store for the audience and did not leave the stage unappreciated. He had the guests roaring with laughter at his imitation of the "Horse Laugh".

Mary Chippendale, who played in "Jack and the Beanstalk" in 1896, appeared in a costume of that period and sang "Mistress Mary", one of the popular song hits of that play. Jennie Weathersby and Francis Wilson, stars of "Ernie", brought back fond memories of the days when that show was the biggest hit on Broadway. George Gaston reminisced about the difference in moisture of the Casino patrons of 1882 and 1922. Prohibition was put on the coals and roasted. It remained for Carrie Behr, first young chorus girl of the Casino, to put the finishing touches to the affair. The audience went wild over her song "Sister Mary Jane's Top Note", and her burlesque dancing was artistically done. She then had the audience join her in singing some songs of yesterday. Josie Intropidi, another Casino "old-timer", who plays Mrs. Dugan in the present production, appeared as the wife of the night watchman with hallucinations, and she recalled to mind all the old players who are seldom mentioned now, but who will never be forgotten.

Clara Palmer, Louise Brown (Sallie) and Kitty Flynn (Irene) also assisted, and the boys and girls of "Sally, Irene and Mary" helped in several choruses.

JOLSON SAID TO HAVE DRAWN \$36,000 A WEEK IN CHICAGO

Chicago, Jan. 12.—The statement has been given to the press that Al Jolson grossed \$41,144 last week, which was the closing week of his engagement in the Apollo, in "Bombo". In the sixteen weeks of his engagement in that playhouse he is said to have grossed \$591,760, an average of better than \$36,000 a week.

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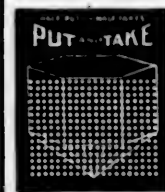
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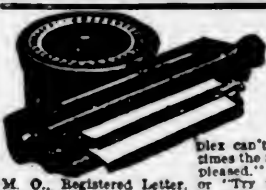


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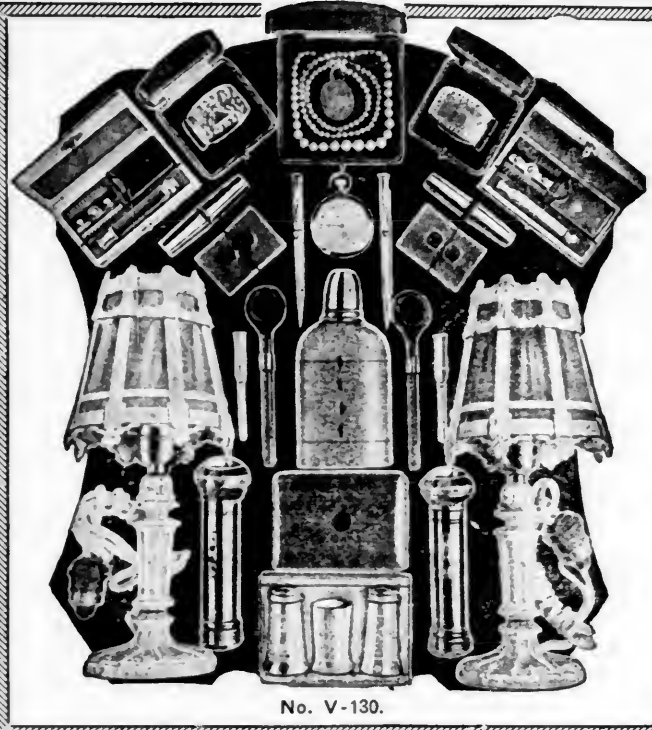
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